

D. A specific style sheet for liturgical books

15. To assist them in their task, the Bishops should have a specific style sheet for liturgical books drawn up as a constant point of reference. The purpose of such a style sheet for liturgical books is twofold: (1) to provide standards for the establishment of correct format and design and (2) to promote consistency in publication between all liturgical books. In accordance with the different norms found throughout *Liturgiam authenticam* (110-130), liturgical books are carefully regulated in the *editiones typicae* published by the Holy See, as well as by Bishops' Conferences in vernacular editions.

16. Liturgical books require a style sheet developed around their particular function within the Liturgy. General academic or commercial style sheets do not take into account the special needs of liturgical celebration, either for individual Priest celebrants and other ministers or for the congregation (LA, 32). As a result, the following material is offered to form the basis for a style sheet. What is offered here is constructed around the roles which liturgical books play in the celebration of the Liturgy, as well as the traditional structure of liturgical books since the Council of Trent, as reformed by the Second Vatican Council, and the needs of Bishops' Conferences in English-speaking regions.

III. STYLE IN THE ROMAN LITURGICAL BOOKS

A. Roman models

17. The basic model for the preparation of liturgical books in the vernacular is provided by the *editiones typicae* promulgated by the Holy See.

18. At a minimum, in all vernacular editions, the titles, ordering of texts, rubrics, and numbering systems of Roman liturgical books are to be faithfully reproduced (LA, 69). It is, however, the role of a specific set of regulations of a given Bishops' Conference to specify fully all adaptations in the elements of style approved for a particular

language group. "Furthermore, any additions [of texts] approved by the Congregation for Divine Worship and the Discipline of the Sacraments are to be inserted either in a supplement or an appendix, or in their proper place in the book, as the Apostolic See shall have directed" (LA, 69).

B. The developments in liturgical books in the Roman Rite

19. In the years following the Council of Trent, certain reforms were introduced into the format and design of liturgical books. Chief among these were the regularization of texts, rites and rubrics for inclusion in a revised *Missale Romanum*. Some of these developments followed naturally upon the advent of the printing press, and the mass production of a standardized Missal usable in the Church of Roman Rite world-wide was finally achieved. Five traditional elements have remained a part of liturgical books since then: (1) the presentation of ritual texts in black ink and (2) of rubrics in red ink; (3) the use of headings and divisions, including pagination; (4) front matter, especially decrees of promulgation; and (5) liturgical art. An increasingly regular feature, now consolidated with the renewal of the Roman Liturgy decreed by the Second Vatican Council, has been the addition to five elements, as part of the concluding matter, including appendices, indices and other lists. Similarly the front matter of individual books has been expanded to include a section of *praenotanda* which explain the Church's theological understanding of the ritual action, her motives for the revisions undertaken in the wake of the Second Vatican Council and also important directions for the book's responsible use in pastoral celebration.

C. The Liturgical Calendar and tables

20. Wherever a liturgical book calls for the publication of the General Calendar of the Roman Rite, it should include it in its "list" form as it has developed over the centuries. This gives the celebrations day by day and month by month, with their official titles and with appropriate additional information. In vernacular editions published for the territory of a single Bishops' Conference this same calendar

should include all memorials, feasts and solemnities particular to the proper calendar of the Conference which publishes it, intercalated into the General Calendar of the Roman Rite. The familiar table giving the dates of Easter and of the main moveable occurrences of the liturgical year should be reproduced in a form that has been brought up to date and should ordinarily extend over a period of no more than twenty-five years, which is normally sufficient to cover the physical life of the book. The vernacular edition of both calendar formats should follow the Roman model found in the respective ritual book translated.

21. The revision of the General Calendar of the Roman Rite is periodically undertaken as celebrations are added or deleted, and the celebrations of the liturgical seasons adjusted for pastoral reasons. Wherever a liturgical book calls for the publication of the general calendar, it should include both its list and tabular forms.

D. Front and concluding matter; Roman documents and their form

22. Within most liturgical books of the Roman Rite, the following elements constitute the minimum front and concluding matter to be reproduced in vernacular editions: (1) the decrees of the Holy See promulgating the Roman edition of the book, in addition to the decree of confirmation for the publication of its vernacular edition; (2) the pertinent Apostolic Constitution (if any); (3) the official introductory texts to the rites (*praenotanda*, *Institutio Generalis*), as taken from the Roman edition; and (4) a general index of contents. Bishops' Conferences may add other materials to this list, namely the decrees of approbation and publication proper to its competence, but not introductions by the Bishop Chairman of the Conference liturgical commission nor pastoral instructions or other introductions to the book. These latter would in any case require the canonical vote of the Bishops' Conference and the *recognitio* of the Holy See.

23. Liturgical books of the Roman Rite are published in accordance with the norms laid down in *Liturgiam authenticam* (110-130). The documents of promulgation and confirmation, as well as any needed rescripts relevant to the effective pastoral use of any ritual book, including those adaptations made by Bishops' Conferences, should be included in the front matter in exactly the form in which they are received from the dicastery of the Holy See which issued them. Special attention should be paid to the inclusion of protocol numbers, dates, and the signatures of the Roman officers on such documents, as these establish the legitimacy of the rite and of its use in a given edition. The signatures of the Superiors of the Congregation for Divine Worship should be printed in type, not reproduced in photographic image.

E. Permissions and acknowledgments

24. The rights of the Holy See over the use of the Latin texts of the Liturgy, and those of the Bishops' Conference to publish liturgical books, while retaining the copyrights, should be guaranteed in every edition. The legal requirements of both canon law and civil legislation must be observed in the publication of all liturgical books (LA, 115).

25. Whenever a liturgical book in the vernacular uses texts which are provided by an owner other than a Bishops' Conference, special care should be exercised in the drawing up of contracts that regulate the use of such texts. The indication of acknowledgements, credit lines and permissions for the inclusion of material within a given liturgical book must be done according to all legal standards (cf. LA, 116c, 91).

IV. THE REGULATION OF STYLE IN VERNACULAR EDITIONS

A. The elements of style

26. Although these various features are now standard and the Latin *editiones typicae* are the general models for all questions of style within liturgical books, vernacular editions deal in a particular way with the genius of particular languages, and it is only right that the elements of

style, whether physical or textual, be matched in some degree to local conventions. This is a separate question from the various possibilities that Bishops' Conferences have of preparing various pastoral and cultural adaptations of the content of the *editio typica*.

27. The elements of style which are the foundation for any liturgical book may be divided into two categories: (1) textual elements and (2) physical elements. The Holy See reserves to itself the final approval of all textual elements. These include, as we have already seen, tables of contents; indices; supplements; liturgical calendar and tables; front and concluding matter; Roman documents and their form; permissions and acknowledgements. They also include: music and the pointing of texts; the presentation of liturgical texts; page design and decoration; numbers and numbering; use of bold, italic and red type; grammar; abbreviations; footnotes; spelling. In sections apart attention is given at greater length to punctuation and to capitalization. All these are treated in what follows. The physical elements are left to the decisions of the Bishops' Conference and include: layout and design; format; colometry; euchology and rubric; art and graphics; color; binding and ribbons; paper and page tabs and ink. Each of these elements is discussed in a special concluding Annexe.

B. Music and the pointing of texts

28. One element that is clearly of great importance for the assimilation of the liturgical books to local use in a given pastoral context is the complex question of liturgical music in its various forms, which it is beyond the scope of this treatment to discuss in detail here. As regards the very desirable presence of music in the liturgical books themselves, the model provided by the most recent Roman liturgical editions should serve as an encouragement.

29. Very careful attention needs to be paid to the way in which the musical notation is included within the pages of the liturgical book. The notation fonts should be chosen carefully for legibility and practicality, and the lines of music should be so arranged on the page

as to facilitate singing from the book without undue turning of pages or the kind of false start where the celebrant starts reciting without music, only to realise that musical notation is available for the same text. Depending on the technical systems employed, care should be taken to exclude lack of coordination on the page between the musical notation and the words to be sung.

C. The presentation of liturgical texts, page design and decoration

30. A further feature that is highly significant in the preparation of liturgical books attentive to local needs and culture is the general question of page design. It can be noted that within the liturgical books of the Roman Rite, the presentation or general arrangement of texts and rites is governed by the following principles, consistent with the general style of the Liturgy itself: (1) clarity—by which each of the elements is distinguished from the others on the same page, free of anything that might impede the user from concentrating on the text at hand; (2) simplicity—by which the euchology, readings, rubrics and titles are presented without overly ornate or complex designs, and are left unburdened by notes or other aids, and (3) nobility—by which the Roman Liturgy generally, and its books in particular, are distinguished for a reserved or understated beauty. Caution is to be taken around the integration of any art, but especially of decorative art themes or graphics, which may distract the eye of the reader, or otherwise crowd the text itself.

D. Numbers and numbering

31. Roman liturgical books use both Roman and Arabic numbers to identify pages, sections, dates, prayers, biblical citations and headings. English editions of these books should imitate these number systems as closely as possible, in order to develop a correspondence with the Latin originals for easy reference. Hence, the discrete numbering of elements within separate sections in the *Missale Romanum*, for example, should not be changed in favor of creating a more convenient, continuous numbering of the entire work such as will give a liturgical book the appearance of a manual for study purposes. The use of

Roman numerals within the titles of liturgical feasts and commons, as well as for the designation of time, including weeks and days of Ordinary Time and the other liturgical seasons, may be replaced with Arabic numerals or with the spelling of the enumeration. However, the practice of designating the names of popes with Roman numerals should be retained.

E. Use of bold, italic and red type

32. The practice of using boldfaced type throughout a Roman liturgical book to designate the titles of feasts and celebrations, as well as the names of sub-sections, such as the parts of the Mass, should be retained in English translation. Italic type is used standardly in footnotes and only occasionally within subtitles of feast days, or in the titles of Saints. Already distinguished by their red color, the typeface for rubrics is never boldfaced or italicized.

F. Grammar

33. In general, the rules of grammar within a vernacular language must be respected as the standards to use in the rendering of Latin originals. The kinds of exceptions to this principle discussed in the *Ratio translationis* III. 1.1A, B and C are those which regard a distinctive rendering of liturgical syntax in which all the elements of a given sentence are harmonized as a way of expressing Catholic belief.

G. Abbreviations

34. The use of abbreviations within the liturgical books of the Roman Rite is to be adapted for vernacular editions. These include standard biblical and commonplace abbreviations, as found in the *praenotanda*, liturgical texts, and all front and back matter. A complete list of abbreviations as found in the liturgical books of the Roman Rite should be drawn up, together with their English equivalents.

35. At the same time, care should be taken not to multiply abbreviations unnecessarily so as not to diminish the dignity and usefulness of the edition. An abbreviation should not be created if it is only to be employed on one or two occasions.

H. Footnotes

36. Footnotes from liturgical books are to be faithfully reproduced in English according to their Roman form, with the exception of the translation into English of document titles and other texts in Latin or Greek. This allows for a standard way in which all footnotes may be read across various English editions of liturgical books, no matter which Bishops' Conference may publish them. Footnotes should never be arranged at the back of a liturgical book, or grouped together elsewhere as in secular publications. Rather, they are to be located on the same pages on which their corresponding references appear in the text of the rite itself.

I. Spelling

37. The spellings of names, however, found within liturgical texts should normally be changed into their Anglicized forms as routinely happened throughout the 1975 English translation of the Missal. However, following the model of the *Missale Romanum* 2002, the family names of Saints from the modern period celebrated throughout the Liturgy may either be retained in their native forms, including the use of superscript or subscript phonetic markers, or given only in a suitable transliteration, as the Bishops' Conference decides. This applies also to the names of cities not generally known to the faithful, and even in certain cases to baptismal names not derived from Latin or Greek Christian sources.

Examples.

- Ss. Andrew Dũng Lạc, priest and companions, martyrs (Ss. Andreae Dũng Lạc, presbyteri, et sociorum, martyrum)
- St. John of Kęty, priest (S. Ioannis de Kęty, presbyteri)
- Ss. Andrew Kim Tae-gŏn, priest, and Paul Chŏng Ha-sang, and companions, martyrs (Ss. Andreae Kim Tae-gŏn, presbyteri, et Pauli Chŏng Ha-sang, et sociorum, martyrum)
- St. Turibius of Mogrovejo (S. Turibii de Mogrovejo, episcopi)

V. PUNCTUATION

38. On account of its complexity, the question of punctuation is treated here in a section apart.

39. The *Missale Romanum* includes compositions dating from the early Church through to modern times. Combined with the presence of the different genres, this means that the syntax and grammar of the euchology, rubrics and various *praenotanda* will reflect the wide diversity of rules by which they were composed. Because punctuation has usually been understood as a part of syntax and grammar, the varying meaning and rules for punctuation that developed throughout the long centuries will naturally be reflected throughout the compositions of the Missal.

40. The practical consequences of this for the translator are challenging. In the first place, this means that in addition to mastering other aspects of textual construction, the translator must also have a sound command of the meaning and application of punctuation in Latin liturgical texts. Secondly, translators must be able to relate the meaning of ancient and medieval applications of punctuation to modern rules, which developed only after the Renaissance. This may be especially troublesome in texts whose compositions are blended, i.e., which combine elements from late antiquity, the medieval period, the Counter-Reformation and today. The editing of texts which took place during the postconciliar revision of the liturgical books, for example, sometimes incorporated punctuation and other syntactical and rhetorical forms from several past eras into a single, redacted text. In other cases, this same editing selectively eliminated certain medieval punctuation practices, such as the addition of a semicolon following the use of the word *quaesumus* in each collect. Lastly, translators must remain open to the possibility that, in certain instances, the punctuation found in a given phrase or sentence, like the capitalization, reflects a legitimate autonomy of expression of the Faith. In such cases, vernacular languages may need to adapt their own expression to that of the Liturgy in order to preserve what might otherwise be lost in a modern equivalent expression.

41. Within the *Missale Romanum*, then, are four principal sources for its punctuation practices. Firstly, there are those taken from the Neo-Vulgate. Secondly, there are those derived from the practice of late antiquity, such as can be found in Quintillian's *Institutio Oratoria*, and which continued to be adapted in the medieval period. Of particular historical importance are the developments in punctuation applied to liturgical texts by Alcuin (c. 735-804), and then later more fully detailed by Aldus Manutius (1450-1515) for Latin, and eventually adopted for modern European vernaculars. Thirdly, there are the practices those developed within texts which offer a distinctive expression of the faith. Fourthly and finally, there are the rules for modern punctuation now applied to Latin texts of recent composition in the ritual books of the Roman Rite.

42. Furthermore, four special problems in punctuation are notable for their frequent recurrence in liturgical texts. The first is the use of the full colon (:) between significant clauses in mid-sentence; the second is punctuation characteristic of sentences filled with extended subordination; third is the use of punctuation borrowed from biblical texts, themselves blended in their combined usages from Septuagint, Vulgate and Neo-Vulgate sources; and the fourth is the use of the period or full stop at the end of formulaic closures of various prayers. The punctuation of recent compositions within the postconciliar *Missale Romanum* is derived from modern rules exclusively. While no comprehensive study of punctuation within the *Missale Romanum* has been undertaken, translators may be guided in general by the examples provided below. Special care must always be taken to evaluate the meaning of punctuation in a given antiphon, oration, Preface, Eucharistic prayer, blessing, or other composition on an individual basis in order to find its appropriate vernacular equivalent.

A. Punctuation with the full colon (:) between significant clauses in mid-sentence

43. The Roman Canon still carries most of the traditional punctuation of late antiquity, including the placement of full colons (:) in mid-

sentence. Originally, the full colon appears to have signaled not, as it does today, an equivalency between two phrases, or the start of a list of grammatically equal items, but instead, a pause at the end of the phrase or line which leads up to it. In effect, the full colon was used as a rhetorical marker to assist the celebrant in offering the prayer as a form of rhythmical prose. This meant that punctuation, such as the colon, was often a mark for breathing and pausing, in order to achieve a kind of “rounded off” effect in the way prayers were delivered. Such marks were then positioned in the prayer so that the metrical feet of the final syllables preceding the colon would correspond with the technical rules of the Latin prose *cursus*. In the seventh century, authors such as St. Isidore of Seville (c. 560-636) suggested that this kind of punctuation could guide not only the delivery of various units of speech, but mark off their sense within the general syntax, as well.

Examples.

1. *Missale Romanum* (2002), no. 93: *Supra quae*. The use of the full colon in mid-sentence as a marker for pausing in the delivery of the prayer.

Missale Romanum, Ordo Missae, n. 93:

Supra quae propitio ac sereno vultu respicere digneris:
et accepta habere,
sicut accepta habere dignatus es
munera pueri tui justī Abel

Draft Translation:

Be pleased to look upon them with a serene and kindly gaze,
and to accept them,
as you were pleased to accept the gifts
of your just servant Abel

It should be noted that the ancient function of the colon in the Latin original is absorbed here in translation by the use of a comma, as well as by the colometric arrangement of the text in the English translation.

2. *Communicantes (Infra Actionem)*. The use of the full colon both to introduce a pause in delivery of the prayer and as a way of dividing off two distinct lists of names.

Missale Romanum, Ordo Missae, n. 86:

(Iacobi, Ioannis,
Thomae, Iacobi, Philippi,
Bartholomaei, Matthaei,
Simonis et Thaddaei:
Linī, Cleti, Clementis, Xysti ...)

Draft Translation:

(James, John,
Thomas, James, Philip,
Bartholomew, Matthew,
Simon and Jude:
Linus, Cletus, Clement, Sixtus ...)

In this proposed translation, the full colon following the name of Jude in the Latin original is omitted, since its use there was originally meant to introduce a pause in the delivery of the list of Apostles, in order to distinguish them from the Popes and other Bishops both in the East and the West who followed them. In the translation above, the use of a semicolon allows for this same distinction between the apostles and their successors, but corresponds more closely with the way in which modern English constructs lists.

B. Punctuation of sentences with extended subordination

44. Compositions with extended subordinations in the Roman Rite can be classed into two modern categories. The first are those whose single-sentence structures convey a complete thought in the ancient Roman style, borrowed from pagan antiquity and adapted by the early Church. This construction is discussed at length elsewhere in the *Ratio translationis*, II.A.5: “The manner of expression in the Roman Rite is to be maintained in the vernacular.” The punctuation of such sentences in the vernacular aims to preserve the single-sentence structure, but within the guidelines of syntax.

45. The second category of sentences with extended subordination includes non-classical compositions which do not observe the grammatical conventions either of the medieval or the modern periods. While in the case of single-sentence Roman prayers, punctuation is largely carried over from Latin into English, in the case of non-classical compositions, re-punctuation may be needed to help correct for a lack of compositional coherence, as well.

46. In the revision of the *Missale Romanum* which took place following the Second Vatican Council, many of the Mass prayers were carefully evaluated and, wherever necessary, their ancient Roman form was reconstructed. However, because of the wide variation in compositions in the liturgical books pertaining to the Roman Liturgy, extended over the many centuries, it is not surprising that a few non-classical pieces are found. The vernacular punctuation of non-classically composed Latin texts can assist a celebrant in their improved delivery before the congregation.

Example: Non-classical composition in need of punctuation

Missale Romanum: Collect for the Solemnity of the Immaculate Conception

Despite its origins after the solemn declaration of Mary's Immaculate Conception in 1854, the collect for Mass on this occasion was punctuated with markings from late antiquity, adding to the difficulty of understanding a composition notable for its use of extended subordination. The reformed *Missale Romanum* (2002) re-presented the text of the prayer with the use of sense lines and also re-punctuated it according to modern rules. The result is a far more easily delivered prayer for this important feast.

Text from *Missale Romanum* (1870)

Deus, qui per immaculatam Virginis Conceptionem Dignum Filio tuo habitaculum praeparasti: quaesumus; ut, qui ex morte eiusdem Filii tui praevisa, eam ab omni labe praeservasti, nos quoque mundos ejus intercessione ad te pervenire concedas. Per eundem Dominum.

Text from *Missale Romanum* (2002)

Deus, qui per immaculatam Virginis Conceptionem dignum Filio tuo habitaculum praeparasti, quaesumus; ut, qui ex morte eiusdem Filii tui praevisa, eam ab omni labe praeservasti, nos quoque mundos, eius intercessione, ad te pervenire concedas.
Per Dominum.

Draft Translation:

O God, who prepared a worthy dwelling place for your Son through the Immaculate Conception of the Blessed Virgin, grant, we pray, that just as you preserved her from all stain by the death you foresaw for your Son, we too may come before you, cleansed through her intercessions. Through Christ our Lord.

C. Punctuation of biblical texts

47. The question of how to punctuate biblical texts in the Liturgy is generally solved by judicious use of the approved scriptural translation chosen by the Bishops' Conference and confirmed by the Holy See (cf. LA, 34-35). Regardless of any blending of punctuation practices from Hebrew, Greek and Latin texts, or from various periods in which punctuation was changed and then modernized, the punctuation found in the approved vernacular edition of the Bible should be followed in biblical texts used in the Liturgy.

Example. Punctuation in a single line of the Neo-Vulgate that incorporates punctuation from the Septuagint and the Vulgate

The following line from the text of *Isaiah* 40:3 can be punctuated in multiple ways. Its use within the Liturgy, as given in both the *Missale Romanum* and the Lectionary for Mass, demonstrates the way in which its punctuation can help to highlight the meaning of the feast or season it helps to observe. Each version is presented below with its sense lines.

Septuagint, 1851 (Brenton edition):

Isaiah 40:3:

φωνη βοωντος εν τη ερημω, ετοιμασατε την οδον Κυριου, ευθειας ποιειτε τας τριβους του Θεου ημων.

Neo-Vulgate, 1986:

Vox clamantis:

"In deserto, parate viam Domini, ..."

New American Bible, 1970:

A voice cries out:

In the desert prepare the way of the Lord!

The Jerusalem Bible, 1968:

A voice cries, "Prepare in the wilderness

a way for Yahweh ..."

New Revised Standard Version, 2001:

A voice cries out:

"In the wilderness prepare the way of the Lord ..."

Lectionary for Mass, 1998 (adapted, New American Bible [1970]):

A voice cries out:

In the desert prepare the way of the Lord!

D. Punctuation at the end of formulaic phrases

48. Throughout the *Missale Romanum* a variety of formulaic phrases that help to complete the doxological conclusions to the ends of collects and other prayers can be found in abbreviated form. These expressions are always followed by a full period, despite the fact that they are not complete sentences. As explained in the *Institutio Generalis* (GIRM, 54), these important formulations summarize the full expressions of several different Trinitarian endings to prayers.

49. In all of these cases, the period which follows the abbreviated doxological formula signals a full stop, which was routinely carried over into vernacular translations of the 1960's people's Missals as simply, "Through Christ our Lord" or "Through this same Christ, our Lord." The 1975 Missal translation, however, translates each formula fully and without any abbreviation so that the use of the period is in conformity with modern grammatical rules. These abbreviated expressions remain part of the latest edition of the *Missale Romanum*.

Examples.

- *Per Dominum.* As found at the close of most collects, this formula represents the fuller phrase "Per Dominum nostrum Iesum Christum Filium tuum, qui tecum vivit et regnat in unitate Spiritus Sancti, Deus, per omnia saecula saeculorum."
- *Qui tecum.* As found at the close of some collects, this formula represents the expression "Qui tecum vivit et regnat in unitate Spiritus Sancti, Deus, per omnia saecula saeculorum."
- *Per Christum.* As found at the conclusion of prayers such as the *Super oblata* in the Mass for the Ordination of several Bishops, on occasion is given in its full form "Per Christum Dominum nostrum, Amen," for example, in the *Hanc igitur* of the same Mass.

E. Punctuation as a distinctive expression of faith

50. On rare occasions, we need to acknowledge that the punctuation can function as part of a distinctive syntax for the expression of faith within liturgical prayer.

Example. In 1968 Pope Paul VI decided upon the transfer of the phrase *mysterium fidei* from the words of consecration in the Roman Canon and consequently in all the Eucharistic Prayers. The text of the Canon until that point offered unique punctuation surrounding this phrase:

Hic est enim Calix Sanguinis mei, novi et aeterni testamenti: mysterium fidei: qui pro vobis et pro multis effundetur in remissionem peccatorum.

The use of full colons on both sides of the phrase seemed to add weight to the argument made by some that it had been inserted into the biblical formula and, as a result, could be removed without harm to the Eucharistic action. Paul VI decided upon its repositioning, but without the use of an exclamation point (i.e., *Mysterium fidei!*) which many thought would highlight its natural role as an acclamation. Instead, the Pope ruled that the phrase should be proclaimed by the Priest without amplification and without the added emphasis represented by such punctuation. As a result, the unexpected simplicity of the phrase calls attention to the profundity of the mystery which has just transpired. The *Missale Romanum* retains the phrase in typical, understated Roman style, without predicate and marked by a simple period or full stop:

Mysterium fidei.

VI. CAPITALIZATION

1. On account of its complexity and the recourse to extensive tables, the question of capitalization is treated here in a section apart.

2. In general, the "use of capitalization in the liturgical texts of the Latin *editions typicae* as well as in the liturgical translation of the Sacred Scriptures, for honorific or otherwise theologically significant reasons, is to be retained in the vernacular language at least insofar as the structure of a given language permits" (LA, 33).

3. Certain aspects pertaining to the practical, theological or reverential significance of capitalization in the liturgical texts are treated in section 2.1.E. of the *Ratio*. Some illustrative lists are included in the present appendix with a view to fostering a uniformity of application. While extensive, they are in the nature of things not necessarily exhaustive.

List of Terms for Capitalization

UPPERCASE: GENERAL A-P

Act of Contrition	Creator
Act of Penance	Creed (Nicene, Apostles')
Act of Penitence	Crucifixion (of Christ)
Advent (season)	Decalogue
Amen (when used at conclusion of a prayer)	Deposit of Faith
Angel(s)	Divine Inspiration
Angelus (the)	Divine Office
Annunciation	Divine Revelation
Anointed One	Doctors (of the Church)
Anointing of the Sick	Doxology
Apostles (the)	Easter (Sunday)
Ascension	Eastern Church(es)
Ash Wednesday	Ecumenical Council(s)
Assumption	Elevation (at Mass)
Baptism	Eleven (the)
Beatitudes	Emmanuel
Benediction	Epiphany
Bible	Epistles
Bishop of Rome	Eternal Word
Blessed N.	Eucharist (Holy)
Blessed Sacrament	Eucharistic Prayer
Blessed Trinity	Evangelist(s) (the four)
Blessed Virgin Mary	Father (as title)
Blood of Christ	Fathers (of the Church)
Body of Christ	Feast (rank of celebration)
Canon	Glory Be (prayer)
Canon Law	God the Father
Catholic	God the Holy Spirit
Cardinal(s) (only when used with proper names)	God the Son
Chosen People	Good Friday
Christ	Good Shepherd
Christian(s)	Gospel
Christmas	Hail, Holy Queen
Church (the)	Hail Mary
Collect	Head of the Church
College of Bishops	High Priest
Commandment(s)	Holy City (of Jerusalem)
Communion (Holy)	Holy Family (Jesus, Mary and Joseph)
Communion of Saints	Holy Mass
Confirmation	Holy Matrimony
Consecration	Holy One
	Holy Orders
	Holy See

Holy Spirit	Master (as title)
Holy Thursday	Matrimony (Sacrament of)
Holy Trinity	Memorare
Holy Week	Memorial
I AM	Messiah
Immaculate Conception	Missal
Incarnation	Most (e.g., Most Blessed Sacrament)
Jesus Christ	Mother (as title of Blessed Virgin Mary)
Judgment Day	Mother of God
King (as title)	Mystical Body of Christ
King Eternal	New Adam
King of Glory	New Eve
King of Israel	New Testament
King of the Jews	Old Testament
Kingdom of God	Only Begotten (Son)
Kingdom of Heaven	Original Sin
Lamb of God	Our Father
Last Day	Our Lady of (Lourdes, etc.)
Last Judgment	Palm Sunday
Last Supper	Paraclete
Latin Rite	Paschal Mystery
Law (Old Testament Law)	Paschal Sacrifice
Lectionary (as title)	Passion (of Christ)
Lent	Pentateuch
Lenten	Pentecost
Liturgy (Sacred)	People of God
Liturgy of the Eucharist	Person(s) (as regards the Persons of the Trinity)
Liturgy of the Hours	Pope
Liturgy of the Word	Prayer after Communion
Lord	Prayer over the Offerings
Lord (in biblical readings for sacred tetragrammaton)	Precious Blood
Lord's Day	Prince of Peace
Magisterium	Prophets (O.T.)
Magnificat	Purgatory
Mass	

UPPERCASE: GENERAL Q-Z

Queen (of Heaven, Peace, etc.)	Son (as title)
Redeemer	Son of David
Reign of God	Son of the Father
Responsorial Psalm	Son of God
Resurrection (of Christ)	Son of Israel
Revelation	Son of Man
Revelation (Book of)	Son of the Most High
Roman Pontiff	Spirit (as Third Person of the Trinity)
Roman Rite	Suffering Servant
Sabbath	Teacher
Sacraments (the)	Temple (of Jerusalem)
Sacrament of Penance (of Reconciliation)	Ten Commandments
Sacred Heart	Tradition (Sacred)
Sacrifice (of the Mass)	Transfiguration
Saint	Trinitarian
Satan	Trinity
Savior	Trinity, Holy
Scripture(s) (Holy, Sacred)	Twelve (the)
Seat of Wisdom	Twelve Apostles (the)
Servant	Virgin Mary
Seven Sacraments (the)	Word (referring to Christ)
Shepherd	Word of God (referring to Bible)
Solemnity (rank of celebration)	Word of the Lord

UPPERCASE: TITLES OF GOD OR OF THE BLESSED TRINITY

Author	Lord (in biblical readings for sacred tetragrammaton) ¹⁴²
Blessed Trinity	Paraclete
Creator	Person(s) (of the Trinity)
Father	Spirit (as Third Person of the Trinity)
God the Father	Trinitarian
God the Son	Trinity
Holy Spirit	
Holy Trinity	
I AM	

¹⁴² Ordinary capitals or small capitals with large initial letter.

UPPERCASE: TITLES OF THE SECOND PERSON OF THE BLESSED TRINITY

Alpha and Omega	King of the Jews
Anointed One	Lord
Christ	Lamb of God
Emmanuel	Master
Eternal High Priest	Messiah
Eternal Word	New Adam
Good Shepherd	Only Begotten (Son)
Head of the Church	Prince of Peace
High Priest	Redeemer
Holy One	Savior
Holy One of God	Servant Son (as title)
Host of Hosts	Son of David
I AM	Son of the Father
Jesus Christ	Son of God
Jesus the Christ	Son of Man
King (as title)	Son of the Most High
King of Glory	Suffering Servant
King of Israel	Word

UPPERCASE: TITLES OF THE BLESSED VIRGIN MARY

Blessed Virgin Mary	Our Lady of (Lourdes, etc.)
Holy Family (Jesus, Mary, and Joseph)	Virgin Mary
Immaculate Conception	Queen of (Heaven, Peace, etc.)
Mother of God	

UPPERCASE: LITURGICAL OR SACRAMENTAL TERMS

Act of Penance	Blessing
Act of Penitence	Bishop(s)
Advent	Blessed Sacrament
Amen (when being used at conclusion of prayer)	Blood of Christ
Annunciation	Christian Initiation
Anointing of the Sick	Christmas
Ascension	Collect
Ash Wednesday	Communion (Holy)
Assumption	Confirmation
Baptism	Consecration
Benediction	Creed, (Nicene, Apostles)
	Doxology

Deacon(s)	Holy Matrimony
Easter (Sunday)	Holy Thursday
Elevation	Holy Week
Epiphany	Holy Saturday
Epistles	Last Supper
Eucharist (Holy)	Latin Rite
Exposition	Lectionary (as title)
Feast (referring to proper noun)	Lent
Good Friday	Liturgy of the Word
Gospel	Liturgy of the Eucharist
Holy Orders	Lord

UPPERCASE: TITLES OF THE BLESSED VIRGIN MARY

Lord's Day	Roman Rite
Mass	Sacrament(s)
Matrimony (Sacrament of)	Sacrament of Penance (Reconciliation)
Memorial	Sacrifice of Christ
Nuptial Blessing	Scripture(s) (Holy, Sacred)
Our Father	Second Coming
Palm Sunday	Seven Sacraments (the)
Pentecost	Solemn Blessing
Prayer after Communion	Solemnity
Prayer over the Offerings	Transfiguration
Prayer over the People	Word (referring to Jesus)
Preparation of the Gifts	Word of God (referring to Bible)
Priest(s)	Word of the Lord
Precious Body and Blood	
Responsorial Psalm	

UPPERCASE: TITLES OF PRAYERS

Angelus (the)	Hail, Holy Queen
Act of Contrition	Liturgy of the Hours
Creed (Nicene, Apostles')	Magnificat
Benedictus	Memorare
Divine Office	Nunc Dimittis
Doxology	Nuptial Blessing
Eucharistic Prayer	Our Father
Glory Be	Solemn Blessing
Hail Mary	

LOWERCASE: GENERAL

altar	law (non-biblical)
ambo	offering(s)
biblical	people
brother(s)	prophet(s) (N.T.)
canon of Scripture	redemption
cardinal(s) (when not used with proper name)	resurrection (of all the dead)
church (as building)	rite(s)
confession	sacrifice
cross (liturgical object)	sacramentals
demons	saints (i.e., all believers)
devils	salvation
faithful	scriptural
gods (pagan)	sister(s)
homilies	spirit (not Holy Spirit)
kings (earthly rulers in general)	tabernacle

ANNEXE

Physical Elements of Style

1. As was seen earlier, the elements of style which are the foundation for any liturgical book comprise both textual elements and physical elements, of which the latter pertains properly to the decisions of Bishops' Conference. Among these physical elements are the following: layout and design; format; colometry; euchology and rubric; art and graphics; color; binding and ribbons; paper and page tabs and ink, each of which is discussed below.

A. LAYOUT AND DESIGN

2. The interior design of a liturgical book which integrates all of the physical elements listed above must take as its first goal the function of the book for the celebrant or reader who uses it. Its role within the liturgical action as a sign or symbol of the heavenly reality celebrated (cf. GIRM, 349) is secondary to this.

3. The arrangement of text, art, graphics and space across a double-page spread is usually what is meant by the term "layout." Designers who balance these elements and their sub-elements (such as the coordination of families of typeface to be used in headings, the bodies of texts and rubrics, or the use of graphics in marking the head or foot of a given page) must remember that a liturgical book is always held or laid open flat to expose a double-page spread. Therefore, the layout of elements must never be considered merely "page-by-page" but must harmonize in this special way.

4. The arrangement of elements should be consistent throughout the book, especially in a Missal, arguably the most important of all liturgical books in the Roman Rite, and one of the largest. In addition, designers are urged to be sure that such arrangements provide the user with clear visual clues as to the location of recited texts (such as euchology) as distinguished from reference texts (such as rubrics). This

is especially important, given the way in which the Priest and also the Deacon must frequently look away from the book to complete a part of the rite, and then must quickly find their place again on the same page in order to continue with the delivery of a prayer or instruction. Lastly, designers must arrange the layouts of ritual books keeping in mind the varying degrees of light and darkness in which the Priest celebrates the Liturgy. In these and many other ways, the liturgical book and its design are kept at the service of those who use them.

B. COLOMETRY

5. From the advent of the printing, the printers of the *Missale Romanum* often adopted the practice of columniation, or the formatting of the entire text of the Missal into four columns across a double-page spread, with the aim of reducing bulk and costs and hence making the book more readily affordable. This format had already been used in liturgical manuscripts.

5. However, the use of "sense lines" or colometry ("the measuring of the length of phrases") has now been introduced into liturgical books to assist those who deliver the readings or prayers in a way intelligible to the listener. This is an especially important matter, for example, when dealing with certain biblical readings in which complex thoughts are expressed in long sentences, making comprehension of their meaning sometimes difficult. The arrangement of such texts by sense lines can greatly assist both celebrants and readers to deliver presidential prayers and lectionary readings with increased clarity and meaning. While sense lines for scriptural texts are taken from the approved vernacular edition for use in the Liturgy, sense lines for the euchology of the Roman Rite were developed by the Consilium, from its study of the origins and composition of texts, including their punctuation.

C. EUCHOLOGY AND RUBRICS

7. The presentation of the euchology or prayer texts of the Liturgy is central to any design of a liturgical book. Because of this, prayer texts themselves should be larger and more boldly printed than any other text on the page. Rubrics, named after the red colored ink (*ruber*) in which they were first calligraphed by hand and then maintained after the invention of printing, prescribe the ritual movements which accompany the delivery of liturgical texts and the manner of its delivery. Rubrics should be clearly differentiated from euchology in every aspect of their appearance, but most especially in their print size and position.

D. ART, GRAPHICS AND COLOR

8. The adornment of Missals and other liturgical books has been customary in the Latin West for many centuries. The illuminated manuscript tradition of the medieval period testifies to the profound connection between art and the celebration of the mysteries of redemption, as found in ritual books of the Roman Rite. The function of such illustrations was two-fold: (1) to raise the minds and hearts of the Priests, Deacons and other ministers who used such books to celebrate ever more devoutly and (2) to endow liturgical books with beauty and dignity fit for the roles they would play within the Liturgy.

9. These same two functions continue today to motivate the appropriate decoration of liturgical books, especially the *Missale Romanum*. The principles discussed above relative to presentation of all texts apply in particular to the use of art within a liturgical book. First, all art in a liturgical book is subordinate to and at the service of the text it accompanies. Art in a ritual book for any other purpose is outside the scope of liturgical use. Second, the art chosen, whether opposite a title page, within page headings, as decoration for capital letters, or as graphic lines across the top and bottom margins, may draw its inspiration from the immense heritage of Western art, or may equally

well reflect the best of local art from whatever cultures host a given language group within a Bishops' Conference. In this way, the process of inculturation described both in *Liturgiam authenticam* (8, 14, 47) and the Instruction *Varietates legitimae* (45) is realized within the use and kind of art brought to the enhancement of liturgical books.

10. Various elements within liturgical books are enhanced when color can be introduced into their presentation. Clearly, art which can be produced in full color can greatly add to the beauty of the pages which include it. The color of ink for the euchology (typically black) should be different from that of the rubrics (which, as their name implies, are usually red in color), while the use of other colors standard to the Roman Rite, viz., green, purple, black, and red (GIRM, 346) along with the substitute gold, are commendable especially for covers, endpapers and ribbons. The meaning and use of color in local cultures, especially non-Western ones, may dictate how colors are to be used as a part of the overall impact of inculturation in the production of liturgical books.

1. The placement of art opposite the title pages of liturgical books, notably at beginning of the Roman Canon, is a long established and commendable practice. To be avoided is the over-use of decorative elements so that a liturgical book becomes weighed down with graphics that distract or clutter the page. Bishops' Conferences exercise their judgment in the inclusion of appropriate art within vernacular editions of liturgical books (LA, 120).

E. PAPER, INK, BINDING, RIBBONS AND TABS

2. Every liturgical book should be made from materials that are both suitable to the dignity of the Liturgy, as well as durable for the heavy use such books typically sustain. Liturgical books are generally costly and, as a result, are not easily replaceable. Poor quality materials often cause the premature failure of the book, and lead to their being substituted by leaflets, loose-leaf notebooks and other practical aids in

a way undesirable at a liturgical celebration (LA, 120). All of these factors underline the necessity that the basic physical elements of a liturgical book—paper, ink, binding, ribbons and tabs—must be of sufficient quality to meet these expectations.

13. The most fundamental physical elements of any book are paper and ink. In a liturgical book these two components should be of special complementarity in order to maintain the book in service. Ideally, the paper of a ritual book designed for cathedral use should be at least 70 lb. stock and resistant to wrinkling and curling. In addition, the weight of each page, as it is turned, should allow it to draw naturally to the left side of the center gutter to help complete turning with little effort. Ink is best which resists fading and smearing, should it come in contact with fingers or with materials used in certain rites, such as blessed oils, water, wine, lemon juice, bread and the like. Inks whose color fades or changes when routinely exposed to bright light are also to be avoided. It is important for immediate readability that red inks result in vivid though not garish red print rather than shades of orange or brown.

14. The binding of liturgical books should be done with traditional stitching or other means that guarantee the spine will not split or drop pages. External covers, especially in the case of the *Missale Romanum*, the Book of Gospels and the Lectionary for Sunday Mass must reflect the dignity of the Liturgy and the Word of God within their covers. For this reason, these three books are more fittingly decorated, both internally and externally, than all others.

15. Ribbons and tabs are added to a liturgical book in order to mark pages needed for a particular celebration and to allow such pages to be reached quickly by those using the book. Ribbons are best added to a liturgical book by being sewn to the inside binding on the spine; this will help to secure them from being otherwise loosened by the frequent pulling needed to place them correctly. Tabs are likewise intended to help celebrants locate the most frequently repeated

prayers in the *Ordo Missae* and to avoid leaving fingerprints and other damage on pages which can eventually become badly worn. In vernacular editions of the Roman Missal, such tabs should be used at a minimum on pages which mark the principal parts of the Order of Mass, especially Eucharistic Prayers I-IV, the beginning of Mass, the Creed, the prayers for the Preparation of the Gifts, the Our Father and the sections relating to the Blessing. At the same time, multiplying the number of tabs beyond these essentials will reduce their overall usefulness and increase considerably production time and costs.