

# VAJRADHATU PUBLICATIONS STYLE MANUAL 2 0 0 8

Fifth Revision, June 2008  
Fourth Revision, March 2008  
Third Revision, December 2002  
Second Revision, September 2001  
First Edition, January 1979



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# VAJRADHATU PUBLICATIONS POLICY

Please refer to this policy on the proper use and dissemination of written materials by Chögyam Trungpa Rinpoche and Sakyong Mipham Rinpoche. Consult Vajradhatu Publications for further clarification.

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B. General Publishing [including the Internet and other electronic media]

1. The *public presentation* of written materials authored by Chögyam Trungpa Rinpoche, including reprints and long excerpts, must be approved by Diana J. Mukpo, who inherited the publication rights. Mrs. Mukpo may be contacted through her literary representative, Mrs. Carolyn Gimian
2. The *public presentation* of written materials authored by Sakyong Mipham Rinpoche, including reprints and long excerpts, must be approved directly by the author. He may be contacted through his literary representative, Emily Hilburn Sell at Shambhala International in Halifax.
3. The *public presentation* of written materials authored by Vajra Regent Ösel Tendzin, including reprints and long excerpts, must be approved by Mrs. Lila Rich, who inherited the publication rights. Mrs. Rich may be contacted through Vajradhatu Publications.

## II. ENFORCEMENT

In case of violation of this policy, Vajradhatu Publications, on behalf of Sakyong Mipham Rinpoche, may recall any unauthorized material. Any expense or loss of income involved in the recall will be the responsibility of the party responsible for the unauthorized use. More serious sanctions may be imposed if the misuse is flagrant.

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## PART ONE: GENERAL

### I. TITLES

#### A. Sakyong Mipham Rinpoche

1. The Sakyong—A formal title. Just as one refers to “Chögyam Trungpa Rinpoche” one must always use the article “the” with the title “Sakyong.” “Sakyong” is Tibetan for “Earth Protector.”

I am writing on behalf of the Sakyong.

2. The Sakyong, Jamgön Mipham Rinpoche—A more complete formal title. Note that “the” is not capitalized when it appears in the middle of a sentence.

We heard that the Sakyong, Jamgön Mipham Rinpoche, is a fabulous teacher.

“Jamgön” is an honorific. Note the comma after “the Sakyong.” Umlaut appears over the “o” in Jamgön. N.B. One does not write “The Sakyong Mipham Rinpoche” just as one does not refer to the Queen of England as “The Queen Elizabeth II” (unless she is a ship).

3. Sakyong Mipham Rinpoche—Used much as “Chögyam Trungpa Rinpoche” was used for Chögyam Trungpa Rinpoche. Do not attach the preposition “the.”

4. His Eminence Sakyong Mipham Rinpoche—Used when introducing the Sakyong to dignitaries or the press.

5. Sakyong Mipham Jampal Trinley Dradül Rinpoche—Used only rarely for formal occasions. “Jampal” is an epithet for Manjushri. “Trinley” means “buddha activity.” Do not attach the preposition “the.” Umlaut appears over the “u” in Dradül.

6. The Jampal Dradül—Dorje Kasung title for the Sakyong. Also used in Shambhala Training contexts. Always used with the preposition “the.” Umlaut appears over the “u” in Dradül.

7. The Makkyi Rabjam Jampal Dradül—Formal Dorje Kasung title. Umlaut appears over the “u” in Dradül.

8. The Makkyi Rabjam Jampal Dradül of Mukpo Dong—Most formal Dorje Kasung title used for toasts. Umlaut appears over the “u” in Dradül.

9. Mipham J. Mukpo—Legal name used for legal documents, copyrights, etc.

10. Rinpoche—Salutation used for correspondence and in person—preferred over “sir.”

## B. Vidyadhara the Venerable Chögyam Trungpa Rinpoche

### 1. Three Basic Forms

- a. Most formal, all vajrayana publications: Vidyadhara the Venerable Chögyam Trungpa Rinpoche
- b. Less formal: Chögyam Trungpa Rinpoche; Chögyam Trungpa
- c. Informal: Trungpa Rinpoche

### 2. Rules

- a. When you use the title, Vidyadhara the Venerable Chögyam Trungpa Rinpoche, there is no comma between Trungpa and Rinpoche.
- b. When you use the title, Chögyam Trungpa Rinpoche there is no comma between Trungpa and Rinpoche.
- c. If the name Chögyam Trungpa Rinpoche is used in a text anywhere in a sentence other than at the end, “Rinpoche” must be set off by a comma.

Vidyadhara the Venerable Chögyam Trungpa Rinpoche, will give a public talk.

A gift was given to Chögyam Trungpa Rinpoche.

- d. When you refer to Rinpoche as “Trungpa Rinpoche” no comma should be used between “Trungpa” and “Rinpoche.” Punctuation before and after “Trungpa Rinpoche” is dependent on its use in the sentence:

Trungpa Rinpoche will give a public talk.

My guru, Trungpa Rinpoche, is coming to town.

- e. When you use the full title, Chögyam Trungpa Rinpoche, in the possessive, use “of”, rather than apostrophe “s.” Do not say Chögyam Trungpa Rinpoche's teachings; say, the teachings of Chögyam Trungpa Rinpoche.

- f. Capitalization. All titles referring specifically to Chögyam Trungpa Rinpoche should be capitalized. Titles used generally are not capitalized.

Chögyam Trungpa Rinpoche said we should sit.

The vajra master is heavy-handed.

**C. Khandro Tseyang Palmo Ripa Mukpo**

The wife of Sakyong Mipham Rinpoche, whose name "Khandro," or more fully "khandroma," is the Tibetan translation for the Sanskrit word "dakini."

1. Addressed as: Khandro Tseyang  
"Dear Khandro Tseyang, We wish to cordially invite you to attend...."
2. Legal name: Tseyang Palmo
3. Shambhala Title: The Sakyong Wangmo

*(N.B. After Khandro Tseyang's investiture, scheduled for August 2008, she will have the title Sakyong Wangmo, "Earth Protectress.")*

**D. Diana J. Mukpo**

The wife of Vidyadhara Chögyam Trungpa.

1. Addressed as: The Druk Sakyong Wangmo, Lady Diana or Lady Diana Mukpo.
2. Legal name: Diana J. Mukpo for copyrights and other secular situations. The middle initial is for Judith.
3. Shambhala Titles: Tonsung Wangmo, the Dorje Kasung title for Lady Diana. She retains this title, regardless of the Sakyong Wangmo empowerment.

**E. Vajra Regent Ösel Tendzin**

1. Form  
The Vajra Regent Ösel Tendzin
2. Rules  
Capitalize "Vajra Regent" when referring specifically to Ösel Tendzin. Do not capitalize it if it is used as a general term:  
  
Every vajra master should select a regent to ensure proper succession.  
  
The Vajra Regent conducted a community meeting.

**F. Acharya**

"Acharya" is a Sanskrit word meaning teacher. It refers to the individuals that Sakyong Mipham Rinpoche has empowered to represent him and the Kagyu, Nyingma, and Shambhala lineages he holds.

1. Form  
Acharya Jane Doe
2. Rules

Capitalize the word when referring to a specific teacher. use lowercase when it is used as a general term:

The centre wants to invite an acharya to teach this course.

Acharya Jeremy Hayward will be the lead teacher for Sutrayana Seminary.

## II. CAPITALIZATION

A. Essentially the only words you should capitalize are proper names such as Amitabha, Manjushri, Padmasambhava, Joe Schmidt, Timothy G. Sugardale, et cetera, and text titles (English, Sanskrit, or Tibetan, e.g. Guhyagharbha Tantra).

B. “Buddha” is capitalized only when it refers to the historical Buddha, Shakyamuni Buddha, otherwise it is always in lower case:

The teachings of the Buddha are 2,600 years old.

Avalokiteshvara is the buddha of compassion.

He supplicated the buddhas of the three times.

C. Buddhism, Buddhist, Christianity, Christian, Hinduism, Zen, et cetera should be capitalized.

D. Shambhala terms that are capitalized: Ashe, Great Eastern Sun, and Sakyong, when referring to a specific sakyong.

The ones who join heaven and earth are called sakyongs.

The Sakyong told me to go lay an egg.

E. Names of philosophical schools such as “yogachara” and “madhyamaka” should be in lower case. Also “hinayana,” “mahayana,” and “vajrayana” are written in lower case.

F. Names of orders or lineages within religions—such as Kagyü, Nyingma, Benedictine, Rinzhai, Soto—should be capitalized. Theravada and the other eighteen schools should also be capitalized.



### III. SANSKRIT AND TIBETAN TERMS

**A. Sanskrit Terms** Our convention for handling Sanskrit terms is to take the full standard transliteration and then remove all the diacritics (following the convention of Webster's New International Dictionary). There are three exceptions to this:

1. The Sanskrit letter “s” (of which there are three: s, ś, ṣ) we distinguish between the first two, which sound closer to the English “sh” (as in “shout”), and the last, which is like the English “s” (as in “sun”), e.g., shunyata vs. siddha.
2. In the standard transliteration of Sanskrit, “c” is always pronounced “ch,” as in “charge”; therefore our convention is to render this as “ch.” Other examples are: chitta, not citta; and chakra, not cakra.
3. Sanskrit vocalic “r” is often pronounced as “ri,” which is how we render it; e.g., amrita.
4. Although diacritical marks are not used in most public presentations of the teachings (sourcebooks, transcripts) they *are* used in practice texts like the many short practices Sakya Mipham has written. After copyedit and proofing for English, these practices should be sent to Scott Wellenbach at Nalanda Translation Committee who will manually add the diacritics on a hard copy. This is then given to the designer who will insert them with a diacritical font.
5. Mantras are printed in small capitals (usually about 2 pts smaller: usually standardized as a font option), without punctuation, except for line breaks, which are indicated by slashes.

Let's all chant OM AH HUM.

**B. Tibetan Terms** If you are using a Tibetan term that is not in the Vajradhatu spelling dictionary, try to spell it phonetically as best you can. It will be checked in any case by Vajradhatu Publications in concert with the Nalanda Translation Committee.

#### C. General Rules

1. In seminary transcripts or technical teachings, the first time a term appears it should be spelled phonetically and italicized. The definition should be in quotes. Subsequent appearances of the term in the same volume should be entered in roman. Phonetic spelling in italic and transliteration in brackets and roman will be included in the glossary at the back of the book, thus:

in text: *changchup kyi sem*, “enlightened mind”

in glossary: *changchup kyi sem* [byang chub kyi sems] “enlightened mind”

2. All Sanskrit and Tibetan terms should be italicized on first use in a text. After that, a foreign term need not be italicized if it appears frequently; but it should be italicized if it is unfamiliar and occurs only occasionally.

*(N.B. If you need further clarification, please consult Nalanda Translation Committee—our main contact is Scott Wellenbach who can be reached via email at [swellenbach@hfx.eastlink.ca](mailto:swellenbach@hfx.eastlink.ca).)*

#### IV. SPELLING

See the Vajradhatu Publications Spelling List in Appendix A for Buddhist and Shambhala Training terms. This is an incomplete list – again consult with Nalanda Translation Committee when in doubt.

A Tibetan/English/Sanskrit glossary is available in either electronic format (Filemaker) or in hard copy from Vajradhatu Publications. Please note that whenever possible we will be including Tibetan/English and Sanskrit/English glossaries at the back of all transcripts and most other technical teachings

See Webster's for everything else.

#### V. HYPHENATION AND COMPOUND WORDS

- A. “Non” and “like” words are hardly ever hyphenated:

nonprofit  
nonaggression  
nonego  
nonmeditation  
buddhalike

The only exceptions to this rule are cases where the second element of the compound is either capitalized or composed of more than one word.

non-Shambhalian

- B. When possible, avoid hyphens.

buddhadharma, not buddha-dharma  
buddha nature, not buddha-nature  
inbreath, not in-breath

- C. When an unhyphenated compound noun is used as adjective, it acquires a hyphen:

The buddha-family qualities...  
The vajra-master style...

D. Anu yoga and anuttara yoga become one word (which they really are anyway in Sanskrit) when used as adjectives:

anuyoga yana

but, guru-yoga practice (We hyphenate this, mainly because both “guru” and “yoga” are now in the English lexicon.)

## VI. NUMBERS

In books, (i.e. transcripts) spell out all whole numbers up to one hundred and all rounded numbers after that—as per *Chicago Manual of Style*—except percentage, which are always figures (5 percent).

## VII. PUNCTUATION

A. Consult *The Chicago Manual of Style* for the use of the comma in particular.

B. Use the series (or Harvard) comma.

the dharmakaya, sambhogakaya, and nirmanakaya.

C. In a compound sentence, when two or more independent clauses are joined by a conjunction, commas should be placed between the clauses and before the conjunction.

Chögyam Trungpa Rinpoche taught a lot, and the Sakyong teaches a lot also.

This should not be confused with a sentence with two or more verbs having the same subject, in which a comma should not be used.

Students say they are kind and still are not willing to help one another.

D. A word, phrase, or clause in apposition to a noun is set off by commas. If the appositive has a restrictive function, do not use commas.

His teacher, Trungpa Rinpoche, is from Tibet.

His teacher Trungpa Rinpoche from Tibet and Suzuki Roshi from Japan were quite close.

E. Use a comma when a noun in apposition is introduced by “or.”

The antidote to pride is meditation on the *skandhas*, or aggregates.

F. Usually a comma is preferred when introducing quotations.

In the abhidharma it is said, “All world systems are the result of karma.”

G. When [laughter] appears in the middle of a sentence, put in brackets in lower case.

When laughter appears after the end of a sentence, capitalize and put in brackets.  
No period following [Laughter]

## VIII. COPYRIGHT NOTICES

### A. Sakyong Mipham Rinpoche

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### B. Vidyadhara Chögyam Trungpa Rinpoche

1. Upon the death of Chögyam Trungpa Rinpoche, publication rights were transferred to Lady Diana J. Mukpo. As she holds these rights, it is essential to request her permission before undertaking any publishing venture using the material of Chögyam Trungpa Rinpoche. Her representative in this regard is Mrs. Carolyn Gimian.

*(N.B. Copyright Assignment If you are reprinting a VCTR book, Diana J. Mukpo replaces Chögyam Trungpa, followed by the year the book was first published)*

2. The exact proper wording for citing a new copyrighted work is as follows:

©2001 by Diana J. Mukpo.

All rights reserved. No part of this book may be reproduced in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

3. The proper copyright notation is placed on the inside cover on each and every piece of written material you distributed by Vajradhatu Publications and Shambhala Media,

## IX. PERMISSIONS

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## X. EDITORIAL CONTACTS

Sakyong Mipham Rinpoche's teachings are reviewed and approved by Emily Sell, and David Schneider, (Shambhala Europe).

Judith Lief is Vajradhatu Publications executive editor for Chögyam Trungpa Rinpoche and is responsible for editing and publishing the teachings of Chögyam Trungpa Rinpoche. Mrs. Lief should be consulted before any new editions of VCTR work are published by Vajradhatu Publications. (Judy's assistant, Ellen Kearney, can be contacted locally, in

Halifax). In regard to Chögyam Trungpa Rinpoche's material, we work closely with Lady Diana Mukpo and her representative Carolyn Rose Gimian to insure that copyrights are observed and that an overall high quality of work is maintained.

Tibetan and Sanskrit terms are checked by Vajradhatu Publications in concert with the Nalanda Translation Committee.

All of these teachings are copyrighted, so it is essential first to receive written permission before undertaking to edit and publish any of them. Inquiries regarding publications of all materials should be directed to Vajradhatu Publications which acts as a clearing house for potential projects and also as liaison with all editors, authors, and authors' estate representatives.

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## XI. EDITORIAL SUBMISSIONS

All manuscripts need to be submitted in Microsoft Word as a .doc file either on a CD or via email. Keep a backup copy. Use the following conventions:

1. Use a single font throughout
2. Double-space lines
3. Insert page numbers at the bottom right in the footer
4. Mark headings using brackets as in [1], [2] et cetera
5. You may include a style sheet but do not use styles in the document
6. Create separate files for:
  - a. Front matter (as much as you are accountable for)
  - b. Table of contents

- c. Body of manuscript by consecutive chapters
- d. Glossary
- e. Footnotes or endnotes (marked in text, researched, verified)
- f. Graphics, photographs, tables and other figures
- g. Back Matter (as much as you are accountable for)

## **XII. STYLE**

Strive to produce clear concise writing that is easily readable:

1. Logical paragraph structure
2. No run-on sentences
3. Carefully chosen verbs with a minimum of modifiers
4. Precise punctuation according to the accepted standards
5. Active tense
6. Correct use of titles for lineage holders
7. Correct spelling and grammar
8. Correct ‘computos’ (where cut and paste leaves extra spaces or dangling characters)

For any questions regarding writing style or general English usage, please refer to *The Chicago Manual of Style* from the University of Chicago Press. Other excellent editorial reference sources include:

*Elements of Style*, William Strunk & E.B. White

*Elements of Editing*, Arthur Plotnick

*Elements of NonSexist Usage*, Val Dumond

*Eats Shoots & Leaves*, Lynne Truss

## **XIII. INCLUSIVE LANGUAGE**

In common usage, words such as “man,” “he,” “him,” and “mankind” are presumed to refer to people in general, as opposed to males or females in particular; nevertheless, endless strings of male-oriented pronouns tend to alienate female readers. For this reason, if possible avoid this. Ways to do so include (1) using the plural, e.g., “If he is devoted he is a good student” becomes “If they are devoted, they are good students.” But be careful to avoid mismatched cases such as “A good student always watches their mind.” (2) “Human beings” or “humanity” can be substituted for “mankind,” “human” for “man.” (3) You can use pronoun, “she” occasionally. E.g., “When a student addresses the teacher, she should have an open heart.” Avoid the use of “he/she” or excessive use of “he or she,” as they become clunky and cumbersome.

## **PART TWO: TRANSCRIBING**

### **I. TRANSCRIBING PROCEDURES**

#### **A. Transcribing as a practice**

Transcribing is best approached as a mindfulness discipline with a goal of total accuracy. It is a wonderful way to work with teachings, as they flow in word by precise word, without you getting in their way. It is word for word, not paraphrased.

B. All transcriptions should be formatted as a Microsoft Word document, double-spaced, and saved on a CD. The top of first page should include the following information:

1. Speaker’s name (include titles) e.g. Sakyong Mipham Rinpoche
2. Title of program or talk. (If necessary, include the name of the sponsoring center for clarification, e.g. Shambhala Center Community Talk.)
3. Talk number and total talks in a series, if known (e.g. Talk 2 of 3). This is omitted in the case of stand-alone talks, such as a community talk.

4. Where the talk was given. City and state are usually sufficient; add other pertinent information when available, such as: Bedford Springs Hotel, Bedford, PA" or Karne Chöling, Barnet, Vt.

5. Date of talk

6. Transcriber's name with the date of transcription (month and year)

7. Checker's name and date (include this even if the transcriber and checker are the same person)

8. Translator's name (if one was used)

9. Add this proprietary information on the top of the first page of each talk:

UNEDITED TRANSCRIPT -- NOT TO BE REPRODUCED.

Copyright (year) by (speaker's name)

#### C. Some helpful rules in transcribing:

1. Not necessary to put in hmms and uhs unless they are really essential for meaning.

2. Spell okay "okay" not "O.K."

3. Spell mm-hmm "mm-hmm" not um-hum or some such.

4. If you cannot hear what's being said, put "inaudible" in brackets, along with the words you think you hear. Do not insert multiple question marks.

#### D. Listening to tapes

1. If you cannot make out what is being said after a few tries, leave a bracketed space in the manuscript to indicate that something is missing. You could try to gauge size of space by how much is missing. If you think you know but are not sure put your assumption in brackets. Do not just guess.

2. Hint: Sometimes playing tape at slower or faster speed can help you hear a difficult passage.

#### E. Question and answer format

1. First question and answer spell out in caps, also spell out if an isolated question in midst of talk.

2. For the Sakyong:

STUDENT:

SAKYONG MIPHAM RINPOCHE:



Subsequent questions and answers:

S:

SMR:

3. For Chögyam Trungpa Rinpoche:

STUDENT:

VIDYADHARA:

S:

V:

F. Remarks or comments should be put in brackets with no period.

[Sakyong pours water on student's head]

[Loud ruckus outside, couldn't hear]

[Gap in tape]

[Laughter]

When [laughter] appears in the middle of a sentence, put in brackets in lower case.

When laughter appears after the end of a sentence, capitalize.

## I. EDITING

### A. Editing Procedures

1. Begin by listening to tape or video and checking the transcript. This has two purposes: getting spoken nuances and greater accuracy. Save corrected transcript for archives.
2. Editing should be done directly on computer. If you are using Microsoft Word, make sure to have the "track changes" function operating (located under "Tools"), with the "track changes while editing" box checked.
3. Please number pages and include a header with title of program, and title or number of talk. On the first page put, "First edit by [you], [date]."
4. Send electronic copy of the manuscript with all tracked changes as an attached document via email to Vajradhatu Publications (editor@shambhalashop.org). Return all audio and video tapes to Vajradhatu Publications.
5. As a guideline, in your editing, aim for clarity and accuracy. This may involve removing some things and adding others. It is a little like pruning and refining, or like the translation of spoken English to written English.

“The situation, I mean to say, is, I think, we need to practice more.” becomes “I think we need to practice more.” or even “We need to practice more.”

“I find it helpful to use one of these.” becomes “I find it useful to use a gomden.”

6. Putting the spoken word into good sentences and paragraphs helps the reader a lot. Be careful, for depending on how you divide things, different meanings are conveyed.

7. Headings can be useful, but do not overdo it.

### III. PROOFREADING

#### A. Proofing Procedures

1. After a talk has been transcribed and edited, it needs to be proofed. The proof reader should look at spelling, typos, formatting, pagination, correct contents pages, and overall consistency. This includes headers, footers, and all front matter. Tiny things such as whether quotes are all fancy, is all part of the job.
2. Proofing should *not* be done by the same person who edited the talk.
3. Avoid changes based simply on personal stylistic preferences. Refer to this style guide or the *Chicago Manual of Style*.
4. Meticulousness is the key, for it is very easy to miss even seemingly obvious errors, such as misspelling in chapter titles or the lack of a copyright date.
5. Computer spell checks will miss many errors. Do not rely solely on spell checks.
6. Mark in pencil, using standard proofing marks, not pen.

#### B. Proofing Checklist—Always carefully check the following elements:

##### 1. Formatting

*Margins*—top/bottom/right/left

- are they adequate/ are they consistent?
- are main text and header/footer margins consistent and do they match?

*Font*

- do all text blocks and headers/footers match in font type and size?

*Sentence spacing*

- is spacing after sentences consistent (one space—not two)?

*Curly quotes*

- are straight quotes replaced by curly quotes (or appropriate font quotes) throughout?

*Headings*

- are heading styles (a heads, b heads etc.) consistent?
- are there “widows” to be corrected (awkward headings falling at bottom of page, separated from what they head, awkward paragraph beginning at bottom of page)?

*Headers and footers*

- are headers and footers consistent and correct?

*Pagination*

- is pagination accurate?

*Title page*

- correct version of author name
- correct editor name

*Title verso*

- correct copyright formulation, including date
- current Vajradhatu Publications information

*Chapter/ section title pages*

- do formats of all chapters match?

*Contents*

- chapter titles correct?
- page numbers correct?

*Paragraph formatting*

- indents consistent in text sections?
- indents consistent in question and answer sections?
- spacing after paragraphs consistent?

*‘Computos’*

- dangling characters and extra spaces from cutting and pasting

## 2. Style

Use Vajradhatu Publications Style Manual for guide.

Remember that spell checks do not catch everything.

## 3. Overall consistency

This includes use of italics, quotes, commas, handling of terms, mantras et cetera.

C. Proofreading marks: Consult *The Chicago Manual of Style*

## APPENDIX A: VAJRADHATU PUBLICATIONS SPELLING LIST

A complete glossary of Tibetan/Sanskrit/English terms with all phonetic spellings and transliterations is available in electronic format or hard copy through Vajradhatu Publications.

### A

abhidharma  
*Abhidharmakosha*  
abhisheka  
abhishekas  
adhishtana  
Agni  
Agnideva  
Akanishtha  
Akashagarbha  
Akshobhya  
alaya  
alayavijnana  
aloka  
Amdo  
Amitayus  
Amoghasiddhi  
amrita  
Ananda  
anjali  
annapannasati  
anu  
anu yoga  
anuttara  
anuttara yoga  
anuttarayoga yana  
Aparagodaniya  
argham  
arhat  
arupadhatu  
arya  
Aryadeva  
Asanga  
Ashe

asura  
asuras  
ati  
ati yoga  
Atisha  
atiyoga yana  
avadhuti  
Avalokiteshvara  
*Avatamsaka Sutra*  
Avichi  
ayatana

### B

bardo  
basic goodness  
beyül  
bhaga  
bhagavat  
bhagavati  
bhakti  
bhala  
Bhavaviveka  
bhikshu  
bhikshuni  
bhumi  
bhumis  
bindu  
Bodhgaya  
bodhi  
*Bodhicharyavatara*  
bodhichitta  
bodhisattva  
bodhisattvas  
Brahma

brahman  
brahmarandhra  
brahmavihara  
buddha  
buddhadharma  
buddhahood  
Buddhalochana  
buddha nature  
Buddhapalita  
buddhas  
Buddhism  
Buddhist  
Buddhists

### C

chaggya chenpo  
chakchen  
chakra  
Chakrasamvara  
chakravartin  
Chamara  
champa  
chandali  
Chandrakirti  
chang  
changchup sempa  
chanterelles  
charya  
Chatuhpitha  
Chemchok  
chenpo  
Chenresik  
cheta  
Chidü

chinlap  
chitta  
chittamatra  
chittamatrīn  
chö  
Chögyam  
choicelessness  
Chökyi  
chökyi dagme  
chönyi  
chöpön  
chuba  
coemergence

## D

dagdzin  
dak  
daka  
dakini  
dakinis  
Dalai  
damaru  
dana  
dang  
dapön  
dathün  
dawa  
Denma  
deva  
devaputra-mara  
devata  
devi  
dharani  
dharma  
dharmachakra  
dharmadhatu  
Dharmadhatus (centers)  
dharmakaya  
Dharmakirti  
dharmapala

dharmapalas  
dharmaraja  
dharma  
dharmata  
dharmic  
dhatu  
Dhatvishvari  
dhupa  
dhyana  
Digby  
Dignaga  
dikpa  
dikpala  
Dilgo  
dipa  
do  
doha  
dohas  
Dombi  
dompa  
dön  
dorje  
drachompa  
drala  
drippa  
Drukpa  
drupchen  
druppa  
Dudjom  
duhkha  
dütsi  
Dzigar  
dzin  
dzog-rim  
dzokchen  
dzokpa  
dzokpa chenpo  
dzong  
Dzongsar

## E

egohood  
egolessness  
egomania  
Ekajati  
Elvis  
empowerment  
ennailment  
evam

## G

Gampopa  
ganachakra  
gandha  
gandharva  
Gangshar  
garbhadhatu  
garuda  
Gautama  
gawa  
gektor  
Gelek  
gelong  
gelongma  
Geluk  
Gelukpa  
Gesar  
geshe  
gewa  
gewa tsok  
ghanta  
go  
gonyi (or gonen)  
gomlam  
gomden  
Great Eastern Sun  
groundlessness  
Guenther  
guggulu  
guhya

Guhyasamaja  
guru  
gyalgong  
gyaling  
gyalmo  
gyalpo  
gyaltsap  
gyaltsen  
gyalwa  
gyalwang  
Gyatrul  
Gyatso  
gye  
gyi  
gyü  
Gyü Lama  
gyu lü  
gyuma  
gyurme

## H

hatha  
Hayagriva  
heruka  
herukas  
Hevajra  
hinayana  
HUM [small caps]

## I

ikebana  
immeasurables  
Indra  
Indrabhuti  
isness

## J

jalü  
Jambhala

Jambudvipa  
Jamgön Kongtrül  
Jamyang  
Jataka  
jepak  
jethop  
jetsün  
jetsünma  
jhana (Pali for dhyana)  
Jigme Phüntso  
jinpa  
jnana  
jnanasattva  
jnanasattvas  
jorlam  
juk

## K

Ka  
ka parpa  
ka tangpo  
ka thama  
kadak  
Kadam  
Kadampa  
Kagyü  
Kagyüpa  
Kalachakra  
Kalapa  
kalpa  
kalpas  
kalyanamitra  
kamadhatu  
Kamalashila  
Kamtsang  
kangsak gi dag-me  
kangsak ki dag-me  
Kanjur  
kapala  
karma

karmamudra  
Karmapa  
karmas  
Karmê Chöling  
kartor  
karuna  
kasung  
Kathmandu  
kaya  
kayas  
KCL  
kham  
Kham  
khata  
khatvanga  
khenpo  
Khenpo Namdröl  
Khenpo Tsültrim Gyamtso  
khenpos  
khorsum nampar takpa  
khorwa  
khyen  
Khyentse  
Khyentse Wangpo  
khyung  
kila  
kilaya  
klesha  
kleshamara  
koan  
koans  
Könchok Chidü  
Kongtrül  
koyül  
Krishnamurti  
kriya  
kriyayoga

kshanti  
 kshatriya  
 kshetrapala  
 Kshitigarbha  
 kunda  
 kundalini  
 kündzop  
 Künsang La-me Shal-lung  
 küntak  
 kuntu  
 kusha  
 kusulu  
 kyerim  
 kyudo

**L**  
 lalana  
 lam  
 lamrim  
*Lankavatara Sutra*  
 le  
 le gyu dre  
 lebum  
 lha  
 lhakthong  
 lhasang  
 lhenchik  
 lhenchik kye-pe yeshe  
 lhenkye  
 Lief  
 lineages  
 Ling  
 lobstering  
 lodok namshi  
 lojong  
 loka  
 lokapala  
 Lokeshvara  
 Longchen

Longchen Nyingthik  
 Longchenpa  
 loppön  
 lotsawa  
 loving kindness  
 lungta  
 Luyipa

**M**  
 ma drippa yongdrup  
 ma rikpa  
 Machik Lapdrolma  
 madhyamaka  
 madhyamika  
 Magyal  
 maha  
 maha yoga  
 mahakala  
 mahakalas  
 mahakali  
 Mahamaya  
 mahamudra  
 mahapandita  
 mahasattva  
 mahasiddha  
 mahasiddhas  
 mahasukha  
 mahasukhachakra  
 mahasukhakaya  
 mahavipashyana  
 mahayana  
 mahayoga yana  
 Maitreya  
 maitri  
 Maitripa  
 mala  
 malas  
 Mamaki  
 mamo  
 mandala

mandalas  
 Mandarava  
 mangalam  
 Manjushri  
 Manjushrimitra  
 mantra  
 mantrayana  
 Mara  
 maras  
 Marpa  
 matsutake  
 megak  
 mi gewa  
 mi takpa  
 Mi'Kmaq  
 Mikyö  
 Mila  
 Milarepa  
 milop lam  
 Mindroling  
 Mipham  
 mögü  
 mönpa  
 mudra  
 mudras  
 Mukpo

**N**  
 nadi  
 nadis  
 naga  
 Nagarjuna  
 Nairatmya  
 naivedya  
 Nalanda  
 naljor ngönsum  
 Namdroling  
 namkha  
 nampar shepa  
 namtok



nangtong  
 nangtsül  
 Naropa  
 neluk  
 netsül  
 ngedön  
 ngejung  
 ngöndro  
 ngönshe  
 ngönsum  
 ngowo chik  
 nidanas  
 nirmanachakra  
 nirmanakaya  
 nirvana  
 nonBuddhist  
 nonconceptual  
 nondual  
 nonduality  
 nontheism  
 nontheistic  
 nowness  
 nüpa  
 nyamshak  
 nyamshak yeshe  
 nya-ngen ledepa  
 nyen  
 nyenthö  
 nyi  
 nyingje  
 Nyingma  
 Nyingmapa  
 Nyingthik  
 nyinthün  
 nyinthüns  
 nyöndrip  
 nyönmong  
 nyönmong  
 nyönmong gi drippa

## O

okay  
 OM [small caps]  
 oryoki  
 Ösel  
 ösel

## P

padma  
 Padmakara  
 Padmasambhava  
 padyam  
 pag chow  
 pakchak  
 Paltrül Rinpoche  
 pandit  
 pandita  
 paramita  
 paramitas  
 paratantra  
 parikalpita  
 parinirvana  
 parinishpanna  
 patri  
 pema  
 Penor  
 Pernakchen  
 peyi ösel  
 pharchen  
 pharöl tu chinpa  
 PHAT [small caps]  
 phungpo nga  
 phurba  
 pitaka  
 Pön  
 Poshadha  
 postmeditation  
 prajna  
 prajna-jnana

prajnaparamita  
 prana  
 pranayama  
 prasangika  
 pratimoksha  
 pratityasamutpada  
 pratyekabuddha  
 preta  
 profound brilliant just  
 powerful all-victorious  
 prostrations  
 puja  
 pujas  
 Purvavideha  
 pushpa

## R

Rabjam  
 Rahula  
 Rajagriha  
 rakpa  
 rakshasa  
 rakta  
 rang-sanggye  
 Rangdröl  
 ranggi tang  
 ranggi tsal  
 Rangjung  
 rangtong  
 rasana  
 rasayana  
 ratna  
 Ratnasambhava  
 ri-me  
 rig-nga  
 Rigden  
 rik  
 rikpa  
 rinpoche  
 rishi

RMSC	sangha	shen
rochik	sanghas	shentong
roshi	sangmo	shenwang
Rudra	sangpo	shepa
rudrahood	sang-yum	sherap
Rumtek	Saraha	shi-ne
rupa	Sarma	shila
rupadhatu	sarva	Shingon
rupakaya	satipatthana	shloka
<b>S</b>	sattva	shramanera
sa	sattvasana	shramanerika
sabmo	sautrantika	shravaka
Sadaprarudita	Sawang	shravakayana
Saddharma	Scotians	Shravasti
sadhaka	Sechen	shri
sadhana	sel	shruva
sadhanas	sel-tong yer-me	shukra
Sagara	selwa	shunyata
Sakya	sem	siddha
Sakyapa	semkyi neluk	siddhi
Sakyong	semtsam	siddhis
samadhi	seng-ge	Sikkim
<i>Samadhirajasutra</i>	senmo	simha
samadhisattva	serkyem	Simhamukha
Samantabhadra	shabda	sindura
Samantabhadri	Shakya	Situ
samaya	Shakyamuni	Situpa
samayasattva	Shamar	skandha
Samayatara	Shamarpa	skandhamara
sambhogachakra	shamatha	skull cup
sambhogakaya	Shambhala	sönam
sampannakrama	Shangpa	sönam kyi tsok
samsara	Shantarakshita	söpa
samsaric	Shantideva	sthavira
samskaras	Shariputra	stupa
samten	shastra	Suchandra
Samye	Shavari	sugata
sang-gye	Shechen	sugatagarbha
	shedra	sukha
	shedrip	Sukhavati

Sumo  
 sung  
 Surmang  
 sutra  
 sutrayana  
 Suzuki  
 svabhava  
 svabhavikakaya  
 svaha  
 svasti  
 svatantrika  
 Svayambhu

## T

Tai  
 takpa  
 Takpo  
 Takpopa  
 Taktsang  
 tantra  
 tantras  
 tantric  
 tantrika  
 Tara  
 Taranatha  
 Tarthang  
 tashi  
 tathagata  
 tathagatagarbha  
 tathagatas  
 tathata  
 tawa  
 tendrel  
 Tenga  
 Tenjur  
 tenpa  
 terma  
 tertön  
 teshek nyingpo  
 TGS

thalgyur  
 thamal  
 thangka  
 thap  
 thap-lam  
 tharpa  
 thekpa  
 thekpa chenpo  
 thekpa chung  
 Theravada  
 thögal  
 thong-lam  
 Thrangu  
 thünpa  
 Tilopa  
 tingdzin  
 tirthika  
 töndam  
 tonglen  
 tongpa nyi  
 torma  
 trekchö  
 tri  
 trikaya  
 trin-le kyi chinlap  
 Trisong  
 trö  
 Trolö  
 truchik  
 Trungpa  
 tsa-tsa  
 tsakali  
 tsal  
 tsalung  
 tsalwa  
 tsampa  
 tse  
 tsemo  
 tsobum  
 tsog-lam

tsok  
 tsöndrü  
 tsültrim  
 Tsurphu  
 Tulku Ugyen Rinpoche  
 Tushita  
 tülku  
 tülkus

## U

U-tsang  
 Uddiyana  
 Ugyen  
 uma  
 umdze  
 underused  
 ungraspable  
 upa  
 upaya  
 ushnisha  
 utpattikrama  
 Uttarakuru  
*Uttaratantra*

## V

vaibhashika  
 vaidurya  
 Vairochana  
 Vaishravana  
 vajra  
 vajracharya  
 vajradakini  
 Vajradhara  
 vajradhatu  
 Vajrakilaya  
 Vajrakumara  
 Vajrapani  
 Vajrasadhu  
 vajrasana  
 Vajrasattva

Vajravairochana	vira	yeshe
Vajravarahi	virya	yi
Vajravidarana	vishvavajra	yidam
vajrayana	<b>W</b>	yidams
vajrayoga	wangmo	yoga
Vajrayogini	wangpo	yogachara
vak	wanthang	yogacharan
Varahi	warriorship	yogas
Vasubandhu	werma	yogic
Vetali	windhorse	yogin
vidya	<b>Y</b>	yogini
vidyadhara	yab-yum	yongdrup
Vidyadhara's	yaksha	Yonkers
vihara	Yama	yönten
vijnana	Yamantaka	<b>Z</b>
Vikramashila	yana	zabuton
Vimalamitra	yanas	zafu
vinaya	yantra	ziji
vipashyana		