

Ecclesiastical Latin

EL-P7: Poetic Commentary and Textual Comparison

Produce source-first commentary that joins witness and normalization, meter or visible pattern, syntax, imagery, rhetoric, supported context, interpretation, and limits without collapsing their evidence levels

Packet key	P7
Stable lessons	EL-P7
Course stage	Advanced Poetry Branch
What this assumes	Broad poetic form and source competence through EL-P6
Continue with	EL-P8, Verse Composition

EL-GUIDE explains the course-wide study loop, source labels, answer use, and repetition method. This packet begins with substantive teaching and supplies its own memory work, readings, composition, cumulative practice, and models.

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Part I

Teaching

CHAPTER 1

Poetry branch: source-first commentary

R, PHAED-POST1919, Phaedrus 1.1.1–6:

*Ad rivum eundem lupus et agnus venerant,
siti compulsi. Superior stabat lupus,
longeque inferior agnus. Tunc fauce improba
latro incitatus iurgii causam intulit;
Cur, inquit, turbulentam fecisti mihi
aquam bibenti? Laniger contra timens ...*

J. P. Postgate, ed., *Phaedri Fabulae Aesopiae* (Oxford: Clarendon, 1919), printed p. 1, scan PDF p. 35, visually checked; *u/v* is normalized. This expands the P1 window on the same verified printed page. The final ellipsis marks the deliberate boundary after line 6, not missing text in the witness.

1.1 The comparison dossier is printed here

The three received texts used by this packet's comparative work follow. They reuse the exact verified windows and normalization decisions identified in the owner passage inventory.

R, VERG-HEND1891, Virgil, *Aeneid* 1.1–4:

*Arma virumque cano, Troiae qui primus ab oris
Italiam, fato profugus, Lavinaque venit
litora, multum ille et terris iactatus et alto
vi superum, saevae memorem Iunonis ob iram.*

John Henderson, ed., *Aeneid, Book I* (Toronto: Copp, Clark, 1891), printed p. 27, scan PDF p. 31, visually checked. This is the complete four-line window; the course normalizes the edition's *j/i* and retains its *Lavinaque* reading.

R, HOR-WICKGAR1912, Horace, *Carmina* 1.11:

*Tu ne quaesieris—scire nefas—quem mihi, quem tibi
finem di dederint, Leuconoe, nec Babylonios
temptaris numeros. Ut melius, quidquid erit, pati,
seu plures hiemes seu tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrrhenum: sapias, vina liques, et spatio brevi
spem longam reseces. Dum loquimur, fugerit invida
aetas: carpe diem, quam minimum credula postero.*

E. C. Wickham and H. W. Garrod, eds., *Q. Horati Flacci opera* (Oxford: Clarendon, 1912), scan PDF p. 29, visually checked. The complete ode is printed here; no material variant or further normalization is supplied.

R/N, MR62-FORM-PENT, complete Pentecost Sequence: 1962 *Missale Romanum*, printed p. 357, local evidence PDF p. 438, scan leaf 437, visually checked. The complete sequence is printed here; accents are omitted, *u/v* is regularized, and the three-member analytical lineation is course apparatus rather than

received typography.

*Veni, Sancte Spiritus,
et emitte cœlitus
lucis tuæ radium.*

*Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.*

*Consolator optime,
dulcis hospes animæ,
dulce refrigerium.*

*In labore requies,
in æstu temperies,
in fletu solacium.*

*O lux beatissima,
reple cordis intima
tuorum fidelium.*

*Sine tuo numine,
nihil est in homine,
nihil est innoxium.*

*Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.*

*Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.*

*Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.*

*Da virtutis meritum,
da salutis exitum,
da perenne gaudium. Amen. Alleluia.*

1.2 Seven layers, kept distinct

A compact commentary should proceed in this order:

1. witness, edition, passage boundary, and normalization;
2. text, declared normalization, and any supplied variant that materially affects the reading (or an explicit note that none is supplied);
3. meter or visible pattern, with quantity reasons where applicable and unresolved points kept visible;
4. syntax and a temporary prose order;
5. diction, placement, and rhetorical structure;
6. source or allusion context supported by an actual window;
7. interpretation, limits, and a project translation.

Apply the layers to the contrast *superior/inferior*, delayed naming of the wolf as *latro*, causal *siti compulsi*, and the first speech. The shared stream and spatial arrangement are textual facts; what they imply about power is interpretation. The phrase *fauce improba* can support a claim about characterization, but not an unsupported biography of the poet.

Write a 500-word commentary on four to twelve lines from one received text reprinted in this packet. Include a scansion or visible-pattern table suited to that text, a syntax map, project translation, and one paragraph explicitly stating what the evidence does not establish. If the commentary makes a source, allusion, or

comparative-context claim, use a relevant text reprinted in the local dossier as its window; otherwise state that no separate source or allusion claim is being made.

1.3 Before continuing

You should reasonably be able to join witness, meter or visible pattern, syntax, rhetoric, supported context, translation, interpretation, and limits in a commentary whose claim classes remain visible. Test the method on a second excerpt from the packet rather than polishing only the first: identify its exact local witness and boundary, make the appropriate scansion or visible pattern record, recover the sentence structure, and support each interpretive claim with quoted Latin. Keep a useful comparison separate from a dependence claim and state what the evidence cannot establish. If any layer rests only on the English rendering, return to the Latin dossier and the P7 commentary template. Continue when another reader could trace each claim to its proper kind of printed evidence.

Part II

Memory Work

CHAPTER 1

Vocabulary, forms, and constructions from memory

1.1 New lexemes

The entries below are sufficient for the packet's controlled memory work. English senses are project glosses; pedagogical strands do not assert a checked occurrence in a named corpus.

ID	Citation form	Project gloss	Morphology and use
L189	<i>cano, canere, cecini, cantum</i>	sing, chant, celebrate in song	verb; third conjugation; may take an object; do not infer performance details from the lemma alone
L190	<i>modulor, modulari, modulatus sum</i>	measure, modulate, compose rhythmically	deponent verb; first conjugation; technical or musical sense follows the source context
L591	<i>lemma, lemmatis n.</i>	heading, cited word or passage for comment	noun; third declension; neuter; Greek loanword; quote the exact source wording and identify its locus before commenting
L592	<i>scholium, -i n.</i>	scholium, explanatory note	noun; second declension; neuter; Greek loanword; distinguish ancient or medieval annotation from a modern project note and cite its witness
L593	<i>interpretatio, interpretationis f.</i>	interpretation, explanation, translation	noun; third declension; feminine; state whether the work explains grammar, meaning, rhetoric, theology, or translates wording
L594	<i>enarratio, enarrationis f.</i>	detailed exposition, commentary	noun; third declension; feminine; identify the text expounded and distinguish source paraphrase from original explanation

1.2 Cumulative retrieval

Supply the gloss from memory. N is the new set; R1, R2, R5, and S are scheduled returns at widening intervals.

Event	ID	Latin	Sense
N	L189	<i>cano, canere, cecini, cantum</i>	_____
N	L190	<i>modulor, modulari, modulatus sum</i>	_____
N	L591	<i>lemma, lemmatis n.</i>	_____
N	L592	<i>scholium, -i n.</i>	_____
N	L593	<i>interpretatio, interpretationis f.</i>	_____

Event	ID	Latin	Sense
N	L594	<i>enarratio, enarrationis f.</i>	
R1	L187	<i>imago, imaginis f.</i>	
R1	L188	<i>figura, -æ f.</i>	
R1	L587	<i>rhythmus, -i m.</i>	
R1	L588	<i>accentus, -us m.</i>	
R1	L589	<i>rima, -æ f.</i>	
R1	L590	<i>tropus, -i m.</i>	
R2	L185	<i>cæsura, -æ f.</i>	
R2	L186	<i>ictus, -us m.</i>	
R2	L583	<i>typologia, -æ f.</i>	
R2	L584	<i>symbolum, -i n.</i>	
R2	L585	<i>allusio, allusionis f.</i>	
R2	L586	<i>paradoxon, -i n.</i>	
R5	L177	<i>poeta, -æ m.</i>	
R5	L178	<i>carmen, carminis n.</i>	
R5	L179	<i>versus, -us m.</i>	
R5	L180	<i>metrum, -i n.</i>	
R5	L567	<i>prosodia, -æ f.</i>	
R5	L570	<i>elisio, elisionis f.</i>	
R5	L571	<i>dactylus, -i m.</i>	
R5	L573	<i>hexameter, hexametri m.</i>	

1.3 Grammar retrieval

ID	Fact	Prompt	Response
G056	Evidence classes in source work <i>source discipline</i>	Distinguish received text, adaptation, and project composition.	_____
G063	Caesura <i>metrical structure</i>	Define it and distinguish it from punctuation.	_____
G064	Enjambment <i>poetic syntax</i>	Define it in syntactic terms.	_____
G069	Poetic diction and allusion <i>literary reading</i>	What evidence supports a claim of marked diction or allusion?	_____
G070	Figure and function <i>rhetoric</i>	What turns a figure label into analysis?	_____

1.4 Reconstruct and compose

Reconstruction. Reconstruct *poeta / carmen / canit / et / versus / modulatur*.

Composition. Write project prose explaining the difference between composing, singing, and scanning a poem.

Part III

Reading and Composition

CHAPTER 1

Connected Latin and written expression

1.1 The seven-layer commentary from memory — connected practice

Connection. A fixed order keeps witness fact, analysis, and interpretation from silently trading places.

Practice. Draw seven boxes and fill them, without notes, with: witness and boundary; text, normalization, and any supplied material variants; meter or visible pattern, with quantity where applicable; syntax and P prose order; diction and rhetoric; supported source or allusion context; interpretation, limits, and P translation. Then audit one Phaedrus claim through all seven.

Recall without notes. Reproduce the seven layers in order and give one question each answers.

1.2 From exact form to proportionate thesis — connected practice

Connection. Phaedrus first gives shared need and location, then unequal position, then characterizes the aggressor before his accusation.

Practice. Using R Phaedrus 1.1.1–6, make an observation table for *eundem*, *siti compulsi*, *superior*, *longeque inferior*, *fauce improba*, *latro*, *iurgii causam intulit*. From the table write one thesis, one plausible counter-observation, and one explicit limit.

Recall without notes. State the difference between textual fact and source-grounded inference.

1.3 A compact commentary dossier — connected practice

Connection. Repeated short dossiers make source discipline habitual before a longer commentary demands sustained argument.

Practice. Choose four to twelve lines from one of the verified Virgil, Horace, or Pentecost texts reprinted in P7. Supply the stable source ID and locus, normalization note, metrical or visible-pattern ledger suited to the text, syntax map, one rhetoric claim, one verified context window if used, a P translation, a thesis, counterevidence, and a limit. Then reduce the dossier to 150 words without dropping a claim class.

Recall without notes. Close the packet and list every item that must remain when a commentary is shortened.

Part IV

Cumulative Practice

CHAPTER 1

P7 worksheet family: source-first commentary

Worksheet P.25 — The seven-layer commentary

Worksheet ID: P.25

Focus: Keep textual fact, analysis, and inference in a reproducible order.

Use: Use as the commentary memory sheet.

1. Name the seven layers in order.

2. Why does witness identification come before interpretation?

3. Where should a prose-order reconstruction appear?

4. Where should unresolved quantity appear?

5. Make a one-page reusable commentary template.

Worksheet P.26 — Phaedrus and unequal position**Worksheet ID:** P.26**Focus:** Build an interpretation from exact forms.**Use:** Use the six-line verified Phaedrus window.

1. **Text:** *Ad rivum eundem lupus et agnus venerant, siti compulsi. Superior stabat lupus, longeque inferior agnus.*

Passage ID: P.26.1; exact source and collation state are recorded in the passage inventory.

Separate shared condition from spatial contrast.

-
2. **Text:** *Tunc fauce improba latro incitatus iurgii causam intulit.*

Passage ID: P.26.2; exact source and collation state are recorded in the passage inventory.

Explain how the wolf is characterized before direct speech.

-
3. Write a defensible thesis in one sentence.

-
4. Give one limit to that thesis.

-
5. Write a 250-word mini-commentary with all seven layers.
-

Worksheet P.27 — Comparative poetic commentary**Worksheet ID:** P.27**Focus:** Compare functions while preserving distinct genres and witnesses.**Use:** Choose Virgil, Horace, and the Pentecost Sequence from the packet.

1. Compare one kind of syntactic delay in Virgil and Horace.

2. Compare one form of repetition in Horace and the Sequence.

3. What would be an overclaim from these parallels?

4. How should a project translation be used in comparison?

5. Write a comparative paragraph with observation, inference, and limit visibly labeled.

Worksheet P.28 — Complete commentary dossier**Worksheet ID:** P.28**Focus:** Join evidence without flattening its classes.**Use:** Use four to twelve lines from one of the verified Virgil, Horace, or Pentecost texts reprinted in this packet.

1. What is the minimum source header?

2. What must a scansion or visible-pattern table show besides marks?

3. What makes a syntax map checkable?

4. What makes an interpretation proportionate?

5. Produce a 500-word commentary dossier and a one-paragraph self-audit.

CHAPTER 2

Before continuing

Before continuing. Identify the witness, excerpt boundary, and declared normalization; record any supplied material variant or explicitly note that none is supplied; scan or mark visible pattern and construe the text; distinguish quotation, allusion, and parallel; write a line-by-line commentary whose claims point to exact evidence; and state what grammar, meter, or verbal resemblance does not establish.

Use fresh work before consulting the answers. The purpose of this record is to identify what has become dependable and what deserves another round of explanation, memory work, or reading.

Area	Fresh attempt	Later return
Date, passage, or form used		
Vocabulary recalled directly		
Forms and constructions explained		
Connected Latin read directly		
Latin composed and revised		
Recurring uncertainty		
Explanation or sheet repeated		
What is reasonably dependable now		

If an ability remains uncertain: Return to the exact memory set, reading, scansion, commentary, composition task, or worksheet that exposes the uncertainty; then use different verse for the later return.

What I will revisit next: _____ **Date of a later return:** _____

Reason in one complete sentence: _____

Part V

Answers and Models

Use this part after a fresh attempt. Compare deciding evidence, not merely wording, and use *EL-GUIDE*'s alternative-answer method for Latin that admits more than one defensible form or interpretation.

CHAPTER 1

Memory-work answers

Lexeme and retrieval models

Event	ID	Latin	Project gloss
N	L189	<i>cano, canere, cecini, cantum</i>	sing, chant, celebrate in song
N	L190	<i>modulor, modulari, modulatus sum</i>	measure, modulate, compose rhythmically
N	L591	<i>lemma, lemmatis n.</i>	heading, cited word or passage for comment
N	L592	<i>scholium, -i n.</i>	scholium, explanatory note
N	L593	<i>interpretatio, interpretationis f.</i>	interpretation, explanation, translation
N	L594	<i>enarratio, enarrationis f.</i>	detailed exposition, commentary
R1	L187	<i>imago, imaginis f.</i>	image, likeness
R1	L188	<i>figura, -æ f.</i>	shape, figure, form
R1	L587	<i>rhythmus, -i m.</i>	rhythm, rhythmic verse
R1	L588	<i>accentus, -us m.</i>	accent, accent mark; accentual pattern
R1	L589	<i>rima, -æ f.</i>	rhyme
R1	L590	<i>tropus, -i m.</i>	turn, trope, interpolation
R2	L185	<i>cæsuræ, -æ f.</i>	caesura, metrical word-break
R2	L186	<i>ictus, -us m.</i>	beat, stroke, ictus
R2	L583	<i>typologia, -æ f.</i>	typology
R2	L584	<i>symbolum, -i n.</i>	sign, token, symbol; creed
R2	L585	<i>allusio, allusionis f.</i>	allusion
R2	L586	<i>paradoxon, -i n.</i>	paradox, unexpected proposition
R5	L177	<i>poeta, -æ m.</i>	poet
R5	L178	<i>carmen, carminis n.</i>	song, poem
R5	L179	<i>versus, -us m.</i>	line of verse, verse
R5	L180	<i>metrum, -i n.</i>	meter, metrical pattern
R5	L567	<i>prosodia, -æ f.</i>	prosody
R5	L570	<i>elisio, elisionis f.</i>	elision
R5	L571	<i>dactylus, -i m.</i>	dactyl
R5	L573	<i>hexameter, hexametri m.</i>	hexameter line

Grammar models

ID	Fact	Prompt	Model
G056	Evidence classes in source work <i>source discipline</i>	Distinguish received text, adaptation, and project composition.	Received text reproduces an identified witness; an adaptation visibly changes a received base and records the change; project composition is new instructional Latin. None may be presented under another class merely because its wording sounds plausible.
G063	Caesura <i>metrical structure</i>	Define it and distinguish it from punctuation.	A caesura is a word break within a metrical foot that helps articulate the line. Punctuation may coincide with it but does not establish it; scan the feet and word boundaries first.
G064	Enjambment <i>poetic syntax</i>	Define it in syntactic terms.	Enjambment carries a syntactic unit across a line boundary. Identify the unfinished dependency and explain how delayed completion changes emphasis or movement; do not treat every run-on line as equally significant.
G069	Poetic diction and allusion <i>literary reading</i>	What evidence supports a claim of marked diction or allusion?	Identify the exact word, form, construction, or verbal overlap; compare an adequate source context; test ordinary alternatives; and scale the claim to the evidence. A rare gloss or two common words do not prove dependence.
G070	Figure and function <i>rhetoric</i>	What turns a figure label into analysis?	Quote the corresponding Latin forms, prove their grammatical relation, and explain how repetition, balance, antithesis, sound, or displacement directs attention and develops the thought.

Reconstruction and composition models

Reconstruction prompt. Reconstruct *poeta / carmen / canit / et / versus / modulatur*.

Model. *Poeta carmen canit et versus modulatur*. *Modulatur* is deponent with active sense.

Composition prompt. Write project prose explaining the difference between composing, singing, and scanning a poem.

Model. Model: *Poeta carmen componit et canit. Lector autem versus scandit. Scansio formam examinat, non cantum præscribit.*

CHAPTER 2

Reading, composition, and practice models

The seven-layer commentary from memory — model and points to check

Model / points to check. The sequence fixes what text is under discussion before analysis, preserves textual uncertainty before scansion, grounds syntax before rhetoric, and places interpretation only after the supporting evidence. A source-context claim needs an actual source window; unresolved quantity reappears among the stated limits when it affects the conclusion.

From exact form to proportionate thesis — model and points to check

Model / points to check. A proportionate P thesis is: “Phaedrus turns physical elevation into an image of unequal power before the wolf manufactures a verbal grievance.” The exact spatial adjectives, *latro*, and the narrative sequence support it. The thesis is an inference, not source wording; the excerpt alone does not establish a universal theory of fable, the poet’s biography, or a specific political allegory.

A compact commentary dossier — model and points to check

Model / points to check. A sound short dossier still names the witness and boundary, separates text from normalization, gives reasons rather than unexplained metrical marks, accounts for the finite spine and significant non-finite forms, grounds its rhetorical claim in exact Latin, labels its translation P, and states what the evidence does not establish. Unsupported source context is omitted, not implied.

CHAPTER 3

P7 worksheet family: source-first commentary

Solution P.25 — The seven-layer commentary

Worksheet ID: P.25

Focus: Keep textual fact, analysis, and inference in a reproducible order.

Use: Use as the commentary memory sheet.

1. Name the seven layers in order.

Answer / model: Witness and boundary; text, normalization, and any supplied material variants; meter or visible pattern; syntax and prose order; diction and rhetoric; supported source, allusion, or comparative context; interpretation, limits, and project translation.

2. Why does witness identification come before interpretation?

Answer / model: It fixes which wording, boundary, normalization, and edition are under discussion. Otherwise later claims may silently analyze a different or composite text.

3. Where should a prose-order reconstruction appear?

Answer / model: Within syntax analysis, clearly labeled P. It must not replace the received text or be cited as a variant.

4. Where should unresolved quantity appear?

Answer / model: In the metrical ledger and again among interpretive limits if it affects a claim. Uncertainty should not disappear between scansion and conclusion.

5. Make a one-page reusable commentary template.

Answer / model: The template should prompt an exact locator and text class, normalization and material-variant fields (including “none supplied”), scansion or visible-pattern reasons, syntax map, rhetoric, an optional supported context window, translation, thesis, counterevidence, and explicit limit.

Solution P.26 — Phaedrus and unequal position

Worksheet ID: P.26

Focus: Build an interpretation from exact forms.

Use: Use the six-line verified Phaedrus window.

1. **Text:** *Ad rivum eundem lupus et agnus venerant, siti compulsi. Superior stabat lupus, longeque inferior agnus.*

Passage ID: P.26.1; exact source and collation state are recorded in the passage inventory.

Separate shared condition from spatial contrast.

Answer / notes: Shared: the same stream, joint pluperfect arrival, and plural *siti compulsi*. Contrast: singular predicates *superior* and *inferior*, intensified by *longe*, assign unequal position to wolf and lamb.

2. **Text:** *Tunc fauce improba latro incitatus iurgii causam intulit.*

Passage ID: P.26.2; exact source and collation state are recorded in the passage inventory.

Explain how the wolf is characterized before direct speech.

Answer / notes: *latro* renames him as robber; *fauce improba* characterizes the organ or manner of speech; *incitatus* presents him as driven; *iurgii causam intulit* says he introduced a cause for quarrel. The language frames the accusation before its content appears.

3. Write a defensible thesis in one sentence.

Answer / model: Model: Phaedrus turns physical elevation into an image of unequal power before the wolf manufactures a verbal grievance. This is a source-grounded inference, not wording copied from the witness.

4. Give one limit to that thesis.

Answer / model: The excerpt alone does not establish a general biography, political program, or universal theory of fable; even the power reading must remain tied to the exact contrast and narrative sequence.

5. Write a 250-word mini-commentary with all seven layers.

Answer / model: A sound answer identifies Postgate 1919 and the excerpt boundary, records normalization, gives cautious metrical evidence, maps syntax, supports the thesis from exact diction, supplies a project translation, and states a limit.

Solution P.27 — Comparative poetic commentary

Worksheet ID: P.27

Focus: Compare functions while preserving distinct genres and witnesses.

Use: Choose Virgil, Horace, and the Pentecost Sequence from the packet.

1. Compare one kind of syntactic delay in Virgil and Horace.

Answer / model: Virgil extends the relative subject's journey toward delayed *venit*; Horace embeds indirect questions and alternatives before concentrated counsel. Both sustain syntax, but their meters, genres, and arguments remain distinct.

2. Compare one form of repetition in Horace and the Sequence.

Answer / model: Horace uses paired *quem ... quem, seu ... seu*, and a culminating sequence of counsels; the Sequence repeats *veni*, balanced nominal triads, free relatives, and imperative groups. Exact functions should be cited from context.

3. What would be an overclaim from these parallels?

Answer / model: That one poet copied the other, that all three share a meter, or that similar imperatives prove common authorship or date. Structural comparison alone does not establish dependence.

4. How should a project translation be used in comparison?

Answer / model: As an explicit analytic rendering checked against the Latin, never as an independent ancient witness or substitute for form-level comparison.

5. Write a comparative paragraph with observation, inference, and limit visibly labeled.

Answer / model: The observation quotes forms; the inference explains a function such as delay, balance, or concentration; the limit rejects unsupported historical or genetic claims.

Solution P.28 — Complete commentary dossier

Worksheet ID: P.28

Focus: Join evidence without flattening its classes.

Use: Use four to twelve lines from one of the verified Virgil, Horace, or Pentecost texts reprinted in this packet.

1. What is the minimum source header?

Answer / model: Stable source ID; author or liturgical work as warranted; exact work and locus; consulted edition and page/scan locator; text class; normalization and excerpt boundary.

2. What must a scansion or visible-pattern table show besides marks?

Answer / model: For quantitative verse: syllable divisions, quantity reasons, foot or line positions, elision, alternative resolutions, and unresolved points. For a later text without a supplied metrical determination: the exact analytical lines used, syllable counts, line grouping, repeated grammar or wording, written endings, and the limit on unsupported sound claims.

3. What makes a syntax map checkable?

Answer / model: Every finite verb, non-finite form, subject, object, governor, clause relation, and significant ellipsis is accounted for from the actual Latin.

4. What makes an interpretation proportionate?

Answer / model: It rests on quoted grammar, diction, order, form, and context; addresses plausible counterevidence; and claims no more than the supplied witness and comparison establish.

5. Produce a 500-word commentary dossier and a one-paragraph self-audit.

Answer / model: The dossier includes all seven layers. The self-audit names the strongest evidence, weakest inference, unresolved textual or metrical point, and the exact revision another return should test.

Part VI

Scope and Sources

CHAPTER 1

Scope and Qualifications

1.1 Packet boundary

This is packet EL-P7, *Poetic Commentary and Textual Comparison*, in Triptych’s print-first, self-paced Ecclesiastical Latin curriculum. It brings together the complete teaching units named on its cover, cumulative vocabulary and grammar memory work, connected ordinary or received Latin, written composition, integrated transfer practice, every A–D worksheet variant for its units, one qualitative readiness record, and matching terminal answers and models. The packet reprints its Phaedrus, Virgil, Horace, and Pentecost comparison texts. It practices commentary and comparison, not a critical edition or a claim of definitive interpretation.

EL-GUIDE owns the course-wide study and correction method, source classes, recurrence loop, and the meaning of “before continuing.” EL-MW owns the printable cumulative memory system. EL-REFERENCE owns the compact grammar and reading lexicon. This packet nevertheless prints the instruction, passages, glosses, forms, exercises, and models needed for its ordinary work; it does not quietly depend on a separate textbook, dictionary, Missal, translation, or person directing the work.

The description before continuing names what should become reasonably dependable in fresh Latin. Repeated vocabulary, paradigms, contrasts, reconstruction, and composition are the normal means of making it dependable.

1.2 Controlling records and local state

Course-wide research records own editions, passages, vocabulary, answers, curriculum structure, rights, and verification. The leaf’s packet map records its unit grouping, reader and memory sets, local boundary, and next direction. Claim-local qualifications remain beside affected material; received wording must agree with the course passage inventory and named edition.

Uncited ordinary examples are project-composed instructional Latin. Received texts, normalizations, adaptations, project glosses, and unresolved leads are distinguished by the course source convention. Project composition never presents itself as received liturgy, Scripture, or an author’s wording.

The redesigned source edition has not inherited the release status of the earlier installed PDFs. A successful build does not install or release a new snapshot; each changed PDF remains subject to the recorded source, rights, review, and exact-byte authorization boundaries.

CHAPTER 2

References

These references identify and verify the received Latin printed in the course. Every passage, gloss, comparison text, and model needed for the work is already supplied in the packet or its course companions; consulting the source editions is not part of ordinary packet completion. Project explanation, translation, reconstruction, exercises, comparison sets, and compositions are distinguished from received wording by the P/R convention in the scope record.

2.1 Missal and biblical corpus

- Catholic Church, *Missale Romanum ex decreto SS. Concilii Tridentini restitutum, Summorum Pontificum cura recognitum*, editio typica (Rome: Typis Polyglottis Vaticanis, 1962). Page images control doubtful wording over OCR or a searchable presentation.
- The four complete course dossiers are listed separately so each stable ID remains legible:
 - MR62-FORM-ADV1: First Sunday of Advent, printed pp. 1–2;
 - MR62-FORM-PENT: Pentecost, pp. 356–358;
 - MR62-FORM-XII-PENT: Twelfth Sunday after Pentecost, pp. 392–393;
 - MR62-FORM-XXIII-PENT: Twenty-third Sunday after Pentecost, pp. 416–417.
 The identified page images were visually checked.
- *Biblia Sacra Vulgatae Editionis, Sixti V et Clementis VIII*, Michael Hetzenauer, ed. (1914), is the controlling biblical comparison witness where a passage record names it. A Missal reading remains a Missal reading even when it quotes or adapts Scripture.

2.2 Verified connected prose

- CAES-DUPONTET1900: Renatus Du Pontet, ed., *C. Iuli Caesaris Commentariorum pars prior* (Oxford: Clarendon, 1900), *Bellum Gallicum* 1.1.1.
- CIC-FALCONER1923: W. A. Falconer, ed., *De senectute, De amicitia, De divinatione* (Cambridge, MA: Harvard University Press, 1923), *Laelius* 6.20. The course reproduces no facing edition translation.
- HIER-CSEL54: Isidor Hilberg, ed., *S. Eusebii Hieronymi Epistulae*, CSEL 54 (Vienna and Leipzig: Tempsky and Freytag, 1910), *Epistula* 22.30.4.
- AUG-CSEL33: Pius Knöll, ed., *S. Aureli Augustini Confessionum libri XIII*, CSEL 33 (Vienna: Tempsky, 1896), *Confessiones* 1.1.1 and 10.27.38.
- AMB-KRAB1857: Johann Georg Krabinger, ed., *De officiis ministrorum libri III* (Tübingen: H. Laupp, 1857), 1.11.38.
- THOM-LEON4: *Sancti Thomae Aquinatis Opera omnia iussu impensaque Leonis XIII*, vol. 4 (Rome: Typographia Polyglotta, 1888), *Summa theologiae* I, q. 1, a. 1, corpus opening.

2.3 Verified poetry

- PHAED-POST1919: J. P. Postgate, ed., *Phaedri Fabulae Aesopiae* (Oxford: Clarendon, 1919), 1.1.1–6.
- VERG-HEND1891: John Henderson, ed., *Aeneid, Book I* (Toronto: Copp, Clark, 1891), 1.1–4.
- OVID-OWEN1885: S. G. Owen, ed., *P. Ovidi Nasonis Tristium libri V* (Oxford: Clarendon, 1885), 1.1.1–2.
- HOR-WICKGAR1912: E. C. Wickham and H. W. Garrod, eds., *Q. Horati Flacci opera* (Oxford: Clarendon, 1912), *Carmina* 1.11.
- MR62-FORM-PENT: the complete Pentecost Sequence in the 1962 Missal, printed p. 357.

The consulted print editions are public domain in the United States as recorded in the edition manifest. Their scans are verification witnesses and are not reproduced. All English renderings in the course are new project translations. Candidate passages by other authors remain outside the received course corpus until an exact edition and page have been checked.

2.4 Grammar and Reading Lexicon

The course's Reference Grammar and complete controlled Reading Lexicon are the immediate aids for packet work. The inherited comparison bibliography includes J. H. Allen and J. B. Greenough, *New Latin Grammar* (1903); Charles E. Bennett, *New Latin Grammar*, 1918 revision; Charlton T. Lewis and Charles Short, *A Latin Dictionary* (1879); and Du Cange et al., *Glossarium mediae et infimae latinitatis*, L. Favre ed. (1883–1887).

Those works describe different strata and do not form one undifferentiated authority. A classical rule does not by itself establish a biblical, patristic, medieval, or stable liturgical development. Most inherited rule explanations lack a recorded locus-by-locus chain to those works, so the course does not claim that every rule or project gloss has received an independent external lexical audit.

2.5 Citation and normalization

Missal passages are cited by stable source ID, liturgical locus, genre, and printed pages; biblical passages by book, chapter, and verse; historical authors by work and section. Declared changes of *j/i*, *u/v*, ligature, capitalization, punctuation, accent, or line display are recorded apart from substantive variants. A prose-order reconstruction, scansion display, or composition remains P analysis even when every word derives from a received passage. The edition manifest, source ladder, poetry map, and passage inventory give the exact page-image locators and remaining evidence limits.

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