

Ecclesiastical Latin

EL-P8: Controlled Imitation and Verse Composition

Plan, draft, scan, revise, and document original Latin verse in selected quantitative or rhythmic forms

Packet key	P8
Stable lessons	EL-P8
Course stage	Advanced Poetry Branch
What this assumes	Poetic analysis and commentary through EL-P7, together with sustained prose composition through EL-M22
Continue with	Continued reading, commentary, imitation, and composition in the chosen prose and poetic traditions

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: documented verse composition

Choose one bounded form: four hexameters, two elegiac couplets, one Horatian line pattern sustained for four lines, or a six- to twelve-line rhythmic hymn stanza. State the scheme and the intended thought before drafting. Nothing in the composition may be labeled R.

1.1 The composition sequence

1. Write the whole thought in plain Latin prose and verify its grammar.
2. Divide the thought into line-sized movements without yet changing words.
3. Mark every natural quantity and every possible positional length or elision; consult the printed memory sheets.
4. Place secure words in the fixed metrical positions and keep a list of unplaced necessities.
5. Substitute by meaning and register, not by approximate English gloss.
6. Recheck the written pattern independently from the drafting order and record every uncertain quantity or division.
7. Recheck syntax across line boundaries and reject any line whose meter depends on a false form, false quantity, or unintelligible order.
8. Record source influence, exact borrowed phrases, variants considered, and remaining uncertainty.

1.2 Four ledgers

Maintain a **quantity ledger** (syllable, mark, reason), a **syntax ledger** (word, governor, function), a **revision ledger** (old wording, new wording, reason), and a **source ledger** (feature or phrase, passage ID, kind of use). A line does not become sound merely because one ledger looks complete.

After the first finished draft, make three revisions: one for exactness of thought, one for idiomatic order and diction, and one for pattern. Then write a prose commentary on your own poem using the P7 layers. The commentary should identify one attractive feature you removed because it distorted meaning or source boundaries.

1.3 Before continuing

You should reasonably be able to plan, pattern, scan, revise, and document a bounded original poem; reject metrical success bought by grammatical or semantic failure; and distinguish every source influence from your own Latin.

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
L191	<i>hymnus, -i m.</i>	hymn, song of praise	noun; second declension; masculine; genre label requires source and context, not devotional subject alone
L192	<i>sequentia, -æ f.</i>	sequence; following order	noun; first declension; feminine; liturgical-poetic genre and ordinary sequence are contextual senses
L595	<i>compositio, compositionis f.</i>	putting together, arrangement, composition	noun; third declension; feminine; physical combination, stylistic arrangement, and written composition require context
L596	<i>emendatio, emendationis f.</i>	correction, revision, emendation	noun; third declension; feminine; distinguish correcting one's project draft from conjecturally changing a received text
L597	<i>imitatio, imitationis f.</i>	imitation	noun; third declension; feminine; name the received model and exact feature imitated; label new wording as project composition
L598	<i>inventio, inventionis f.</i>	discovery, devising, rhetorical invention	noun; third declension; feminine; finding evidence, devising subject matter, and rhetorical discovery require context

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	L191	<i>hymnus, -i m.</i>	_____
N	L192	<i>sequentia, -æ f.</i>	_____
N	L595	<i>compositio, compositionis f.</i>	_____
N	L596	<i>emendatio, emendationis f.</i>	_____
N	L597	<i>imitatio, imitationis f.</i>	_____
N	L598	<i>inventio, inventionis f.</i>	_____
R1	L189	<i>cano, canere, cecini, cantum</i>	_____

Event	ID	Latin	Sense
R1	L190	<i>modulor, modulari, modulatus sum</i>	
R1	L591	<i>lemma, lemmatis n.</i>	
R1	L592	<i>scholium, -i n.</i>	
R1	L593	<i>interpretatio, interpretationis f.</i>	
R1	L594	<i>enarratio, enarrationis f.</i>	
R2	L187	<i>imago, imaginis f.</i>	
R2	L188	<i>figura, -æ f.</i>	
R2	L587	<i>rhythmus, -i m.</i>	
R2	L588	<i>accentus, -us m.</i>	
R2	L589	<i>rima, -æ f.</i>	
R2	L590	<i>tropus, -i m.</i>	
R5	L181	<i>syllaba, -æ f.</i>	
R5	L182	<i>pes, pedis m.</i>	
R5	L183	<i>brevis, breve</i>	
R5	L184	<i>quantitas, quantitatis f.</i>	
R5	L185	<i>cæsuræ, -æ f.</i>	
R5	L186	<i>ictus, -us m.</i>	
R5	L575	<i>elegia, -æ f.</i>	
R5	L576	<i>pentameter, pentametri m.</i>	
R5	L577	<i>distichon, -i n.</i>	
R5	L578	<i>hemistichium, -i n.</i>	

Event	ID	Latin	Sense
R5	L579	<i>lyricus, -a, -um</i>	
R5	L580	<i>strophæ, -æ f.</i>	
R5	L581	<i>Sapphicus, -a, -um</i>	
R5	L582	<i>Alcaicus, -a, -um</i>	
R5	L583	<i>typologia, -æ f.</i>	
R5	L584	<i>symbolum, -i n.</i>	
R5	L585	<i>allusio, allusionis f.</i>	
R5	L586	<i>paradoxon, -i n.</i>	
S	L177	<i>poeta, -æ m.</i>	
S	L178	<i>carmen, carminis n.</i>	
S	L179	<i>versus, -us m.</i>	
S	L180	<i>metrum, -i n.</i>	
S	L181	<i>syllaba, -æ f.</i>	
S	L182	<i>pes, pedis m.</i>	
S	L183	<i>brevis, breve</i>	
S	L184	<i>quantitas, quantitatis f.</i>	
S	L185	<i>cæsuræ, -æ f.</i>	
S	L186	<i>ictus, -us m.</i>	
S	L187	<i>imago, imaginis f.</i>	
S	L188	<i>figura, -æ f.</i>	
S	L189	<i>cano, canere, cecini, cantum</i>	

Event	ID	Latin	Sense
S	L190	<i>modulor, modulari, modulatus sum</i>	
S	L191	<i>hymnus, -i m.</i>	
S	L192	<i>sequentia, -æ f.</i>	
S	L567	<i>prosodia, -æ f.</i>	
S	L570	<i>elisio, elisionis f.</i>	
S	L571	<i>dactylus, -i m.</i>	
S	L573	<i>hexameter, hexametri m.</i>	
S	L575	<i>elegia, -æ f.</i>	
S	L577	<i>distichon, -i n.</i>	
S	L579	<i>lyricus, -a, -um</i>	
S	L580	<i>strophæ, -æ f.</i>	
S	L583	<i>typologia, -æ f.</i>	
S	L584	<i>symbolum, -i n.</i>	
S	L587	<i>rhythmus, -i m.</i>	
S	L589	<i>rima, -æ f.</i>	
S	L591	<i>lemma, lemmatis n.</i>	
S	L593	<i>interpretatio, interpretationis f.</i>	
S	L595	<i>compositio, compositionis f.</i>	
S	L598	<i>inventio, inventionis f.</i>	

1.3 Grammar retrieval

ID	Fact	Prompt	Response
G055	Proposition-first composition <i>composition</i>	State a reliable order for drafting a paragraph.	_____
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?	_____
G071	Syllabic and page-rhythmic verse <i>later poetry</i>	State the boundary between this study and pronunciation.	_____
G072	Poetic imitation and composition <i>composition</i>	State a safe progression from reading to original verse.	_____

1.4 Reconstruct and compose

Reconstruction. Reconstruct *hymnus / et / sequentia / carmina / sunt / genus / ex / forma / et / usu / cognoscitur*.

Composition. Compose two short, visibly project-created rhythmic lines and annotate their grammar; do not present them as a received hymn.

Part III

Reading and Composition

CHAPTER 1

Connected Latin and written expression

1.1 The prose plan controls the poem — connected practice

Connection. A declared thought and form make later substitutions auditable. The poem should not discover its proposition accidentally while chasing a pattern.

Practice. Choose one bounded form from the packet. Write speaker, addressee, principal proposition, grammatical spine, movement of thought, register, and essential images in prose. Divide that unchanged prose into line-sized movements before making any metrical or rhythmic substitution.

Recall without notes. Name the four bounded form choices and the fields of the prose plan.

1.2 Four ledgers, one draft — connected practice

Connection. Quantity, syntax, revision, and source records inspect different kinds of integrity. A line is not sound merely because one ledger is complete.

Practice. Audit one drafted line in four tables: syllable, quantity, reason, and metrical place; word, morphology, governor, and function; old wording, new wording, and reason; feature or phrase, source ID and locus, and kind of use. Give the line a verdict of *retain*, *revise*, or *return to prose*.

Recall without notes. Rebuild the columns of all four ledgers without notes.

1.3 Final documentation and fresh return — connected practice

Connection. Original verse remains clearly original when the final presentation makes its pattern, sources, translation, changes, and uncertainty inspectable.

Practice. Prepare a P-labeled poem with declared form, prose statement of thought, pattern record, P translation, syntax notes, revision summary, source ledger, remaining uncertainty, and P7 commentary. Put it aside; on a later return, rescan and construe it from a clean copy before reading the ledgers.

Recall without notes. Translate and parse *Nihil tamen auctori antiquo attribuo quod ipse composui*.

Part IV

Cumulative Practice

CHAPTER 1

P8 worksheet family: documented verse composition

Worksheet P.29 — Prose plan before verse

Worksheet ID: P.29

Focus: Fix the intended proposition and declared form.

Use: Begin every composition here, even after extensive experience.

1. Name the four bounded choices offered by the packet.

2. What belongs in the prose plan?

3. Why should the form be declared before drafting?

4. Write a two-sentence prose plan for a hymn stanza about light and perseverance.

5. Expand the prose plan into a line-by-line thought outline without changing vocabulary.

Worksheet P.30 — Quantity and syntax ledgers**Worksheet ID:** P.30**Focus:** No metrical success can purchase a false form or lost relation.**Use:** Use during the first patterned draft.

1. List the columns of a quantity ledger.

2. List the columns of a syntax ledger.

3. What warning is raised when the meter works but the syntax ledger has an unattached accusative?

4. What warning is raised when syntax works but one long syllable has no reason?

5. Audit one line in both ledgers and write a verdict.

Worksheet P.31 — Revision and source ledgers**Worksheet ID:** P.31**Focus:** Make every substitution and every influence visible.**Use:** Use after a complete first draft exists.

1. List the columns of a revision ledger.

2. List the columns of a source ledger.

3. Why is a metrically convenient synonym not automatically acceptable?

4. Give three separate revision passes.

5. Document three actual revisions, including one rejected attractive phrase.

Worksheet P.32 — Final poem and commentary**Worksheet ID:** P.32**Focus:** Present original verse as original, with enough evidence to audit it.**Use:** Use when a bounded composition has survived all ledgers.

1. What must appear above the poem?

2. What must appear below the poem?

3. Translate and explain the model documentation sentence *Nihil tamen auctori antiquo attribuo quod ipse composui.*

4. When is an unfinished composition still a successful record?

5. Prepare the final bounded poem, four ledgers, translation, and self-commentary.

CHAPTER 2

Before continuing

Before continuing. Design a proposition and image plan; choose a form for a stated reason; draft and scan or pattern every line; preserve rejected versions; revise separately for grammar, quantity or rhythm, syntax, diction, and poetic effect; document source-shaped idiom; and defend what the final form accomplishes without presenting project verse as received text.

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	L191	<i>hymnus, -i m.</i>	hymn, song of praise
N	L192	<i>sequentia, -æ f.</i>	sequence; following order
N	L595	<i>compositio, compositionis f.</i>	putting together, arrangement, composition
N	L596	<i>emendatio, emendationis f.</i>	correction, revision, emendation
N	L597	<i>imitatio, imitationis f.</i>	imitation
N	L598	<i>inventio, inventionis f.</i>	discovery, devising, rhetorical invention
R1	L189	<i>cano, canere, cecini, cantum</i>	sing, chant, celebrate in song
R1	L190	<i>modulor, modulari, modulatus sum</i>	measure, modulate, compose rhythmically
R1	L591	<i>lemma, lemmatis n.</i>	heading, cited word or passage for comment
R1	L592	<i>scholium, -i n.</i>	scholium, explanatory note
R1	L593	<i>interpretatio, interpretationis f.</i>	interpretation, explanation, translation
R1	L594	<i>enarratio, enarrationis f.</i>	detailed exposition, commentary
R2	L187	<i>imago, imaginis f.</i>	image, likeness
R2	L188	<i>figura, -æ f.</i>	shape, figure, form
R2	L587	<i>rhythmus, -i m.</i>	rhythm, rhythmic verse
R2	L588	<i>accentus, -us m.</i>	accent, accent mark; accentual pattern
R2	L589	<i>rima, -æ f.</i>	rhyme
R2	L590	<i>tropus, -i m.</i>	turn, trope, interpolation
R5	L181	<i>syllaba, -æ f.</i>	syllable
R5	L182	<i>pes, pedis m.</i>	foot
R5	L183	<i>brevis, breve</i>	short, brief
R5	L184	<i>quantitas, quantitatis f.</i>	quantity, amount
R5	L185	<i>cæsuræ, -æ f.</i>	caesura, metrical word-break
R5	L186	<i>ictus, -us m.</i>	beat, stroke, ictus
R5	L575	<i>elegia, -æ f.</i>	elegy, elegiac poem
R5	L576	<i>pentameter, pentametri m.</i>	pentameter line
R5	L577	<i>distichon, -i n.</i>	couplet, pair of lines
R5	L578	<i>hemistichium, -i n.</i>	half-line
R5	L579	<i>lyricus, -a, -um</i>	lyric
R5	L580	<i>strophæ, -æ f.</i>	strophe, stanza

Event	ID	Latin	Project gloss
R5	L581	<i>Sapphicus, -a, -um</i>	Sapphic
R5	L582	<i>Alcaicus, -a, -um</i>	Alcaic
R5	L583	<i>typologia, -æ f.</i>	typology
R5	L584	<i>symbolum, -i n.</i>	sign, token, symbol; creed
R5	L585	<i>allusio, allusionis f.</i>	allusion
R5	L586	<i>paradoxon, -i n.</i>	paradox, unexpected proposition
S	L177	<i>poeta, -æ m.</i>	poet
S	L178	<i>carmen, carminis n.</i>	song, poem
S	L179	<i>versus, -us m.</i>	line of verse, verse
S	L180	<i>metrum, -i n.</i>	meter, metrical pattern
S	L181	<i>syllaba, -æ f.</i>	syllable
S	L182	<i>pes, pedis m.</i>	foot
S	L183	<i>brevis, breve</i>	short, brief
S	L184	<i>quantitas, quantitatis f.</i>	quantity, amount
S	L185	<i>cæsuræ, -æ f.</i>	caesura, metrical word-break
S	L186	<i>ictus, -us m.</i>	beat, stroke, ictus
S	L187	<i>imago, imaginis f.</i>	image, likeness
S	L188	<i>figura, -æ f.</i>	shape, figure, form
S	L189	<i>cano, canere, cecini, cantum</i>	sing, chant, celebrate in song
S	L190	<i>modulor, modulari, modulatus sum</i>	measure, modulate, compose rhythmically
S	L191	<i>hymnus, -i m.</i>	hymn, song of praise
S	L192	<i>sequentia, -æ f.</i>	sequence; following order
S	L567	<i>prosodia, -æ f.</i>	prosody
S	L570	<i>elisio, elisionis f.</i>	elision
S	L571	<i>dactylus, -i m.</i>	dactyl
S	L573	<i>hexameter, hexametri m.</i>	hexameter line
S	L575	<i>elegia, -æ f.</i>	elegy, elegiac poem
S	L577	<i>distichon, -i n.</i>	couplet, pair of lines
S	L579	<i>lyricus, -a, -um</i>	lyric
S	L580	<i>strophæ, -æ f.</i>	strophe, stanza
S	L583	<i>typologia, -æ f.</i>	typology
S	L584	<i>symbolum, -i n.</i>	sign, token, symbol; creed
S	L587	<i>rhythmus, -i n.</i>	rhythm, rhythmic verse
S	L589	<i>rima, -æ f.</i>	rhyme
S	L591	<i>lemma, lemmatis n.</i>	heading, cited word or passage for comment
S	L593	<i>interpretatio, interpretationis f.</i>	interpretation, explanation, translation
S	L595	<i>compositio, compositionis f.</i>	putting together, arrangement, composition
S	L598	<i>inventio, inventionis f.</i>	discovery, devising, rhetorical invention

Grammar models

ID	Fact	Prompt	Model
G055	Proposition-first composition	State a reliable order for drafting a paragraph.	List the propositions and their logical relations; select Latin clause architecture and attested constructions; choose vocabulary; draft the finite-verb skeleton; then complete agreement and idiom. Do not let an English sentence dictate the Latin structure.
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.
G071	Syllabic and page-rhythmic verse <i>later poetry</i>	State the boundary between this study and pronunciation.	Later Latin verse may organize syllable count, line grouping, parallel syntax, repeated wording, written endings, or another pattern rather than classical quantity alone. Identify and document what the complete supplied poem visibly establishes; spelling alone does not prove stress, rhyme, or pronunciation.
G072	Poetic imitation and composition <i>composition</i>	State a safe progression from reading to original verse.	Scan and parse a received model; describe its meter, syntax, diction, and rhetorical movement; imitate one feature with visibly project-created content; check grammar and scheme independently; then attempt an original poem without presenting it as received text.

Reconstruction and composition models

Reconstruction prompt. Reconstruct *hymnus / et / sequentia / carmina / sunt / genus / ex / forma / et / usu / cognoscitur*.

Model. *Hymnus et sequentia carmina sunt; genus ex forma et usu cognoscitur.*

Composition prompt. Compose two short, visibly project-created rhythmic lines and annotate their grammar; do not present them as a received hymn.

Model. Model: *Lux vera corda recreat; / spes firma mentes roborat.* The two project lines use parallel subject-object-verb order; no claim of a received text or classical meter is made.

Reading, composition, and practice models

The prose plan controls the poem — model and points to check

Model / points to check. The choices are four hexameters, two elegiac couplets, one Horatian line pattern sustained for four lines, or a six- to twelve-line rhythmic hymn- style stanza. The plan fixes speaker and addressee, proposition, grammar, sequence, images or petitions, register, and relation between movements.

Four ledgers, one draft — model and points to check

Model / points to check. The quantity ledger exposes unsupported length or resolution; the syntax ledger exposes unattached or false forms; the revision ledger preserves semantic and structural costs; the source ledger distinguishes quotation, adaptation, structural model, echo, and general influence. The verdict must cite exact evidence from all relevant ledgers.

Final documentation and fresh return — model and points to check

Model / points to check. “Yet I attribute to no ancient author what I myself composed.” *Nihil* is the object of *attribuo*; *auctori antiquo* is dative; *quod* is the object of *composui* and refers to what was composed; *ipse* emphasizes the composer. A fresh return records defects honestly and may end with a documented unfinished poem rather than a falsely secure one.

CHAPTER 3

P8 worksheet family: documented verse composition**Solution P.29 — Prose plan before verse****Worksheet ID:** P.29**Focus:** Fix the intended proposition and declared form.**Use:** Begin every composition here, even after extensive experience.

1. Name the four bounded choices offered by the packet.

Answer / model: Four hexameters; two elegiac couplets; one Horatian line pattern sustained for four lines; or a six- to twelve-line rhythmic hymn stanza.

2. What belongs in the prose plan?

Answer / model: Speaker and addressee, principal proposition, grammatical spine, sequence of thought, essential images or petitions, intended register, and the exact relation between movements.

3. Why should the form be declared before drafting?

Answer / model: Its fixed constraints determine what must be measured and revised, while preventing an accidental sequence of lines from being relabeled after the fact.

4. Write a two-sentence prose plan for a hymn stanza about light and perseverance.

Answer / model: Model P: *Christus mentes laborantium illuminat. Ei petimus ut nos in via confirmet et ad finem bonum perducatur.*

5. Expand the prose plan into a line-by-line thought outline without changing vocabulary.

Answer / model: The outline should divide complete semantic movements, show carryover where intended, and reveal whether the chosen form has enough or too much material before metrical substitution begins.

Solution P.30 — Quantity and syntax ledgers

Worksheet ID: P.30

Focus: No metrical success can purchase a false form or lost relation.

Use: Use during the first patterned draft.

1. List the columns of a quantity ledger.

Answer / model: Word and syllable; proposed quantity; natural or positional reason; elision or resolution; metrical position; alternative; uncertainty.

2. List the columns of a syntax ledger.

Answer / model: Word or phrase; lemma and morphology; governor; function; clause; relation to the prose plan; any unusual order or ellipsis.

3. What warning is raised when the meter works but the syntax ledger has an unattached accusative?

Answer / model: The line is unsound until the case receives a defensible governor and function. Metrical fit does not create syntax.

4. What warning is raised when syntax works but one long syllable has no reason?

Answer / model: The proposed scan is not established. Recheck lexical quantity, position, elision, scheme, and wording before keeping the line.

5. Audit one line in both ledgers and write a verdict.

Answer / model: The verdict should be *retain*, *revise*, or *return to prose*, with exact reasons from both ledgers rather than a general impression.

Solution P.31 — Revision and source ledgers

Worksheet ID: P.31

Focus: Make every substitution and every influence visible.

Use: Use after a complete first draft exists.

1. List the columns of a revision ledger.

Answer / model: Draft number; old wording; new wording; reason; grammatical effect; semantic effect; metrical or rhythmic effect; retained uncertainty.

2. List the columns of a source ledger.

Answer / model: Feature or exact phrase; stable source ID and locus; quotation, adaptation, structural model, echo, or general influence; changes made; claim limit.

3. Why is a metrically convenient synonym not automatically acceptable?

Answer / model: It may have the wrong construction, register, semantic range, quantity, or source association. Substitution is a lexical judgment, not an English-gloss exchange.

4. Give three separate revision passes.

Answer / model: Exactness of thought; idiomatic grammar, order, and diction; metrical or rhythmic pattern. A later proof pass should also recheck source labels and transcription.

5. Document three actual revisions, including one rejected attractive phrase.

Answer / model: A sound record explains what each change fixes and what it costs. The rejected phrase is retained in the ledger with the grammatical, semantic, source, or pattern reason for removal.

Solution P.32 — Final poem and commentary

Worksheet ID: P.32

Focus: Present original verse as original, with enough evidence to audit it.

Use: Use when a bounded composition has survived all ledgers.

1. What must appear above the poem?

Answer / model: A P label, declared form and scheme, short prose statement of intended thought, and the composition's own title or identifier without false attribution.

2. What must appear below the poem?

Answer / model: Scansion or rhythmic-pattern record, project translation, syntax notes, revision summary, source ledger, remaining uncertainty, and prose commentary using the P7 layers.

3. Translate and explain the model documentation sentence *Nihil tamen auctori antiquo attribuo quod ipse composui*.

Answer / model: "Yet I attribute to no ancient author what I myself composed." *nihil* is object of *attribuo*; *auctori antiquo* dative; *quod* has *composui* and refers to what was composed; *ipse* emphasizes the composer.

4. When is an unfinished composition still a successful record?

Answer / model: When it accurately identifies why a sound line or stanza has not yet been achieved, preserves the grammatical prose plan, documents attempted revisions, and makes the next test specific.

5. Prepare the final bounded poem, four ledgers, translation, and self-commentary.

Answer / model: Answers vary. A sound dossier is grammatically and semantically coherent, satisfies its declared textual pattern, accounts for every source influence, retains real uncertainty, and never presents project wording as received Latin.

Part VI

Scope and Sources

CHAPTER 1

Scope and Qualifications

1.1 Packet boundary

This is packet EL-P8, *Controlled Imitation and Verse Composition*, 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. Original verse remains instructional project composition, accompanied by a full source, idiom, quantity, and revision ledger.

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.

Last revised (UTC): 2026-07-22T16:54:56Z

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