

MAITRIPA COLLEGE STYLE GUIDE

*for Graduate Students
in the MA and MDiv Programs*



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GENERAL STYLE RULES

Good style is like good manners—it is considerate of the audience. Please consider your audience when you are writing anything for Maitripa. Excessive capitals, italics, and quotation marks, for instance, may seem helpful in calling attention to important words, but their profusion taxes the reader and makes what you say less appealing. Just as good writing omits needless words and tangents so that the argument shines through, good style, consistently implemented, clears away obstacles between reader and text.

Maitripa College uses the *Chicago Manual of Style* (CMS, 18th edition) for its default house style. When in doubt, please consult this source. The rules below include some of the most common issues that come up, as well as some specific to Buddhist texts.

GENERAL COURTESY FOR EMAILS AND TEXTS

As a general rule, please do not use all caps or italics in your emails or texts to one another or to Maitripa College Staff and Faculty. In general, the use of both italics and all caps is representative of yelling at the other party, and is not conducive to the Maitripa College culture of making effort to communicate wisely and kindly with one another.

CAPITALIZATION

Although Buddhist scholarship is often full of technical terms that need to be set apart in some way, we still encourage the parsimonious use of capitalization for this purpose, and this applies to both English and non-English terms. This is both the current convention in Buddhist publishing and the stylistic preference of Maitripa College.

CAPITALIZE

- Lineages (Kadam, Shangpa Kagyu)
- Schools (Sautrāntika school, New Translation school, Mind Only school)
- Vehicles (Great Vehicle, Mantrayāna)
- The Three Jewels (Buddha, Dharma, and Sangha)
- Personal names and their titles (Buddha Maitreya, Ācārya Nāropa)
- The Tripiṭaka (Vinaya, Abhidharma), when talking about the canonical collections. Caps are not necessary when talking about literary genres (perfection of wisdom) but may be used for monastic curriculum subjects.

Don't capitalize

- Generic holy beings (śrāvakas, arhats, buddhas)
- Sūtra, tantra, and secret mantra (unless followed by “vehicle” or “piṭaka”)
- Buddha bodies (form body, dhārmakaya)
- Exalted states (enlightenment, nirvāṇa, profound illumination)
- Realms (form realm, hell realm)
- Enumerations (four noble truths, three principal aspects of the path)
- Practices (mahāmudrā, lamrim)
- Epithets (the future buddha, the bodhisattva of compassion (but not, e.g., the buddha of infinite light, which is the translation of a name))
- Paths (of seeing, no-more learning)
- Words simply because they are foreign or exalted (guru or lama, buddha nature)

The word Dharma (and Buddhadharma) is capitalized, except when referring to phenomena in general.

Sometimes confusion arises because some practices and general terms are also names of traditions, as in mahāmudrā, dzogchen, chö, lamdré, rimé, and middle way. In this case, we advise trying to be sensitive to context, but if there is still confusion, then a choice should be made one way or the other, usually to capitalize, and then consistently implemented.

TITLES

Capitalize the initial letter of each word in titles, *excluding* articles, prepositions, and conjunctions (except when the first or last word of the title), but *including* personal pronouns, the word “as,” and forms of the verb “to be.” This applies to chapter titles, table names, and A-level subheads. The second element in hyphenated compounds should be capitalized, e.g., *Loving-Kindness Sutta*. Capitalize the first letter of subtitles.

In transliterated Tibetan text titles, only the first letter is capitalized.

VERSE AND COLONS

Maitripa College does not automatically capitalize the first letter of lines of verse. Please follow the same rules for capitalization as you do for prose.

ITALICS

As a general style rule, foreign words are italicized, but because Buddhist literature makes such extensive use of foreign technical terms, italicizing every instance would be excessive. Here are some rules of thumb:

- If a word appears in English dictionaries it does not require italics (e.g., mantra, karma, nirvāṇa).
- If a word is glossed in the body of the text and appears multiple times thereafter, thereby becoming part of the naturalized lexicon for the work, it does not require italics, except as per other rules below.
- Capitalized proper nouns do not require italics, e.g., Madhyamaka.
- Words, no matter what language, should be italicized when referred to as a term or when singled out (“this is what we call *metta*,” or “in this context, the term *calm abiding* refers to...”).
- Foreign words in non-Asian languages are generally italicized (*joie de vivre*, *res extensa*).
- Punctuation around italicized words should be italic only when the larger passage is italic. If the general context is not italicized, then parentheses, quote marks, colons, and semicolons, for example, should also not be in italics.
- Foreign renderings in parentheses following a translated term should be italicized. (“Morality (*śīla*) is essential.”) Avoid including the foreign equivalent multiple times for the same English term, especially in close proximity.
- If a foreign word occurs rarely and not in close proximity with its other occurrences in a text, or if it is a more obscure or highly technical term—that is, if it does not become naturalized—it can be italicized every time.

PUNCTUATION

SQUARE BRACKETS

Maitripa College eschews the use of square brackets to indicate words or phrases in the translation that are not strictly present but are implied by the text or spelled out in the commentaries. Brackets interfere with reading pleasure and the capacity for absorption. Exceptions can be made for extensive or tentative interpolations. If you must set off interpolations in a translation, do use brackets, however, and not parentheses.

QUOTATION MARKS

Following the American convention, use double quotation marks, never single ones, except per below.

As noted above, words as terms should be indicated by italics, not by quotation marks (e.g., This suffering cycle of death and rebirth is what is called *saṃsāra*).

One exception is when giving a gloss (*Kālacakra* literally means “wheel of time”).

Another exception is when quoting the usage in a particular text (By “mind training” in this passage, Dromtonpa is referring to a method for...).

Also, if what is given is not so much a technical term as an expression, that should also be in quotes (e.g., This is what is called “running the gauntlet”).

Use double quotation marks to set off unusual or ironic usage (“Dharma lite”) and to indicate speech. Avoid excessive use of quotes for irony.

Indirect discourse and rhetorical questions do not require quotes (What am I doing here? she thought), but they may be utilized for clarity.

Single quotation marks enclose quotes within quotes.

Block quotes and excerpts should not be enclosed in quotation marks but should be indented, with a line space before and after. Do not italicize block quotes.

Commas and periods always fall *inside* the closing quote mark.

COMMAS

Maitripa College uses the serial comma (e.g., “ethics, concentration, and wisdom” rather than “ethics, concentration and wisdom”).

Commas are not necessary to set off adverbs and prepositional phrases at the beginning of sentences (e.g., “In the beginning you may have many questions” or “Thus they all ended up together.”) unless the phrase is particularly long; a rule of thumb is more than five words. This rule is flexible, however, depending on diction.

However, the word *however* always takes a comma when used at the beginning of a sentence to introduce a contrast.

Independent clauses connected by a conjunction are separated by a comma, and this sentence is an example. The exception is when they are really short (“He came and he went”). Independent clauses without a conjunction take a semicolon or period between them.

When two clauses share the same subject, they are not separated by a comma (“He entered the monastery at age sixteen but had to leave to care for his ailing mother.”)

“Not only...but [also]” sentences only take a comma if both sides of the expression have a subject and verb. “Such a perspective allows us to discern not only how this work conveys the author’s status but also how it fits into broader cultural patterns.”

The abbreviations e.g. and i.e. are followed by commas (e.g., like this), but please spell out as “for example” and “in other words” when doing so is sensible.

DASHES AND ELLIPSES

Date and page ranges are set off by en-dashes (not hyphens), e.g., ca. 1914–25, pp. 348–49. Only the second number in a range is abbreviated, and never abbreviate numbers under 100 (e.g., do not write 62–6 but always 62–66). When the first number is an even hundred, the second number should not be abbreviated, e.g., 300–306. When both first number and second number are in the 01–09 range, then second number can be a single digit, e.g., 101–6. For all other abbreviations, the second number should be at least two digits, e.g., 101–12, 267–69, 267–92, 1802–76.

Em-dashes are used to set off phrases—like this one—from the rest of a sentence. There is no space on either side of the dash. This differs from the British practice of using an en-dash – like this – with a space on either side.

Your computer has a special keystroke to make an ellipsis (...). If you use this, no space is required before and after the ellipsis character. It can, however, be followed by a period and a space to indicate that the text following comes from a different sentence, but this practice is optional. For detailed instructions on the use of the ellipsis, please consult the *Chicago Manual*.

SPELLING

Please spell check your work!

AMERICAN USAGE

Use “that” rather than “which” for restrictive clauses. Restrictive clauses define the scope of the subject and do not take a comma. Nonrestrictive clauses merely describe the subject, and they do take a comma. Notice the difference in meaning:

“The book that became a bestseller was less expensive.”

“The book, which became a bestseller, was inexpensive.”

Skillful and fulfill are spelled with three l’s, traveler and tranquility with one.

Toward, forward, backward, etc. have no “s” on the end. Amid and among have no “st.”

Color rather than colour, practice rather than practise, recognize rather than recognise, center rather than centre, etc.

Do not modify spellings in quotes of published material, however!

HYPHENATION

Our house dictionary for determining spelling and hyphenation is the *American Heritage Dictionary*. Common instances to pay attention to: nonexistent, threefold, counterclockwise. But use “well-being” rather than “wellbeing.”

Given the prevalence of negation in Buddhist texts, we also frequently close up many compounds beginning with “non-,” such as nondual, nonvirtue, nonself, nonconceptual, nonreturner. Compounds beginning with “self-” generally preserve the hyphen.

Maitripa College typically avoids hyphenation of compound nouns when other options are valid, either dividing terms into two or contracting them into one. It is best especially to avoid hyphens in compounds where the two elements have the relation of modifier and noun, as in “heart son” or “heartdrop.” When both elements are nouns of equal status, a hyphen is acceptable: “the bliss-void.” It is also acceptable when used to avert misreadings.

Compound modifiers take a hyphen (eighth-century master, two-day retreat) except when the first word ends in “ly” (hopelessly vague prose). Please note that expressions like “well known” and “so called” are only hyphenated when used as a compound modifier and not in expressions like “She was well known.” Likewise, terms that are normally not hyphenated become hyphenated when used as modifiers—“generation-stage practices.”

This does not apply when the modifier is a proper noun—Middle Way philosophy.

Hyphenation of Sanskrit text names is discouraged, and authors should feel free to avoid hyphens entirely, e.g., *Samḍhinirmocanasūtra*. Authors who insist, however, are permitted to use hyphens to set off the genre of a text, e.g., *Samḍhinirmocana-sūtra*, as long as this is done consistently. The genre can also be set as a separate word within a title, e.g., *Samḍhinirmocana Sūtra*. Again, this must be applied consistently.

Tibetan transliteration should not employ any hyphens whatsoever.

FORMATTING

STYLES

Please use styles. All formatting (fonts, font sizes, line spacing, indents, hanging indents, etc.) should be set in styles in the document. All text should have a style applied to it; do not manually accomplish formatting such as line spacing by inserting extra hard returns, using the space bar, or inserting tabs for indenting. Do not change fonts or font sizes using the Word tool bar.

STYLES RESOURCES AND EXAMPLES

Refer to the James A. Blumenthal Library website (maitripa.org/library) for a link to a pre-formatted downloadable MS Word template for documents already containing the basic College styles.

Adjust as needed to suit specific elements in a given document. If you customize your own styles, keep it simple, classic, and consistent; do not use multiple or unusual font styles. In general, preferred styles are as used in this document and as follows:

SAMPLE HEADING 1: TIMES NEW ROMAN | 16 PT | CAPS| UNDERSCORE | SPACING 30PT BEFORE | 15PT AFTER

SAMPLE HEADING 2: TIMES NEW ROMAN | 14 PT | SMALL CAPS | SINGLE
SPACE | SPACE BEFORE: 0 | SPACE AFTER: 10 PT

SAMPLE HEADING 3: BASED ON HEADING 2 | 11 PT

Sample Heading 4: Based on Heading 2 | Times New Roman 10 pt | Italics | Standard Case

Sample Heading 5: Based on Heading 2 | Arial 9 pt

Sample normal paragraph text.

GENERAL FORMATTING GUIDELINES

Cutting and pasting from outside sources: If you are copying text from an email or website, please “paste” / “paste special” / “unformatted text”—then apply the appropriate styles. Electronic media places hidden codes and styles that can disrupt Word styles (often with formatting that is not visible until printed).

Avoid multiple fonts please. Maitripa College’s preferred primary font for text is Times New Roman, with Arial as a secondary font for contrast such as tables or charts.

Margins should be .75” on top and 1” on all other sides.

There should be *no* full justification in the file anywhere.

Use footers on every page. Include your name, the short title of the document (including course number if appropriate) on the inside margin, and auto-page numbering on the outside margin.

Avoid use of **bold** fonts when writing. Use underline or *italics* for emphasis (see guidelines in this document for italics use).

Submit a single text file when possible, rather than multiple files.

Please do not use the British convention of inserting a line space between every body-text paragraph. Use styles for paragraph spacing settings, including above/below/indents. First paragraph is flush left; subsequent paragraphs should be set off with a first-line indent.

Please *do* put a line space before and after block quotes.

Do *not* use a first-line indent at the beginning of a block quote, for the first paragraph of a chapter, after a subhead, or after a line-space break.

Please do not use section breaks (page breaks are fine) unless you need to in order to preserve independent note numbering or chapter titles for distinct documents.

Table of Contents: If you have used styles, Word (or most other word-processing programs) will auto-create the TOC (if you need one) for you in one step, recognizing Heading 1, 2, 3, etc. as applied in styles. Do not insert special code; use styles.

Index: If you need an index (for books) use Word coding (do not create indexes manually).

Do not type headings or mantras in all caps. Use the all-caps style in your font-formatting palette or style set-up, if you wish, to achieve the same effect.

Use only a single letterspace after a period, comma, or colon.

The default numbering style for numbered lists is Arabic numerals followed by a period. Use Arabic numerals within parentheses for lists run into paragraphs. Avoid enumerating with Roman numerals and letters unless they are part of a hierarchical outline.

Do not use tabs to create first-line indents; use paragraph formatting in your style settings. Make them a quarter inch.

Indent extracts (verse and block quotes) a half inch left and right using paragraph formatting in styles. Do not use first-line indents (or tabs!) to achieve a left indent.

Verses should have a hanging indent of a half inch on both sides (left and right)—always achieved with paragraph formatting in your style settings and never with carriage returns and tabs.

Numbered lists should be created with a quarter-inch right tab along the period, then a half-inch left tab after the period (i.e., tab, number, period, tab, list item).

Modify measurements for lists of more than nine items. Bulleted lists work the same way, though first tab before bullet is a left tab at a quarter inch. No line space is needed before a list, but please put one after. Lists should have a half-inch hanging indent.

Tables or charts with columns should have only a single tab separating the columns. Alternately, tables can be set up using the Tables tool.

Use footnotes in the Word file, with Arabic numerals, not Roman numerals.

There should be no tabs separating note number from note text, and footnotes should be flush left, not hanging indented.

TREATMENT OF NUMBERS

Numbers under one hundred and round numbers are spelled out, within reason (“at age fifty-nine,” “for two thousand years,” but “the 84,000 delusions.”)

Ordinals are usually spelled out (“on the fifth of June,” “in the nineteenth century”).

Render percentages with numerals: “86 percent.” Millions can be too: “86 million.”

Chapter and part numbers are *not* spelled out. The word “chapter” is not capitalized. (e.g., “We will examine this concept in section 3, part 2, chapter 1”).

ABBREVIATIONS

Use the following abbreviations, followed by a space, within parenthetical citations and within notes. Spell out words within sentences, however, even in notes (e.g., “We’ll discuss this again in chapters 15 and 16.”).

chaps. chapters

vols. volumes

pp. pages

vv. verses (fine to just spell this out, too)

fols. folios

ca. circa

b. born

d. died

fl. flourished

r. reigned

Small caps and periods are used for the abbreviations B.C., B.C.E, A.D., C.E, A.M., and P.M. (thus B.C., B.C.E., etc.). It is also acceptable to use caps and no periods for these if used consistently.

Oft-cited or unwieldy foreign text names may be rendered with acronyms in the notes, but preferably they are rendered with shortened titles. Common Sanskrit abbreviations are more acceptable than idiosyncratic acronyms for Tibetan texts. If title acronyms are used, a list should precede the notes or appear among a general list of abbreviations in the front matter. Title acronyms in all caps are not italicized.

CITATION STYLE

Manuscript files should be submitted with footnotes rather than endnotes, regardless of whether the final document will use endnotes. Notes should be numbered sequentially throughout unless the work is an anthology of papers or discrete texts.

The *Chicago Manual of Style* presents two systems for citation style: notes and bibliography and author-date. Although either of these systems is acceptable, Maitripa College generally prefers the use of the author-date system, especially for scholarly works with ample citation of secondary sources. However, this is ultimately up to the discretion of the course instructor.

Because the notes and bibliography system can accommodate a wide variety of sources, including unusual ones that don’t fit neatly into the author-date system, it is preferred by many working in the humanities, including literature, history, and the arts.

The author-date system, which credits researchers by name directly in the text while emphasizing the date of each source, is preferred for many publications in the sciences and social sciences but may be adapted for any work, sometimes with the addition of footnotes or endnotes.

In the author-date style, full publication details appear only in the bibliography. All citations, both initial and subsequent ones, give author and publication year, and one can forgo the abbreviation “pp.” For example: “The origins of the *bali* ritual predate the Buddhist tantras (English 2002, 206–15).”

The parallel reference in notes and bibliography style looks like this for an initial reference:

³⁶ Elizabeth English, *Vajrayoginī: Her Visualizations, Rituals, and Forms* (Wisdom Publications, 2002), 206–15.

And like this for a subsequent reference:

³⁶ English, *Vajrayoginī*, 206–15.

You should never mix author-date and notes and bibliography styles for Western sources but use one or the other consistently. If you do use the notes and bibliography style, avoid “op. cit.” for subsequent references to the same work and use last name and abbreviated title instead, per above; use of “Ibid.” is fine, but do not italicize it.

Other commonly used citation styles, such as APA, MLA, etc., may be used if approved by the course instructor.

CITING NON-WESTERN TEXTS

Unless you are citing specific editions published in the West or modern works, references to traditional sources in Asian languages are generally *not* cited in author-date style. You may give full publication details or, preferably, use a shortened reference and leave details to the bibliography.

When citing classical verse texts, you may simply give chapter and verse numbers, separated by a period. We prefer Arabic to Roman numerals where either is possible:

³⁶ Shantideva, *Guide to the Bodhisattva Way of Life* 8.121. [not VIII:121]

For a general-audience work, a note may not even be necessary. Chapter and verse or brief references can just be embedded in the body text. A note is necessary, however, if you need to provide information beyond that.

If you want to reference the location of a cite in one of the canonical collections, you should include the folio locator in the note:

³⁶ Śāntideva, *Bodhicaryāvatāra* 8.121, Tengyur D 3871, Madhyamaka, *la*, 28a5.

Or if edition and volume details have been left to the bibliography, just:

³⁶ Śāntideva, *Bodhicaryāvatāra* 8.121, 28a5.

If you are using a published translation, give that source:

³⁶ *Guide to the Bodhisattva Way of Life* 6.56, as translated in Batchelor 1979, 62.

If the body text mentions the author name, it need not be repeated in the note, but if not, then author name, if it exists, should be provided so that readers can locate the work in the bibliography. If the book in general translates titles into English, the note should do so as well. But if the work has a scholastic bent, Indic titles should also be provided for Indic sources.

Indigenous Tibetan works can be cited with *pecha* folio and side, or with page numbers for Western book-style publications, relegating the full bibliographical data—including transliterated full Tibetan titles, Collected Works edition and volume, publisher details, and the like—to the bibliography. For Tibetan works, it is best to translate the title and render the author name in phonetics in the book and in the notes, relegating the Wylie transliteration for each in the bibliography:

³⁶ Thuken Losang Chökyi Nyima, *Crystal Mirror of Philosophical Systems*, 229a–259b.

³⁶ Thuken, *Crystal Mirror*, 45–57.

Citations of canonical sources may also be provided with full citation information in the notes and simply omitted from the bibliography altogether, for example:

³⁶ Arcaṭa, *Hetubinduṭīkā*, *Gtan tshigs kyi thigs pa rgya cher 'grel pa*, Tengyur D, Pramāṇa, we, 130v–131r.

If not a work for specialists, no edition information need be given at all:

³⁶ *Collected Aphorisms (Udānavarga)* 14.5.

³⁶ Samyutta Nikaya V 56:11.

Variants are acceptable for each, as long as they are used consistently. Unless the references to canonical texts are profuse or the annotation is dense, we prefer text names to be spelled out rather than abbreviated, especially in non-academic works. If you do use abbreviations for Indic Buddhist texts, use the forms in Bechert's *Abkürzungsverzeichnis zur buddhistischen Literatur in Indien und Südostasien*.

References to the Chinese canon should be formatted with Taishō number, volume number, page number, register, and line numbers (register and line numbers are not necessary for non-scholastic books).

³⁶ Taishō 262.9.1c12–62b1.

BIBLIOGRAPHY

Unlike notes, where major elements are separated by commas, bibliographies separate distinct elements with periods. In *Chicago* notes-bibliography style, the publication year comes at the end, but in author-date style, the year should follow the author name:

English, Elizabeth. 2002. *Vajrayoginī: Her Visualizations, Rituals, and Forms*. Wisdom Publications.

If there are multiple works by the same author, subsequent entries should repeat the author's name (Chicago no longer recommends replacing repeated author's names with three em-dashes). In author-date style, such entries should be ordered chronologically. If there are two works in the same year by an author, then the year in each entry should be followed by a unique letter, thus, 1983a, 1983b, etc.

Attribution types following main author entry should be abbreviated, thus "Hopkins, Jeffrey, ed. and trans." Contributor attributions following the title can be spelled out.

For works with multiple authors, only the first name is inverted, and a comma comes before the conjunction, thus "Cabezón, José, and Roger Jackson, eds."

For works in edited volumes and anthologies, cite as follows. The page range follows the editors' names, without "pp." abbreviation:

Tauscher, Helmut. 2003. "Phya pa chos kyi seng ge as a Svātantrika. In *The Svātantrika-Prāsāṅgika Distinction*, edited by Georges Dreyfus and Sara McClintock, 207–56. Wisdom Publications.

If the larger anthology has its own entry in the bibliography, you can shorten as:

Tauscher, Helmut. 2003. "Phya pa chos kyi seng ge as a Svātantrika." In Dreyfus and McClintock 2003, 207–56.

Series names are optional and, when included, are not italicized, and the series volume number is not a Roman numeral nor preceded by punctuation or the abbreviation "vol.":

Erhard, Franz-Karl. 2004. *Die Statue und der Tempel des Arya Va-ti bzang-po: Ein Beitrag zu Geschichte und Geographie des tibetischen Buddhismus*. Contributions to Tibetan Studies 2. Wiesbaden: Reichert.

For works in journals or periodicals, you can abbreviate volume, issue, and page references as follows (note space after colon):

de Jong, J. W. 1978. "Textcritical Notes on the *Prasannapadā*." *Indo-Iranian Journal* 20.1: 25–59.

If you are not using author-date style, the date goes in parentheses:

de Jong, J. W. "Textcritical Notes on the *Prasannapadā*." *Indo-Iranian Journal* 20.1 (1978): 25–59.

Note that there is a space between double initials, though we prefer in general that first names be spelled out when known.

NON-WESTERN TEXTS

If your bibliography includes non-Western texts, you may choose to separate it into sections, with sutras and tantras ordered by title and the rest by author. Note that our preference is to have as few subdivisions within the bibliography as possible, but if Western sources are cited in author-date style in your notes

whereas non-Western works are cited by author and title, your bibliography will require at least two sections.

There is no established convention for rendering these entries. At minimum, the reader should be able to track down the source in question, and whatever convention is used must be used uniformly. You can either give the source numbers for texts in a standard catalog, or you can reference a modern publication along the lines of a Western text. The former method might look something like:

Tsongkhapa, Jé (Rje Tsong kha pa). *Eight Difficult Points. Dka' gnas brgyad*. Collected Works, vol. *ba*. P6021, vol. 153.

While the latter might look like:

Thuken Losang Chokyi Nyima (Thu'u bkvan Blo bzang chos kyi nyi ma). *The Crystal Mirror: An Excellent Explanation Showing the Sources and Assertions of All Philosophical Systems. Grub mtha' thams cad kyi khungs dang 'dod tshul ston pa legs bshad shel gyi me long zhes bya ba zhugs so*. Edited by Thupten Jinpa et al. Bod kyi gtsug lag gces btus pod phreng 25. Institute of Tibetan Classics, 2007.

Tsongkhapa Losang Drakpa (Tsong kha pa Blo bzang grags pa). *Song of Realization. Rtogs brjod mdun legs ma*. In *Collected Works of Rje Tsoñ Kha Pa Blo bzañ Grags pa (gSuñ 'Bum)*, vol. *kha*. New Delhi: Ngawang Gelek Demo, 1975. English translation in Thurman 1982, 40–46.

If citing the Sanskrit text, include the edition among the Western works and cross-reference that under the original author's name:

Nāgārjuna. *Mūlamadhyamakakārikā*. See La Vallée Poussin 1970.

And:

La Vallée Poussin, Louis de, ed. 1970. *Madhyamakavṛttih: "Mūlamadhyamaka-kārikās" de Nāgārjuna avec la "Prasannapadā" Commentaire de Candrakīrti*. Bibliotheca Buddhica 4. Osnabrück: Biblio Verlag. (Orig. pub. 1903–13.)

TREATMENT OF TIBETAN AND SANSKRIT

DIACRITICS

For most translations and scholarly works, Maitripa College prefers transliterated Sanskrit, with full diacritics (e.g. sūtra, nirvāṇa, dākinī, etc.). If you do not know how to do diacritics, consult an instructor for instruction in this matter. For diacritics, please use a Unicode font. The Times or Times New Roman font in most recent operating systems have the requisite glyphs.

If you are using Sanskrit diacritics in general, you may follow a style that exempts some terms that have made their way into English (sutra, Mahayana, Theravada, mandala, nirvana, rishi, stupa. Sanskrit words and titles are generally neither broken up nor hyphenated, though a text's genre may be set as a separate word (e.g., *Avataṃsaka Sūtra*). With general-audience books, titles are generally translated (e.g., *Flower Ornament Sutra*).

TRANSLITERATION

For Tibetan transliteration, use Wylie transliteration, with syllables rendered with spaces (no hyphens or periods) between them. There should be no diacritics in transliterated Tibetan except to render Sanskrit-derived letters, as in Shākya and Paṇ chen.

CAPITALIZATION OF WYLIE TRANSLITERATION

Only proper names and texts are capitalized. Capitalize the first letter, not the root letter (Dbu *not* dBu).

Only the initial letter in text titles is capitalized, e.g., *Legs bshad rin po che'i gter mdzod*.

In personal names, each title or prefix is capitalized, but only the initial letter in the main name is, for example, Khyung po Bla ma Nam mkha' 'od zer and Lcang skya Rol pa'i rdo rje.

TIBETAN PHONETICS

Please use the attached FPMT Education Department guide for Tibetan phonetics.

FPMT Education Department
Basic Phonetics Key – Tibetan Language into English
[NB: This key is not workable to transliterate Tibetanized Sanskrit mantras into English.]
1 May 2006

ཀ	ka	ཕ	pha
ཁ	kha	བ	ba
ག	ga	མ	ma
ང	nga	ཅ	tsha
ཅ	cha	ཆ	tsha
ཇ	chha	ད	dza
ཉ	ja	འ	wa or va
ཉ	nya	ཞ	zha
ཏ	ta	ཟ	za
ཐ	tha	འ	a
ད	da	ར	ra
ན	na	ལ	la
པ	pa	ཤ	sha

འ	bha	མུ	mu
ཀ	ksha	ཏེ	tre
རྩ	ratna	ཕམི	PHAIM
ཅུ	chhu	འཕུམ	BHRUM
འུ	u		

In certain cases, the preceding or following letters in Tibetan will change how one phoneticizes the vowels, specifically a, o, and u. Generally the change that is made is that we add an umlaut above the vowel letter, as in ä, ö, or ü.

The “a” vowel sound is implicit in every Tibetan letter. When that sound is followed by the following consonants,

ད ན ལ ས

or by the following vowel combination in the same syllable:

འེ

then the simple “ah” sound becomes more like “eh” or even “ay” and is indicated by ä.

(On a PC, alt-0228 with NumLock on. On a Mac, opt-u then a.)

For example:

ལན län (pronounced “len”)

ཅན chä (pronounced “cheh”)

གྱས་ gyä (pronounced “gyay”)

གྱལ་ gyäl (pronounced “gyel”)

པའི་ päi

In the case of “o”, when it is followed by those same letters or combinations:

ད ན ལ ས འི

then the sound changes to something close to the German sound “oe” as in Goethe, and should be phoneticized as ö.

(On a PC, alt-0246 with NumLock on. On a Mac, opt-u then o.)

ཅོད་ chö or sometimes chöd

ཅོས་ chö

ཏོན་ tön

ཐོལ་ dröl

པོའི་ pöi

In the case of “u”, when it is followed by those same letters or combinations:

ད ན ལ ས འི

then the sound changes to something close to a French “u” (with puckered lips) and is phoneticized as ü.

(On a PC, alt-0252 with NumLock on. On a Mac, opt-u then u.)

ལྷུན་ lhün

ཐུལ་ thrül

ལུས་ lü

བཅུད་ chü

ལུའི་ lü or sometimes lüi

N.B.: When creating phonetics, one pays no attention to the many letters in Tibetan that are unpronounced. Phonetics are only for the purpose of helping people to approximate the pronunciation of pujas, texts, etc. for recitation. Phoneticizing and transliterating are not the same activity. An entirely different key is needed when one wishes to correctly transliterate mantras according to their Sanskrit forms. This key is only workable for the process of creating English-language phonetics for pronunciation of Tibetan texts.