

# 84000 Guidelines for Translators

Note: the principal recent changes made to this document are in red, to provide quick reference for those familiar with version 9.0

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## I. ORIENTATION

### A. Goals and methods

84000 was set up in 2009 with the hundred-year objective of seeing the riches of Buddhist sacred literature translated in their entirety into modern languages, and made universally accessible.

84000’s main effort is directed to commissioning and publishing new translations, made according to defined guidelines and subjected to an appropriate review process. In addition to preserving the Buddhist literary heritage and opening its treasures to the modern world, 84000

hopes that the funding of translators and scholars, and the study and research involved in the process of translating the texts, will help to revive and maintain traditional Buddhist scholarship and practice.

## B. Source text

The text you have been allocated for your project may exist in several different languages and versions, of which it will be important for you to be aware. The primary source material for 84000's initial phase of translation is the Tibetan translation included in the Kangyur or Tengyur; and of the different recensions of the Kangyur and Tengyur, the Degé edition will be the initial reference in most cases. For some texts, however, there may be reasons for taking another version as the primary reference. This applies particularly to works for which a reliable Sanskrit text exists and is closely related to the Tibetan translation. In such cases the appropriate methodology for your project will be decided by the grants committee and the project editor, in discussion with you and your team, and it is likely to be important that your team include someone with a good knowledge of Sanskrit who is in a position to work closely with the team as the translation proceeds (not just as an occasional consultant). Ideally in these cases, the translation will either be from the Sanskrit, or, if from the Tibetan, will take account of and follow the Sanskrit as closely as possible. Exceptions may sometimes need to be made on a case-by-case basis. If you choose to adopt or propose readings significantly different from that of your basic text(s), you should indicate such choices clearly in notes.

You are encouraged to consult the recent (2006–2009) comparative editions (“Pedurma,” *dpe bsdur ma*) of the Kangyur and Tengyur, published in Beijing by the Tibetan Tripitaka Collation Bureau (*bka' bstan dpe sdur khang*) of the China Tibetology Research Center (*krung go'i bod rig pa zhib 'jug ste gnas*). They are based on the Degé recensions but meticulously note every variation in seven other different versions of the Kangyur (Yongle, Lithang, Kangxi, Choné, Narthang, Urga, and Lhasa) and three other versions of the Tengyur (Peking, Narthang, and Choné). Where important variations exist between the Tibetan versions of your text (i.e., when they would make a significant difference to the meaning), these should be mentioned briefly in the notes, and decisions affecting the final translation should be taken on their individual merit. As an 84000 translator, you should have been provided with access (online or by download) to this comparative edition (and other copyright-protected reference materials) via the TBRC website. If you are not sure how to proceed, please contact 84000.

The Pedurma comparative Kangyur, however, useful though it is, documents variations only between Kangyurs predominantly belonging to the Tshalpa (*tshal pa*) tradition. If you are faced with a puzzling reading or one that seems to make no sense, it may well be worthwhile trying to identify a version of your text from the Thempangma (*them spangs ma*) tradition. One of the easiest to access is the Stok Palace (*stog pho brang*) Kangyur, W22083 on TBRC, but not all the texts it reproduces represent the Thempangma line (see the “Text Critical Guidelines” document for further details).

## C. Text comparison and critical editions

Translation should ideally include at least a brief comparison with, and reference to, differing versions when they exist, whether in Tibetan, Chinese, or particularly Sanskrit, and (as noted in the preceding section) this may be an important consideration for certain individual texts. However, 84000's editorial policy is not to attempt to establish a full “critical edition” or to pursue extensive research into textual history and comparison, which is the province of academic studies, but to take the Tibetan texts of the Kangyur and Tengyur as representing “the products of the flourishing Indo-Tibetan culture of the age” (Peter Skilling).

This is not because 84000 considers academic research unimportant or irrelevant; 84000 does ask that you consult any available work relevant to your text. But the emphasis is on producing a readable translation of the existing text within a reasonable time frame. In the future, it will be possible for you to update or annotate your translation, should valid research findings suggest the need.

#### **D. The Text Critical Guidelines document**

**Whatever the source texts for their project may be, all translators are now required to consider carefully the points made in the newly prepared (2018) document *Text Critical Guidelines for 84000 Translators*, which goes into these topics in much more detail than is possible in the present overview.**

#### **E. Target readership**

The translations will potentially be read by people who possess a wide range of language skills and prior knowledge, and for a wide range of different purposes. While not every capacity and need can be catered to, the likely range of readership should be considered. It may be different for different genres and individual texts, and will certainly include both Buddhists and non-Buddhists.

Nonspecialist but educated readers are the target audience to be kept most in mind, especially when the original text was pitched at listeners of just such a level (e.g., many sūtras).

Nevertheless, there are also many texts (particularly śāstras) that use more technical terminology and will require more complex and specialized knowledge on the part of readers. Ideally, the translation (with its ancillary material) will help to impart such knowledge to its readers.

Engaged Buddhist practitioners should be able to find the clear and comprehensive detail they require, and standards of accuracy and authenticity should be no less rigorous than those required by an academic audience, even if the frame of reference is not primarily academic. The Western scholar-practitioner, combining a practice-based orientation with academic standards of knowledge, might represent the upper end of the range.

On the other hand, translations should be as accessible as possible to readers who are not native English speakers, particularly those in Buddhist countries who turn to English translations because original texts in Sanskrit, Pali, classical Tibetan and Chinese, and other Asian languages are inaccessible to them.

Please bear in mind that your translation will not necessarily remain within the confines of an informed readership. 84000's open access, web publication of translations, with Creative Commons copyright, means that your work may potentially be read by almost anyone, anywhere.

## **II. GENERAL ELEMENTS AND APPROACH TO TRANSLATION**

### **A. Guiding principles**

Accuracy of meaning, clarity, consensuality, consistency, and flexibility should be the predominating values whenever a choice of approach, general or particular, is made.

## B. Style, syntax, and treatment of other text elements

The translations are aimed at the general reader, and the goal is to communicate the meaning clearly. **Readability** should be considered one of the most important conditions for intelligibility and thus communication; a translation that reads fluidly, naturally, and without strain will convey the meaning to the reader far more effectively than an awkward, overliteral one requiring repeated review of each sentence. The notion that accuracy and readability are at opposite ends of the same scale should be treated with skepticism.

Ideally, the **style** should give a feel (in a suitable Western register) for the style of the original text and its author, rather than the translator’s individual style. This is difficult in any translation, and even more so in the case of the Kangyur and Tengyur texts, which are already translations. The all-important measure of accuracy should be calibrated in terms of how well the meaning is conveyed, and not interpreted as implying a strict word-for-word correspondence with the original, or a slavish and awkward retention of Tibetan sentence structure.

Translations do not need to be written “defensively” with other translators or scholars in mind. The common practice of **using square brackets** to indicate words inserted by the translator to make the meaning clear should be avoided as much as possible—if there is justification for inserting the word or phrase, there is no need to inconvenience the reader with such distracting punctuation.

**Omitting superfluous words and phrases** is also acceptable. Not every word in the Tibetan need to be meticulously included if it is unnecessary in English. For example, *de nas* is a very frequent marker in many texts which can, of course, be translated by “then” or “next” where appropriate, but if repeated too frequently becomes tedious. In English, a paragraph break will often serve the same function.

Please pay particular attention to the naturalness of phrases that connect **dialogue**. In Tibetan, “downward” honorific stock phrases (often *'di skad ces bka' stsal to*) and “upward” ones (*de gsol pa* or *'di skad ces gsol to*) are often used to mark changes of speaker. Much of the function of these phrases is already met in English simply by the use of paragraph breaks and double inverted commas. They can, of course, be translated, but simple renderings such as “The Buddha said, ...”, “Ānanda asked, ...” are much better than laborious phrases like “The Buddha proclaimed the following words” or “Ānanda supplicated with these words,” etc.

A great deal of **repetition**, sometimes of stock phrases, is a characteristic feature of some Kangyur texts, and in most cases it should be reproduced in full in the translation. In exceptional cases, should its presence seem to be a purely technical aid for memorization, a decision to abbreviate may be taken by the 84000 project editor; alternatively, electronic versions with and without the repetitions may be created. Similar treatment will be applied to **honorifics, titles**, etc.

There are many stock sentences, phrases, and even quite long passages that are common to many Kangyur texts, with or without variations; they can be called **modules**. If you are not already familiar with the literature, please read some of the published texts to identify such modules that may also figure in your text; if other translators have produced a satisfactory translation, you may save yourself time by reproducing their translations. A cumulative collection of such modules is being compiled and will be made accessible online in the near future; **in the meantime, if you think you are dealing with a modular passage, you should be able to see if other translations already include a similar passage by using the “Search” function (<http://read.84000.co/translator-tools.html>)**. If you come across modules in your text, please mark them provisionally with the codes <module starts> and <module ends> (these codes will not appear in the published version), and if they do not already figure in the collection, please send

your English translation, the Tibetan, and (if you have identified it) the Sanskrit to the editorial committee for inclusion.

**Verse** should be translated in such a way that it is distinct from prose (see IV.G below for more details).

**Gender-neutral** language is to be preferred whenever it can be used without introducing distortions or awkward syntax. Use of plural forms can be a useful solution and is justified when the original singular forms are used in generalizations (e.g. instead of “a bodhisattva must not relax **his** endeavor,” the plural yields “bodhisattvas must not relax **their** endeavor”). Note that at a recent meeting of the American Copy Editors Society, the Chicago Manual of Style and the Associated Press stylebook announced (in AP’s words) that “*They/them/their* is acceptable in limited cases as a singular and-or gender-neutral pronoun, when alternative wording is overly awkward or clumsy.” Nevertheless, straightforward pluralization is usually possible and is a preferable strategy.

**Mantras and dhāraṇī**, unless there is a Sanskrit edition available, should in most cases be transcribed (using IAST transliteration) as they are in the Degé original, even if the Sanskrit so yielded is problematic; if all or part could be edited, deciphered, or translated with confidence, this can be done in footnotes. An exhaustive documentation of variants is not required.

### C. Terminology

Terminology within a single text should be consistent unless there are specific reasons for variation. Consistency between texts, however, is a different matter, and this brings up the question of if and when Buddhist terminology should be standardized (or even could be, in a context very different from the state-sponsored cultural transfer of Buddhism to Tibet). Most translators agree that standardizing terminology, while it may be a desirable aspiration, at present remains a distant goal, and that attempts to do so would be both premature and unlikely to succeed.

Nevertheless, an important consideration is how to allow readers not only to understand the meaning expressed by any one text, but also to become familiar with the terms used across a range of different texts to express that meaning. If different translators use too wide a variety of terms in English for the same term in Tibetan or Sanskrit, recognition becomes difficult.

84000, therefore, does not impose the use of a standard terminology, but you are encouraged to make use of consensually accepted terms. You are asked to compile a glossary of the principal terms used in the text that you are translating (see details below), and this glossary will be published along with the text. **It will also be merged with all the glossaries from other texts forming a general, online, cumulative glossary (<http://read.84000.co/translator-tools.html>) which is already a useful reference tool for other translators (whether translating for 84000 or not) and is growing steadily. Please note that the inclusion of a term in the cumulative glossary does not necessarily indicate that the given English translation is 84000’s preferred rendering, but simply that it has been accepted for the text in question.** As the preferences and collective experience of the translators accumulate, consensually preferred translations of terms will be easy to identify, and their use encouraged in new translations. 84000, as a large-scale collective translation project, thus aims to provide an environment that favors the natural evolution of a consensually accepted terminology, but which neither stifles potentially fertile variation, nor overprotects terms that are not ultimately viable.

Creative innovation, where it is called for, will therefore be warmly welcomed, but the use of particularly novel terms will need to be justified by the translator and validated by the review panel.

Consensus opinion, if thoughtfully solicited and applied, does not necessarily inhibit creativity and can constitute a valuable “reality check.” Many translators will recognize the intense enthusiasm that they may feel for a particularly innovative terminology idea of their own, and the disappointment that occurs when they experience others’ less than enthusiastic reception of their brilliant idea—which is often accompanied by the pointing out of drawbacks they had not thought of. The innovation, even if it appears in published work, often fails to catch on outside the innovator’s own circle, and he or she may blame conservatism, dullness, or even animosity in other translators. On the other hand, every now and then a new terminology idea appears whose merits can be quickly appreciated by a majority of translators, so that it becomes widely adopted.

**In summary, please read the translations that 84000 has already published, and consult the cumulative glossary (Tibetan and Sanskrit terms in the glossaries can also be found using the “Search” tab) before deciding how to translate the terms in your text.**

When a difficult technical term occurs for the first time in a text, its translation should be followed by the Tibetan and Sanskrit in parentheses or as a footnote, and it should certainly be included in the glossary. Translate all technical terms, except for the most exceptional cases where there is really no possible equivalent in English (or other languages), in which case the Sanskrit term can be used. Sanskrit words already common in English and listed in nonspecialist English dictionaries, of course, need not be translated. Various categories of non-human beings are frequently mentioned in the canonical texts (gandharva, rākṣasa, etc.) and these are best rendered in Sanskrit in most cases (and do not require italics; see IV E, below). *Deva / lha*, however, can be translated as “god” in most contexts, but please note that *devaputra (lha’i bu)* does not usually mean “son(s) of god(s)” but simply “god(s),” the *-putra* in the latter part of a compound simply indicating a member of a class or group (Alsdorf 1968), or indicating male gender; *devakanyā (lha’i bu mo)*, similarly, usually means “goddess.”

Please give some consideration to the complexity and comprehensibility of a term in English. A very precise, highly complex, and lengthy word or phrase used to translate a term may serve as an excellent definition for a glossary, but if you use it in the text along with a large number of similarly complex terms, you may well render the passage completely unreadable.

Please try to avoid terms that are drawn from specialized fields of knowledge such as specific philosophical systems or psychological theories little known to the average educated reader, and particularly when such systems date from a defined historical period or geographical region unrelated to Buddhist thought.

Similarly, it may be preferable to avoid using a term in a text to express a particular meaning, however etymologically or historically sound, when that term is more generally understood to have a different meaning, or to carry very different connotations.

### III. TECHNICAL AND FORMATTING ISSUES

#### A. Word processor

You may use any standard word processing software such as MS Word or Open Office Writer, but please include your whole translation and its front and back matter in a single file (unless your project is a very large multivolume one), with the exception of the glossaries, which (as explained in section V.G below) should be in a separate spreadsheet file (Excel or compatible format).

As 84000’s Reading Room technology goes through further stages of evolution during 2018, this information may soon be updated. Before beginning a new project, please check for updates of these Guidelines.

The different elements of your finished file should be presented in the order described below in section IV.H.

When your text is returned to you after review or copyediting, it will be in Word format with changes and comments entered using the “Reviewing” tools.

## B. Fonts

Do not use more than one font for your finished document (although of course the italic, bold, and bold italic faces may be used). As Sanskrit will be spelled in translation using full diacritics, please use a fully compatible Unicode font—not only for Sanskrit words, but for your entire text. Fonts that use a non-Unicode proprietary coding for diacritics are not acceptable.

If possible, use a recent full Unicode version of Times New Roman. In the unlikely event that this is not possible, any other font you may choose, while probably not the one that will be used for final publication, is not likely to present any conversion problems as long as it is a proper Unicode font.

Notes on Unicode fonts and input methods for both Windows and Mac systems are set out in Appendix 1.

As Tibetan will be transliterated, no direct Tibetan font characters will be necessary, except on rare occasions by prior arrangement with the copyeditor.

If your notes or other ancillary elements include Chinese, you will need to use a font that supports traditional Chinese (see Appendix 1), and in such cases (only) the addition to your document of a second font, if necessary, is acceptable. However, make sure that the font is fully Unicode compatible.

## C. Formatting

The key rule is to keep all formatting to a strict minimum. When your translation is ready to be published, a customized xml-TEI markup will be applied to create the layout according to 84000’s standardized design. Please do not, therefore, “dress up” your translation in Word to look like a text published in the 84000 Reading Room. For you to introduce specific formatting into the word processing file will not only be a waste of time as it will all be lost, but it will also make the layout job more difficult.

The only simple formatting that you should use is as follows:

**Character formatting:** Use italic (and rarely bold, or bold italic) character formatting where indicated (see section IV.E below); do not use underline, small capitals (unless specified below), subscript, superscript or strike-out character formatting, except by prior arrangement. Please do not assign character formats to paragraph styles.

**Paragraph formatting:** Keep to a single paragraph format for your whole text, and mark paragraph breaks with a single break, rather than a double one. If there is a significant break in topic within the text, this can be marked by leaving a blank paragraph. Do not use the Tab key to indent paragraphs. Where paragraphs will definitely need different formats in the final layout, tag them using codes within angled brackets: e.g., a header, level 3, should be tagged <lev 3 header>. A list of tags to be used is set out in section IV.G below. If for some reason your text requires more tags than are set out in the table, please list your tag codes at the end of your text. For verse, use a paragraph break at the end of each line rather than a manual line break, but otherwise use no special paragraph formatting; it will be taken care of at the design stage.

**Page formatting:** Use a standard (A4 or Letter) page format, in portrait orientation, with default margins. Only use manual page breaks before new chapters or sections; do not use section breaks. Use simple page numbering rather than a running header.



**Notes:** (This refers to endnotes only, see section V.D below) Notes can be entered using your word processor's automatic numbering system. Please use Arabic note reference numbers, not Roman. (You may not be able to place your endnotes before the bibliography as requested in section IV.H below; this can be done later by the copyeditor. You may find it easier to work with your notes configured as footnotes, and then transform them all into endnotes just before sending your final manuscript.)

Please do not use your word processor's other features, such as cross-references, automatic indexing, outline- and header-level formatting and numbering, automatic table of contents, and so forth. These will not be carried over easily into the publishing software and may well cause system hangs. For similar reasons, numbered or bulleted lists should be created manually, and not automatically (the default automatic method may need to be switched off or countermanded each time).

Do not use a double space after punctuation.

## IV. STYLE AND STRUCTURE SPECIFICATIONS

### A. Spelling

The spelling of **English** words will be according to standard American English, and if there are two spellings, use whichever spelling is listed first. Use *The American Heritage Dictionary* to determine spelling and hyphenation. Here are some notes on specific American usage:

- Skillful is spelled with two l's, traveler and tranquility with one.
- Toward, forward, backward, etc., have no "-s" on the end. Amid and among have no "-st" on the end.
- Color rather than colour, practice rather than practise, recognize rather than recognise, center rather than centre, etc.
- However, do not modify spellings in quotes of published material.

**Sanskrit** words and proper names, in order to ensure full external compatibility (e.g., with search functions), should all be spelled according to the standard (IAST) Sanskrit transliteration using full diacritics. (See section III and Appendix 1 for technical instructions.) Although, in some published translations, Sanskrit words common enough to appear in English dictionaries are often spelled without diacritics (nirvana, stupa, etc.), 84000 has chosen not to draw an arbitrary line but to use IAST transliteration with full diacritics for *all* words and names in Sanskrit (or other Indic languages).

Plurals of Sanskrit words should be created using "s," and should match the word's font. Example: dharmas; śrotriyas.

**Tibetan** proper names, when they occur within the text or front matter, will be rendered phonetically according to the system described in Appendix 2 at the end of this document. Most other words and terms in Tibetan will occur mainly in footnotes or in parentheses, and will be spelled according to the Extended Wylie transliteration system. Exceptionally, when an untranslatable Tibetan term has to be used frequently within the main text, it may be spelled phonetically. The first time any Tibetan name or term in phonetic rendering appears, its Extended Wylie transliteration should be provided in parentheses or as a footnote. In the glossary, the Wylie transliteration of Tibetan words used should be provided in the first column; if you have used a phonetic rendering of a Tibetan term or name, place that rendering in the third column (see section V.A. below).

Wherever the Wylie system is used, syllables should be separated with spaces, not periods or hyphens. Initial or root letters should never be capitalized to signify a proper name, place name, text title, etc. (except in some cases in the bibliography as noted below). This is

important, because according to the Extended Wylie system a capitalized letter is interpreted as the transliteration of a Sanskrit letter (for example, Wylie *DA ki nI* transcribes the Tibetan དཱ་ཀི་ནི།, which in turn is a transcription of the Sanskrit *dākinī*).

Please note that the Wylie transcription of the *a-chung* (ཨ) is an apostrophe, i.e., ' with its convexity to the right. As it usually follows a space, word processing software often interprets the appropriate keystroke as an opening quotation mark, ‘, which will need to be corrected. In general, please use “typographer’s” apostrophes and quotation marks, not straight “typewriter” ones.

**Hyphenation:** Please avoid hyphenation when other options are valid, either dividing terms into two or contracting them into one. Common instances are: nondual, threefold, counterclockwise.

Compound modifiers do take a hyphen (eighth-century master, two-day retreat) except when the first word is an adverb (e.g., hopelessly vague prose). When the main element being modified is itself compound, then the hyphen should be replaced with an en-dash (e.g., pre–World War II).

When forming compounds with foreign words, use a hyphen. This applies even if the foreign word appears in English-language dictionaries. Example: non-vajra, non-Dharma, non-karmic.

Hyphenation of Sanskrit text names is discouraged, and translators should feel free to avoid hyphens entirely, e.g., *Samdhinirmocanasūtra*. Translators who insist, however, are permitted to use hyphens to set off the genre of a text, e.g., *Samdhinirmocana-sūtra*, as long as this is done consistently.

Tibetan transliteration should not employ any hyphens whatsoever.

#### **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.”)
- Larger numbers, such as “million,” “billion,” etc., are better spelled out than expressed with many zeros, e.g., ten million, a hundred million, 36 million, 680 million, 84 billion.
- Numbers beginning a sentence are always spelled out; alternatively, the sentence can be recast to avoid spelling out unwieldy numbers. E.g. “Ninety-four thousand buddhas came to offer gifts.” Or: “Some 62,500 buddhas came to offer gifts.”
- Ordinals are usually spelled out (“on the fifth of June,” “in the nineteenth century”)
- Percentages are rendered with numerals: “86 percent.”
- 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”).
- Numbered lists that are run in within a paragraph should be Arabic numerals surrounded by parentheses, or by square brackets if the numbers are not in the source text but have been added for clarity. When each number in a list begins a new paragraph, use Arabic numerals followed by a period. Do not use Roman numerals for such lists unless the numbers are drawn from a particular outline scheme.

#### **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., “This point is addressed at length in chapters 15 and 16.”).

- chaps.                      chapters
- vols.                        volumes
- pp.                         pages

- vv. verses
- fol. folios
- ca. circa
- b. born
- d. died
- fl. flourished
- r. reigned

Full caps without periods are used for the abbreviations CE and BCE (which are preferred over BC, AD).

Often-cited or unwieldy **text names** can be abbreviated, in which case a list of abbreviations should precede the notes. You should never use any title abbreviations in the body of your introduction or in the translation itself, but only in the notes. Even in the notes, you can spell out titles within explanatory passages. Title abbreviations should not be italicized. (The standard reference work for acceptable abbreviations of Buddhist texts is Heinz Bechert's *Abkürzungsverzeichnis zur buddhistischen Literatur in Indien und Südostasien*.)

## B. Proper names

Proper names should in general be rendered in Sanskrit for Indian persons (including gods and other nonhuman beings) and places (including places with a supernatural or mythical existence within Indian culture), and in phonetic Tibetan or Chinese for Tibetan or Chinese persons and places (Tibetan and Chinese names will rarely be necessary in the texts themselves but perhaps will occur in the ancillary elements). For spelling, see above. Commonly occurring terms that could be classified as “place names” but also have a metaphysical component (e.g., “the realm of form”) need not be treated as proper names.

In some cases, even after careful research, it may not be possible to identify the authentic, attested Sanskrit equivalent of a proper name that has been translated into Tibetan. In such cases “invented” or back-translated Sanskrit names should not be used; an English translation of the name should be substituted, and a glossary entry provided along with the Tibetan in transliteration.

Reliable sources for Sanskrit proper names from the Tibetan include: a Sanskrit version of your source text if there is one; Edgerton's Dictionary of Buddhist Hybrid Sanskrit; Pali equivalents in G. P. Malalasekera's two-volume *Dictionary of Pāli Proper Names* (available in an online version at [http://www.what-buddha-said.net/library/DPPN/index\\_dict.ppn.htm](http://www.what-buddha-said.net/library/DPPN/index_dict.ppn.htm)); and published works with sound textual confirmation of the equivalents used. **The 16-volume Negi Tibetan-Sanskrit dictionary can also be a useful reference, but careful attention is needed regarding the recorded source text from which the dictionary has drawn a particular equivalent (see the *Text-Critical Guidelines* document).** It is to be hoped that 84000's cumulative glossary of proper names (<http://read.84000.co/translator-tools.html>) will, as time goes on, become a useful and reliable resource for identifying and cross-referencing proper names that occur in the canonical texts. Please be aware that some Sanskrit equivalents in use are unsubstantiated guesses, which in many cases can be traced back to the work of Sarat Chandra Das.

In general, you are not required to produce an English translation of proper names, either in the text or for the glossary entry. However, in occasional cases where the meaning of proper names is essential to the understanding of a passage, their translated meaning may be added in parentheses after the first occurrence in the text (and in such cases included in the glossary entry).

Proper names should also figure in the glossary, with the Tibetan in Wylie transliteration (without any capitals, as explained above in the section “Spelling”) and optionally an approximate English translation (as mentioned in the preceding paragraph, or in other cases where you feel the meaning of the name contributes significant information). Please keep separate sections of the glossary for names of persons and place names, as described in section V.G.

### C. Capitalization

Please use capitalization sparingly. Although your text will be full of technical terms that need to be set apart in some way, 84000 encourages the parsimonious use of capitalization for this purpose. This applies to both English and non-English terms.

Capitalize:

- personal names and their titles (Buddha Maitreya, Ācārya Nāropā)
- when titles and proper names are hyphenated compounds, the element following the hyphen should also be capitalized (Thus-Gone One, Great Top-Knotted Brahma, the Heaven of Concept-Free Beings)
- the Three Jewels (Buddha, Dharma, and Saṅgha) when occurring in context as a unit
- Dharma (when it refers to the teachings or the truth, but not when it refers to phenomena)
- Buddhadharma
- the Tripiṭaka (Vinaya, Sūtra Piṭaka, and Abhidharma) when talking about the canonical collections. Capitals are not necessary when talking about literary genres or monastic curriculum subjects.
- lineages (Kadampa, Shangpa Kagyü)
- schools (Sautrāntika school, Mind-Only school)
- vehicles (Great Vehicle, Pāramitāyāna, Mantrayāna).
- classes of tantra (Yoginītantras, Father tantra, Action tantra)
- the Bodhi tree
- the vocative O (“Tell me, O Buddha, what you see”). But note that what follows the vocative O is not necessarily capitalized (“O great priest, what does...”)

Don’t capitalize:

- generic holy beings (śrāvakas, arhats, buddhas)
- sūtra, tantra, and secret mantra (unless followed by “Vehicle,” “Piṭaka,” or part of a title)
- buddha bodies (rūpakāya, dharmakāya)
- exalted states (enlightenment, nirvāṇa, profound illumination)
- realms (form realm, hell realm)
- enumerations (four noble truths, three principal aspects of the path)
- dharma (when it refers to a phenomenon or phenomena in general, but capitalize when it refers to the truth or the teachings)
- practices (mahāmudrā, śamatha)
- epithets (the future buddha, the bodhisattva of compassion, but capitalize translations of names, e.g., the Buddha of Infinite Light)
- paths (of seeing, accumulation)
- words simply because they are foreign or exalted (guru, lama, buddha nature).

A particular problem is posed by long strings of epithets where they are used as a set of titles, most commonly for a buddha, a common example being *bcom ldan 'das de bzhin gshegs pa dgra bcom pa yang dag par rdzogs pa'i sangs rgyas xxx*. In full, and following the usual rule for titles, this might be rendered: “the Blessed One, Thus-Gone One, Worthy One, Fully and Perfectly Enlightened Buddha Xxx.” The resulting phrase is overloaded and difficult to read, especially when repeated frequently in the same passage and/or when the name of the buddha in question, too, is also a long string of capitalized words. On the other hand, a complete absence of capitals would be inconsistent with the usual rule. Our preferred solution is (1) to capitalize only the first and final epithets to signal that this is where the title begins and ends (“the Blessed One, thus-gone one, worthy one, fully and perfectly enlightened Buddha Xxx”) and (2) to render the epithets, as far as possible, in adjectival form (“the Blessed, thus-gone, worthy, fully and perfectly enlightened Buddha Xxx”). In some cases adding the article “the” for each epithet may improve the rhythm and flow of the passage.

#### D. Text titles

In English text titles, capitalize the initial letter of each word, excepting articles, prepositions, and conjunctions, but including personal pronouns. This also applies to the titles of chapters, tables, and headings of different levels (except perhaps the lowest).

In Tibetan text titles (which will always be transliterated in Wylie), please do not use capitals at all unless required by the Extended Wylie system, **except in the bibliography and then only when you are giving details of a text whose published title uses Wylie in capitals.**

#### E. Italics

Although as a general style rule foreign words are often italicized, Buddhist literature makes such extensive use of foreign technical terms that italicizing every instance would be excessive. Italics should therefore be used as sparingly as possible in 84000 translations. Here are some rules of thumb:

- If a word appears in English dictionaries, or is commonly used in translations of Buddhist literature, it does not require italics (e.g., mantra, karma, nirvāṇa).
- If a word appears multiple times and thereby becomes part of the naturalized lexicon for the text you are translating, it does not require italics, except as per other rules below.
- Proper names do not require italics (Vaibhāṣika, Nālandā, Nāgārjuna).
- Classes of beings do not require italics (gandharva, apsaras, rākṣasa, piśāca).
- Sanskrit names of plants, precious substances, etc. (campaka, mandāra, nyagrodha, uragasāra) do not need italics; however, in line with common usage, Latin botanical species names do.
- Words, no matter what language, should be italicized when referred to as a term or when singled out (“this is what we call *maitrī*,” or “in this context, the term *calm abiding* refers to...”). However, this does not apply to proper nouns (e.g., “This memorial is still known today as Chanda’s Return”).
- Foreign words in non-Asian languages are generally italicized (*joie de vivre*, *res extensa*).
- Foreign renderings in parentheses following a translated term should be italicized. (“Morality (*śīla*) is essential.”) Don’t include 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, it can be italicized each time.
- Italicize primary titles, such as those of sūtras or śāstras. Collections of works should not be italicized, e.g., the Kangyur and Tengyur, the Majjhima Nikāya, the Tripiṭaka, the Upaniṣads and Vedas, the Ratnakūṭa.
- Wylie transliteration should generally be italicized, except for instances in the bibliography when italics would not be otherwise used, e.g., an author’s name, or the name of a collection of works. Wylie should not be italicized in the “Tibetan” column of the glossary spreadsheet.
- In the notes, all words or longer excerpts that are quoted from the original or other texts, whether in Wylie or transliterated Sanskrit, should be italicized.
- Letters or seed syllables in Sanskrit should be italicized and in lower case (“recite *om* and *vasat*”; “when he said the letter *ā*, out came...”).
- Punctuation around italicized words should not be in italics (please note that this specification differs from certain style guides as well as versions of the *Chicago Manual of Style* prior to the latest edition, the 17th). Pay particular attention to colons and semicolons that follow italic words. Parentheses and quote marks are Roman around italics when the text outside them is Roman, thus “loving kindness (*maitrī*)”.

## F. Punctuation

### Square brackets

See the remarks in the section on general style and syntax in section II.B above, explaining that 84000 recommends avoiding the use of square brackets to indicate “added” words and phrases.

### Quotation Marks

- Following the American convention, use double quotation marks, never single ones (except per below).
- In quoted speech that is ongoing across paragraph breaks, or across stanza breaks in verse, the quotation marks should be repeated at the beginning of each paragraph or stanza, but not at the end of a paragraph or stanza until that speaker’s speech comes to an end.
- When quoted speech is included within speech that is already being quoted, the second level of speech should be marked off within single quotation marks.
- If double and single quotation marks are required together (e.g., at the beginning of a paragraph or stanza where there is speech within speech), separate them with a space (i.e., “ ‘Long ago... )
- As noted above, words singled out 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 literal rendition (*Kālacakra* literally means “wheel of time”). The other exception is when quoting the usage in a particular text (By “mind training” in this passage, Atiśa is referring to a method for...).
- 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.

- Block quotes and excerpts should not be enclosed in quotation marks (but should have double paragraph breaks before and after). Do not italicize block quotes.
- Commas and periods always fall inside the closing quote mark.
- Please use “typographer’s” smart apostrophes and quotation marks, not “straight” typewriter ones (and if you convert “straight” ones into “typographer’s” automatically, please make sure that in any Wylie transcription the apostrophe that transcribes an *a chung* has its convexity to the right, ’, like a closing inverted comma rather than an opening one). **Note that if typing directly into an Excel spreadsheet for glossary entries, straight apostrophes and quotation marks are the default and need to be changed to typographer’s marks; this is particularly important where the Tibetan term begins with an *a chung*, as Excel interprets a straight apostrophe as simply denoting a text string (rather than a value), and does not display it.**

### Commas

- Please use the American convention of the serial comma (e.g., “ethics, concentration, and wisdom”).
- Commas are unnecessary to set off adverbs and prepositional phrases at the beginning of sentences unless the phrase is particularly long (e.g., “In the beginning you may have many questions” or “Thus they all ended up together”). The words *however* and *moreover*, however, do require a comma.
- Independent clauses are separated by a comma unless they are really short. (“He came and he went.”)
- 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” or “that is to say” when doing so is sensible.

### Dashes and Ellipses

- Date and page ranges are set off by en dashes (not hyphens), e.g., ca. 1914–1925, pp. 348–49. Here are some rules for abbreviating the second number in a range. 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., 100–106. When both the first number and the second number are in the 01–09 range, the 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.
- Your computer has a special keystroke to make an ellipsis (...). No space is required before and after an 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.

## G. Content layout, sections, headings, folio and *bam po* markers

In general, the layout of the published texts should follow modern Western publishing conventions.

Most texts are divided into **chapters**, in which case please place the chapter number and title in a Western-style chapter heading at the beginning of the chapter (but without using any special formatting), as well as in the traditional closing paragraph at the end.

In some cases, especially when the chapters in the original are very long, section breaks within chapters, or even breaks introduced where the topic or narrative naturally changes, may need to be treated (in the context of layout) in the same way as divisions between Western book “chapters” in order to divide the text into more manageable sections in the final publication.

Mark other **section subdivisions** by subtitles and headings as appropriate, or simply by white space if they have no other designations in the original.

**Subtitles** and **headings** can be numbered if appropriate, and in cases of multiple levels of headings please use the hierarchical numbering system in the table below, using numerals (Roman and Arabic) and letters in upper and lower case.

These numbers and levels should correspond to the structural outline if there is one (see below). Please indicate multiple-level heading levels with the tags as in the table, without special paragraph or character formatting, rather than using automatic systems provided by word processing software (see section III.C). At the design stage (and not before), the hierarchy of subtitles and headings will be signaled by the creative use of font and paragraph formats.

Heading description	Numbering to use (manually)	Tag
Part heading	Part I	<part header>
Chapter heading	Chapter 1	<chapter header>
Level 1 subheading	I.	<lev 1 header>
Level 2 subheading	A.	<lev 2 header>
Level 3 subheading	1.	<lev 3 header>
Level 4 subheading	a.	<lev 4 header>
Level 5 subheading	I)	<lev 5 header>
Level 6 subheading	A)	<lev 6 header>
Level 7 subheading	1)	<lev 7 header>
Level 8 subheading	a)	<lev 8 header>
Level 9 subheading	i)	<lev 9 header>
Level 10 subheading	(I)	<lev 10 header>
Level 11 subheading	(A)	<lev 11 header>
Level 12 subheading	(1)	<lev 12 header>
Level 13 subheading	(a)	<lev 13 header>
Level 14 subheading	(i)	<lev 14 header>

If your text requires more than 14 levels of heading, continue to use tags numbered 15, 16, etc., but without manually numbering the heading, and if for some reason your text requires more tags than are set out in the table, please list your tag codes at the end of your text.

Divide your text into suitably sized **paragraphs** according to modern Western convention, broken according to changes in theme. Please do not insert an extra paragraph mark between paragraphs, unless it is to mark a significant change in the subject matter.

When a text, or chapter of a text, consists entirely or largely of **verse**, present it line by line according to Western convention, using a paragraph break for each line rather than a manual line break. Break it into quatrains or stanzas of other units appropriate to the original (though not necessarily identical). When the text is entirely in verse, number the stanzas for ease of reference (using Arabic numerals followed by a period and a single space); and restart numbering from 1 for each new chapter. When there is a published Sanskrit edition with numbered verses, follow



the same numbering if possible. To avoid a flat and monotonous impression, try to vary the punctuation used at the end of lines of verse if possible.

If a text contains **citations** from other texts, the cited passage should be marked off with an empty paragraph above and below, without quotation marks. But if the citation is only a few words in length, keep it within the main paragraph and enclose it in quotation marks.

Insert the original's **folio numbers** (in almost all cases from the Degé edition) in square brackets at each break in side, the number being preceded by F and followed by .a for recto and .b for verso, e.g. [F.45.b]. Folio numbers should be those marked in the margin of the xylograph rather than Western page numbers added at the printing stage, which may vary between printings. If the folio number falls at the end of a sentence, place it outside the punctuation ending that sentence, and before the next sentence. **If the work you are translating has one or more duplicates in the Kangyur (e.g. a sūtra that also appears in the Action Tantra section, or an Action Tantra that is also in the Compendium of Incantations section), please put in both sets of folio numbers, distinguishing them by labelling the ones from the earliest copy Fx and from the later one Fy, or if in the cases of triplicates Fz. For example, a text in the sūtra section might have a folio break you would label [Fx.52.b], and a few paragraphs further on there might be a break in the Action Tantra duplicate that you would label [Fy.219.a]. This is especially important now that the Reading Room software allows the Tibetan of each Degé page (from the eKangyur) to be displayed by clicking on the folio number within the translation. Depending on which duplicate of the text (by Tohoku number) the reader has selected to start with, the software will only display the folio references relevant to the corresponding Tohoku number (and hence volume, etc.), and those folio numbers will link to the corresponding folios in the appropriate volume of the Degé eKangyur.**

**bam po numbers** should be included within square brackets, preceded by a B. Several translations have been submitted in which the *bam po* breaks have been given the status of “Parts” or other semantically significant divisions in the text. Please note that *bam po* breaks in most Kangyur texts, although they may sometimes coincide with chapter breaks, are “physical” markers determined by the number of ślokas (and thus divisions between fascicles) in the Sanskrit original. They have no particular semantic significance, but their presence should be recorded with a [Bx].

Page numbers for a **Sanskrit text**, if you are referring closely to one, should also be included within square brackets and preceded by an S.

If folio, *bam po*, and Sanskrit folio number breaks occur at a paragraph break in your translation, please place them at the end of the preceding paragraph rather than at the beginning of the following one.

## H. “Milestone” markers

New versions of the text reader software in the Reading Room released since 2016 allow the texts to be read on smartphones and tablets as well as computer screens. (They are also TEI compatible—see section K below).

The software adapts itself to the size and format of screens on different devices, which means that fixed page breaks have had to be abandoned. Nevertheless, to have some kind of alternative marking system is obviously important for the purposes of reference and navigation. All the published translations will therefore be marked by “milestones” (the term comes from the vocabulary of TEI). We have settled on a system whereby the “chunks” of text between milestones will be considerably shorter than the average page, and will be determined semantically (rather than being fixed “physical” one like page breaks), resembling in some

respects the verse numbers in the Bible. In the published translation, the marker will not appear as part of the text but in the margin or outside the text display area (depending on the device).

**For all texts submitted from now on, the markup editors will add the milestone markers, so no particular action is required on the translators' part.**

## I. Order of elements in the final draft

Please present your work in the following order (the different ancillary elements mentioned are described in section V, below):

1. Title page:  
(NB the half-title page mentioned in earlier versions of the guidelines is no longer required)  
Short-version Tibetan title in Wylie transcription  
Short-version title in English  
Short-version title in transliterated Sanskrit  
Long version of the title in Wylie  
Long version of the title in English  
Long version of the title in transliterated Sanskrit  
Toh catalogue number, Degé volume and folio numbers  
Name of the translator team
2. Copyright page: 84000 will add a copyright statement here
3. Contents page: (do not enter page numbers)  
a separate line for each element of the front matter:  
A line “The Translation” followed by  
The short-form title of your text in italics  
Lines for each of the chapter divisions, etc. (if there are any)  
Lines for each of the back matter elements (Notes will come before Bibliography)  
(note that the Glossary is implemented by hyperlinks within the text and does not need to figure in the Contents)
4. Summary and Acknowledgments page:  
Summary (as described below)  
Acknowledgments (as described below)
5. Introduction
6. Translation:  
The first page should be headed “The Translation” followed (on the next line) by the long-form title of your text in English (as in the Tibetan of the first folio) only, not in Sanskrit and Tibetan (these have already appeared on the main title page).  
Start each new chapter (or other section) on a new page.
7. Notes:  
Your software may be unable to place endnotes other than at the end of all text, in which case the notes will be moved at layout stage.
8. Bibliography
9. Appendixes (if there are any)

## J. Reference: The Chicago Manual of Style

For style points not mentioned in this document, please refer to *The Chicago Manual of Style (17th edition)*. This is available as a printed book (cost around \$35 from Amazon), a CD-ROM, or online ([www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)) for a \$39 annual subscription, \$70 for a two-year subscription, or \$99 for a three-year subscription.

## K. Inclusion of TEI encoded information

The 84000 text database is now compatible with the system of textual markup known as the Text Encoding Initiative (TEI), which is a standard widely used for digital text in the humanities, social sciences, and linguistics. When fully implemented, this allows the inclusion in your text of a wide variety of information that can be made visible or invisible in the final, published version, but will remain available for future reference in the stored file.

TEI is highly adaptable for different uses, and potentially vast in scope. It requires careful management, however, and 84000 plans to introduce its features by a process of gradual evolution, starting with a few simple applications. You will be kept informed of these as they are implemented. For the time being, no action is required on the part of translators. However, if there are specialized data that you feel could be useful to others in future if embedded in your translation, such as parallel source text references, please contact the editors for instructions on how to mark them.

## V. ANCILLARY ELEMENTS

Your finished translation project will, in most cases, be expected to include some or all of the following ancillary elements in addition to the actual translated text.

The principal rationale for their inclusion in the published work is to provide helpful contextual information to those readers who are not already familiar with the cultural milieu of Buddhist texts in general, and your individual text in particular. They also provide ways for you to share with readers some of the more important and relevant points of meaning and cross-reference that you have discovered through your work on the text.

Most of these ancillary elements are simply systematic presentations of information you will acquire in the process of translation, which you will be able to compile as you go along. For example, as you research the translation of a particular term or proper name you should add it, there and then, to the appropriate section of the glossary; when you discover an important reference you can insert it as a footnote; etc.

However, insofar as it is possible to make a distinction between the actual translation on the one hand, and the compiling and elaboration of these ancillary elements on the other, you are asked not to spend more than about 20 percent of your team's time on these ancillary elements as such. In this regard, the introduction is likely to be the most time-consuming, and it should therefore not be overambitious or speculative, but be kept simple, factual, to the point, and relevant to the needs of readers.

In individual cases, and by prior discussion between you and the project editor, if they are considered unnecessary some of these elements may be abbreviated or omitted altogether. In other cases, for particular reasons, they may need to be made more extensive (also by prior agreement).

### A. Table of contents

Please provide a **table of contents** indicating the chapters and other main sections (page numbers will be added at the design stage).

### B. Structural outline

Kangyur and Tengyur texts do not usually have their own detailed **structural outlines**, and outlines written by indigenous Tibetan authors will not usually be integrated with the translation. However, if your text does have an explicit hierarchical heading structure, please provide a separate structural outline (separate from the table of contents section), in an unformatted form

using the numbering and tags in the table above. Please do not use the widespread method of long strings of letters or digits, which most readers find almost meaningless.

### C. Summary

Please provide a very brief **summary** of the text’s subject matter and importance in less than 150 words. It will be incorporated in the 84000 text database, as well as appear at the beginning of your published translation. This should be similar to the blurb on the back of a book or in a publisher’s catalogue, but without the “recommendatory” function. It should be in coherent prose style, and not structured as a list.

### D. Acknowledgments

A short paragraph (not more than 10 lines) should be included in which the translation team, as well as the individual translators, editors, consultants, etc., of which it is composed, are listed. Mention may also be made of sponsors and other people you wish to acknowledge for any specific contribution they may have made to the project.

### E. Introduction

The main purpose of the introduction is to provide the reader with the sort of information—not explicit in the text itself, but usually available within the traditional Buddhist and modern academic traditions—that may help the reader to put the text in its context and understand its place in Buddhist history. The introduction is not intended to have either the scope or the tone of a scholarly dissertation; nor should it take the form of a “Dharma teaching.”

The introduction should be brief and factual. Although different texts will require introductions of varying lengths, most should be between 2 and 5 pages; longer introductions may be provided in certain cases if justified, but those longer than 10 pages will not generally be accepted.

An introduction should usually include the following elements:

#### **A brief overview of the origin, history, and importance of the text**

This should include information such as:

- any important contextual information (but there is no need to include long general accounts of the Kangyur division in which your text is to be found, as most of this information is already provided in the Reading Room’s division notes);
- references to other Kangyur texts where there are significant parallels, contrasts, identical narratives, complementary details of protagonists, etc.;
- a brief account of different interpretations in subsequent commentarial works and, if relevant, by different Buddhist traditions (controversies may be mentioned briefly but should be presented in a balanced and neutral manner, rather than from the viewpoint of one tradition exclusively).

For the following sections, please refer to the *Text Critical Guidelines* document for assistance.

#### **A brief account of the source text and any important variations between the Tibetan versions**

This part should include information such as:

- who translated it, and when;
- what other Tibetan versions there are;
- whether there are any major differences in its location in the various Kangyur collections;

- whether there are any major differences in the colophon of the text in the different versions (which may shed light on its textual history);
- whether there are any major differences in the title among the various Kangyurs.

### **Mention of existing versions in Sanskrit or Chinese (or in a few cases, Pali)**

A good starting point for your research into this and other bibliographical information on the text is: <http://databases.aibs.columbia.edu>.

If the text is translated into Chinese, you can find information on the dates, translators, etc. at: [http://www.acmuller.net/descriptive\\_catalogue/indexes/index-taisho.html](http://www.acmuller.net/descriptive_catalogue/indexes/index-taisho.html).

- Provide a brief comparison of these versions with the Tibetan version(s) of the text.

### **A survey of modern research**

This should include:

- a brief overview of academic research on the text, if the findings have an important bearing on the understanding of the text and its context;
- descriptions of any other major scholarly studies of the text and how they are being used;
- information about any translations of the text into other languages.

### **Translation methodology**

Describe:

- which source texts you have relied on in producing the translation;
- why you have privileged certain sources over others;
- what are the strengths and weaknesses of your approach;
- if relevant, particular difficulties in the translation of this text.

### **A summary of the structure and main points of the subject matter**

Here you should include:

- a descriptive outline of the structure of the text, with a discussion of chapter divisions if relevant;
- an introduction to specific ideas and terms characteristic of the text;
- if justified, an outline in the form of a structured synopsis of the major themes and developments in the text (but this should be concise and to the point).

In the case of tantric material, to avoid misunderstandings it may be necessary to point out restrictions, if any, that traditionally apply to the reading, study, and practice of the text in question. The introduction should not include mention of the translators, editors, and other people involved in the project; these details should all be given in the acknowledgments (see above).

## **F. Notes**

Notes, which may only be of one kind (i.e., endnotes, not separate footnotes and endnotes; see below) should be used sparingly. They should, however, be included:

- where comment is required on textual variations or uncertainties that have a significant bearing on the meaning (i.e., rarely in most texts, and certainly not for every single variation), in which case they can be limited to the simple mention of the variants in different versions of the text identified by abbreviations (see below), together with the alternative translation if necessary;
- to provide the Sanskrit or Tibetan terms used for particular points, particularly where this is necessary for a proper understanding of the passage in question (the glossary is more appropriate for text-wide reference);

- to provide (where possible) the source of a citation when the text does not mention it;
- to provide cross-references to other texts when there is a high level of relevance (for example when your text is referring to an event or a set of notions described in more detail in the other, referenced text);
- signaling other important references that would not be obvious to the reader; and
- other important explanatory remarks and points that you feel should be included.

All notes will appear to the reader (when the translation is published online and the Reading Room technology finalized) in two ways: as pop-up text superimposed on the page when the mouse cursor passes over the note reference number, and in a numbered list of endnotes at the end of the translation. (You may not be able to place your endnotes before the bibliography as requested in section IV.H above; this can be done later by the copyeditor. You may find it easier to work with your notes configured as footnotes, and transform them all into endnotes just before sending your final manuscript.)

Use Arabic numerals for the note reference numbers, not Roman. Please end each note with a period, even if what precedes it is just a citation, definition, or sentence fragment.

If your notes include a substantial number of references to different Kangyurs, abbreviations for those Kangyurs should be used; if only a few, use their full names **rendered phonetically as below**. At the beginning of the endnotes, please include a list of abbreviations used in the notes. The abbreviations you use to refer to different Kangyurs should be the sigla set out in Harrison and Eimer (1997), of which the most common are:

C	Choné	N	Narthang
D	Degé	Ne	Newark (Bathang)
F	Phukdrak MS	<b>K<sub>Q</sub></b>	Peking 1737 (Qianlong)
H	Lhasa (Zhol)	<b>U</b>	Urga
J	Lithang	S	Stok Palace MS
<b>K</b>	<b>Kangxi (Peking late 17<sup>th</sup> C)</b>	T	Tokyo MS
L	London (Shelkar)	<b>K<sub>Y</sub></b>	Yongle

For others, a full list can be found at <https://www.istb.univie.ac.at/kanjur/rktsneu/sigla/>.

Please use the phonetic renderings of these Kangyur names in your list. Note how Peking and Stok Palace are spelled in this context.

If you use the Pedurma comparative edition, the following table may be helpful in identifying the Kangyurs referred to in the annotations that follow each work. Note particularly that “*pe*” does not designate the 1737 Kangyur usually identified as Peking (Qianlong) in modern academic studies, but the earlier late 17<sup>th</sup> century Peking Kangyur, the Kangxi.

<u>Abbreviation</u>	<u>Tibetan</u>	<u>Preferred name</u>	<u>Siglum</u>
<i>co</i>	<i>co ne</i>	Choné	C
<i>zhol</i>	<i>lha sa / zhol</i>	Lhasa	H
<i>li</i>	<i>li thang</i>	Lithang	J
<i>pe</i>	<i>khang shi</i>	Kangxi	K
<i>snar</i>	<i>snar thang</i>	Narthang	N
<i>khu</i>	<i>phyi sog khu re</i>	Urga	U
<i>g.yung</i>	<i>g.yung lo</i>	Yongle	K <sub>Y</sub>

References to published works should be in shortened (author-date) form, e.g. “see Tatz 1971, p 163,” since the full publication details will be provided in the bibliography.

At the copyediting stage, 84000 may decide to prune out nonessential notes.

**Cross-references to other texts already published by 84000 (whether in your Introduction or notes) can be made using the other text’s Reading Room URL (the web address that appears in your browser’s navigation window) to refer to the text as a whole. To refer to a specific passage within the text, use the text’s milestone numbers.**

## G. Glossaries

As you work on the translation, please compile a glossary of terms and proper names that occur in the text, in Tibetan (Wylie), Sanskrit, and (if they are translated) English, along with (optionally) a short definition or note. It should be divided into the following sections:

- **the principal terms** used in the text (see the section on terminology above);
- **personal names** (people, and deities as well as other non-human beings);
- **place names** (whether geographical or mythical);
- **names of texts** (if not included in the bibliography).

The glossary will be published along with the text itself, and will also be added to 84000’s cumulative overall glossary (<http://read.84000.co/translator-tools.html>). The cumulative terminology glossary already constitutes a valuable resource for translators within and without 84000, and as the number of published texts increases it will grow in scope and usefulness. The proper name glossaries will also serve an important function, since they will allow readers to find out in which texts particular individuals and places are mentioned.

What to enter in your glossaries, and what to leave out: the choice is yours, but as well as general terminology that you feel will be useful to the reader, any characteristic terminology of particular topics covered in your text should certainly be included. So, too, should *all* of the personal and place names mentioned in the text (so that the overall glossary becomes a comprehensive index of their occurrence in the scriptures).

Please take some time to look at the individual glossaries of texts published by 84000 to see how they work within the texts and how they have been compiled, and also to browse the cumulative glossary.

Your glossaries should be compiled **in an Excel (or compatible) spreadsheet file**. This will make the entries easier to process and sort as data when added to the cumulative glossary database. Please compile one file with three “sheets”: terms in sheet 1, personal names in sheet 2, and place names in sheet 3.

Each sheet should have five columns (in this order):

- A. the **Tibetan**;
  - Use Wylie, without adding comments, brackets, slashes or any punctuation (except for commas separating two variants).
  - **If the Tibetan term has minor variants, or contracted and expanded forms, like: *mngon zhen* and *mngon par zhen par byed pa*; place them in their complete form separated by commas, rather than (e.g.) *mngon par zhen (par byed pa)*. Always place the most significant or most complete version first.**
- B. the **Sanskrit equivalent** where possible (see section IV.B for more detail on Sanskrit proper names);

- As above, without any comments or punctuation except for commas separating variants.
- Also as above regarding contracted or variant forms.

C. the term or name **as it is rendered in the text** of your translation, whatever word or name appears in your final file:

- For a Sanskrit name, repeat the Sanskrit here if that is the form used in your translation.
- Use the singular form, unless the plural is significant.
- For terms that could be either verbs, nouns, or adjectives, like “*appropriate*” or “*play*,” please specify the intended form after the term, with (vb), (n), (adj). These indications are restricted to terms where misunderstanding is possible.
- If terms appear simultaneously as nouns and/or multiple verb tenses (like *comprehension*, *comprehended*, *comprehending*, etc.) and have only similar minor variants in Tib. and Skt., all such forms can all be grouped under the same entry (for example, in this case, under *comprehension*). Use the E. alternatives column for all the variants found in the translation, (placing the corresponding variants in the Tib. and Skt. columns separated by commas).
- For enumerations or terms that are groups of things, include one entry for the group term, one entry for the single item, and (only if they appear in the text individually) one entry for each item in the group. E.g., include: one entry for *five aggregates*, one for *aggregate*, and one separate entry for each aggregate, i.e., *form*, *feeling*, *perception*, etc..
- Titles, or specific epithets: when they are known to refer only to one specific person or deity, these should be placed under “personal names” (e.g. “Lord of Secrets,” or “Sage of the Śākyas”).
- Generic epithets used for different people or deities (e.g. “Tathāgata,” “Bhagavān,” “Lord,” etc.) should be placed under “term” even if in your text they always refer to the same person.
- If a term appears in many places throughout the text, but the glossary entry is relevant only to specific passages, please mark it in both text and glossary with the symbol † . The instances you have marked in the text will be flagged in TEI code, so that the software will link your glossary entry only to these desired occurrences.)

D. (where relevant) an informative but concise **definition** or other note (see below).

- If you include in your text an untranslated Sanskrit term or name, an English translation should be added in this column if appropriate.
- Please capitalize the first word in a definition, and end each definition with a period, even if it is just one word, or a sentence fragment.
- When writing definitions, keep in mind that, although online the software has the capacity to highlight only certain instances of a term and ignore others, the text will also be read offline (as a PDF, eBook, or printed copy) without that selective highlighting. So, if a term is only relevant in a particular context, that should be explained in the definition, the “old way” too.
- Definition or note? If the meaning of a term needs clarification, this is better done in the glossary definition than in a note. Author and book references for



further investigation on a specific term or associated subject can also appear in the definition. Please keep in mind that information you place in the glossary will be accessible across texts in the cumulative glossary, and not just to readers of your text.

- If a term is to be understood in different ways within your text, i.e., has a specific nuance or meaning in a specific passage or context, you can place that information in the definition, and include a reference to that passage (it will appear as milestones). If you wish to make sure that the reader reads this information at a given point in the text, you can add a note at that point saying something like, “See glossary entry for an understanding of this term in this context.” Alternatively, you can also do the reverse, place this passage specific information in the note and add a reference to this note in the definition.
- If the same Tibetan or Sanskrit word was translated in more than one way, include an entry for each, and place in the definition a reference to the other rendering, e.g. for the entry “Offering” (*mchod pa / pūjā*): “Also translated here as ‘worship,’ ” (and vice versa for the entry “Worship”).

**E.** alternative forms of the same term used in your translation.

- Include in this column plurals that are not generated simply by an *s* at the end (e.g. *body* and *bodies*) or plurals when the plural form is not at the very end of the term (e.g. *aspect of emptiness* and *aspects of emptiness*).
- Verb tense variants, as they occur in the text (e.g. for *appropriate* (vb), add *appropriating*, *appropriated*).
- Do not include here semantically different renderings, even if the source Tibetan and/or Sanskrit is exactly the same (e.g. if *mchod pa / pūjā* is translated as both *offering* and *worship*, these will require two separate entries).
- Include here any shorter or longer forms and minor variants of the same term or title (e.g. *Nāga King Sāgara*, *King Sāgara*, *nāga sovereign Sāgara*). In such cases, enter the most frequent version of the main term in column C.

In your glossary file, please reproduce the layout in the following examples:

Sheet 1, terms:

Tibetan	Sanskrit	Rendering in this translation	Definition	Alternatives
sbyor ba'i lam, sbyor lam	prayogamārga	path of application	the second of the <u>five paths</u> .	
mchod pa, mchod	pūjā	offering	Also translated here as “worship.”	offered, to offer
mchod pa, mchod	pūjā	worship	Also translated here as “offering.”	worshipping, worshipped, to worship
rnam thar sgo gsum	trivimokṣadvāra	Three gateways of liberation	These refer to emptiness, signlessness, and wishlessness.	
rnam thar sgo	vimokṣadvāra	gateway of liberation	See “three gateways of liberation.”	gateways of liberation

mtshan ma med pa	animitta	signlessness	One of the three gateways of liberation.	
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## Sheet 2, personal names:

Tibetan	Sanskrit	Rendering in this translation	Definition	Alternatives
chos 'phags	Dharmodgata	Dharmodgata	Bodhisattva from whom Sadāprarudita received the prajñāpāramitā teachings (his name means “Sublime Dharma”).	
klu'i rgyal po rgya mtsho	Sāgaranāgarāja	nāga king Sāgara	The principal nāga king; in this sūtra another name for <b>Varuṇa</b> .	Nāga sovereign Sāgara, King Sāgara

## Sheet 3, place names:

Tibetan	Sanskrit	Rendering in this translation	Definition	Alternatives
'phrul dga'	Nirmānarata	Joyful Magic	A god realm (the fifth level of the gods of desire) in which the gods magically produce whatever they need.	
mnar med kyi dmyal ba, mnar med	Avīci	Avīci Hell	It refers to most terrifying of all the hot hells.... Also rendered here as “Hell of Endless Torment.”	
mnar med kyi dmyal ba, mnar med	Avīci	Hell of Endless Torment	See “Avīci Hell.”	

Do not leave the third column blank for any entry; no entry will appear in the published glossary unless it corresponds exactly to a word or string of words in the translation that is itself identical to whatever you have entered in the third column.

The software will only find the exact word you have entered in the third column, including diacritics, etc.; and in this third column only one entry should be made. Hence the need for the fifth, “alternatives,” or variants column in which you can enter any alternate forms, as explained above. If there are two or more alternatives, they should be included with a comma separating them. The software will find the terms/strings of words that appear in this fifth column and link them to the main entry.

Wylie transliteration, whether in the first column or elsewhere, should never include capitals except to signify a Sanskrit transliterated letter according to the Extended Wylie scheme. **Please be mindful that when you type directly into Excel, “straight” apostrophes and quotation marks appear by default, but should be replaced by typographic ones. When placing apostrophes for the *a chung* make sure they, too, are right-curling, typographic style; you may have to copy and paste those from your word processing software (this is particularly important where *a chung* is the initial letter of a Tibetan term in your first column, as Excel treats an initial “straight” apostrophe as marking the beginning of a text string and does not include it in that string).**

Definitions should be informative but concise. The “definition” column should be left blank if you have no specific information to add, or whenever the main purpose of the entry is simply to supply the translated term used for its Tibetan and Sanskrit equivalents (i.e., do not include entries such as “name of a place”). Do not include definitions for widely used terms. If you think

the reader might be interested in the translation of a name or term that you have chosen to leave in Sanskrit (or Tibetan) in the text of your translation, the translation of the name or term should be entered here in this fourth, “definition” column, and not in the third column (because it is not a string that occurs in your text file).

[Previously mentioned requirements to underline cross referenced terms, to avoid italics, and to mention the first occurrence in your text of each term are no longer relevant, as our software has evolved.]

## H. Bibliography

The bibliography should contain the titles, authors, and publication details in three sections of:

1. works referred to in the text;
2. works related to it (e.g., commentaries);
3. works to which you refer in your introduction, notes, etc.

Kangyur works should be listed by their short-form Tibetan title in Wylie transliteration, with the IAST transliterated short-form Sanskrit title in parentheses.

Tengyur works should be listed by author, then the Tibetan title in Wylie transliteration, with the IAST transliterated Sanskrit title in parentheses.

Note that, in common with all Wylie transliteration, capitals should not be used to begin, or anywhere else in, text titles of bibliography entries (unless denoting a transliterated Sanskrit letter as the Extended Wylie system).

All canonical text entries should also include their Tōhoku catalogue numbers (abbreviated Toh), and section and volume details from the Degé editions; the beginning and end of the text should be indicated by the folio numbers that appear in Tibetan in the xylograph frames, rather than page numbers printed in Arabic numerals.

Please note that 84000 uses the Tōhoku numbers rather than Degé (D) numbers. The D numbers can vary from one source to another, as some printings of the Degé Kangyur included extra texts, whereas Toh numbers are fixed, being based on the published Tōhoku catalogue. In the Kangyur, the Toh and D numbers are identical up to Toh / D 447, but subsequently differ by a varying factor. (Note that, confusingly, the “D” numbers used in the published Otani catalogue are actually Toh numbers.)

If a work in Tibetan or Sanskrit is the source text of your translation, there is no need to include the English title. If it is not the source text, and if you have referred to it using a translated title, include your rendering of the title (after the Tibetan and Sanskrit) in square brackets.

The authors of works in Tibetan should be given first in (capitalized) phonetic form following the most widely used form of their name, followed in parentheses by the Wylie transliteration of their full name.

For noncanonical works in Tibetan, as well as modern works, full publication details should be provided. Details of published translations of Sanskrit and Tibetan works can be included at the end of the entry.

Here are some examples to clarify the form of bibliography entries:

*de bzhin gshegs pa 'i snying po 'i mdo (Tathāgatagarbhasūtra)*. Toh 258, Degé Kangyur vol. 66 (mdo sde, za), folios 245b–259b.

Nāgārjuna. *chos kyi dbyings su bstod pa (Dharmadhātustava)*. Toh 1118, Degé Tengyur vol. 1 (bstod tshogs, ka), folios 63.b–67.b. English translation in: Brunnholz, Karl. *In Praise of Dharmadhātu*. Ithaca, NY: Snow Lion, 2007.

Dölpopa Sherap Gyaltzen (dol po pa shes rab rgyal mtshan). *theg pa chen po rgyud bla ma'i bstan bcos kyi 'grel pa legs bshad nyi ma'i 'od zer* [Clarifying Sun-Rays: A Commentary on the Great Vehicle Treatise on the Sublime Continuum]. In *rgyud bla'i Tikka*, Jonang Publications Series vol. 2, Beijing: *mi rigs dpe skrun khang* (Minorities Publishing House), 2007.

Duckworth, Douglas S. *Mipam on Buddha-Nature: The Ground of the Nyingma Tradition*. Albany: State University of New York Press, 2008.

In the case of secondary sources, if you are listing more than one work of the same author, the publication date should be inserted after the author's name (as well as at the end of the entry) so that reference can be made in your introduction, notes, etc., using just the author and date. For example, a comment in your notes might read “see Snellgrove (1987, pp 21–22),” and the bibliography entries:

Snellgrove, David (1988). “Categories of Buddhist Tantras.” In *Orientalia Iosephi Tucci Memoriae Dicata*. Edited by R. Gnoli and L. Lanciotti, 1353–1384. Serie Orientale Roma 56.3, Rome: Istituto Italiano per il Medio ed Estremo Oriente, 1988.

\_\_\_\_\_(1987). *Indo-Tibetan Buddhism*. London: Serindia Publications, 1987.

\_\_\_\_\_(1959). *Hevajra Tantra*. London: Oxford University Press, 1959.

The *dpe bsdur ma* comparative edition of the Kangyur will be mentioned in most bibliographies; to avoid the multiplication of possible variations, please reproduce the following form exactly:

bka' 'gyur (dpe bsdur ma) [Comparative Edition of the Kangyur], krung go'i bod rig pa zhib 'jug ste gnas kyi bka' bstan dpe sdur khang (The Tibetan Tripitaka Collation Bureau of the China Tibetology Research Center). 108 volumes. Beijing: krung go'i bod rig pa dpe skrun khang (China Tibetology Publishing House), 2006–2009.

If you wish, add the details of your text, i.e., title, volume number (the same as in the Degé in most cases) and page range at the end, e.g.:

*'phags pa lha mo chen mo'i mdo*. bka' 'gyur (dpe bsdur ma) [Comparative Edition of the Kangyur], krung go'i bod rig pa zhib 'jug ste gnas kyi bka' bstan dpe sdur khang (The Tibetan Tripitaka Collation Bureau of the China Tibetology Research Center). 108 volumes. Beijing: krung go'i bod rig pa dpe skrun khang (China Tibetology Publishing House), 2006-2009, vol. 61, pp. 690–700.

There is no need to add a long list of the occurrences of your main text in the other Kangyurs unless you have made extensive notes on them.

## I. Appendices

Tables, diagrams, and other useful and informative collections of additional information may be included in one or several appendices by prior arrangement with the 84000 editor. In a few particular cases 84000 has published Sanskrit editions as an appendix to the translation.

## J. Keywords

If you wish, it would be helpful to provide a list of keywords that will be incorporated in the TEI document (but remain invisible in the Reading Room display). The list should include the principal protagonists in the narrative of your text, and any terms or topics that are discussed at length in the text. The keywords will be used to add weight to the ranking of your text in the

presentation of the results of searches made with the whole collection as the scope, and in some cases by third-party search engines.

## **K. Index**

An index will not normally be included, since its use in these electronically published works will be replaced by the search functions provided in the software used to read them. You should therefore not include provision for an index in your project timing and budget.

An index will only need to be prepared if 84000 specifically makes that decision, for example, because a work is to be published as a printed book, or for other reasons particular to that text. In such cases the index will usually be prepared by a professional indexer—although if you have the necessary skills and wish to prepare your own, you will be welcome to do so by prior arrangement with 84000.

## **VI. TOOLS AND RESOURCES**

There are probably dictionaries and other reference works to which you are accustomed, and you are encouraged to continue using them. 84000 has begun compiling a collection of useful reference works and other resources that can be consulted online or downloaded, and translators will be given password-protected access to the collection at the time of signing their contract with 84000. Please contact 84000 if you have not been provided with access to these resources or if you have difficulties finding them. For copyright reasons, the collection cannot be made available to a wider public.

## **VII. PEOPLE YOU WILL BE WORKING WITH**

### **A. The members of your translator team**

You will already be familiar with the source and target language experts, scholar consultants, style editors, third language (Sanskrit or Chinese) contributors, proofreaders, team managers, etc., making up your team (in many cases, some of these different functions will be carried out by the same individual).

### **B. 84000's grants committee**

The grants committee is responsible for reviewing the different elements of your application, approving it or otherwise (in consultation with other 84000 staff), and suggesting organizational changes.

### **C. 84000's executive director**

The executive director is responsible for drawing up and administering your contract, and managing the different administrative stages of your project's interface with 84000.

### **D. 84000's project editor**

The project editor is the representative of 84000 appointed to supervise your project and to see it through its various stages. You will need to maintain a working relationship with the project editor, who will advise you on how to implement 84000's editorial policies and procedures and carry out the process of translation, guide you in your approach to the necessary ancillary elements, and manage the preparation of your text for publication.

The project editor will also relay feedback from the reviewers to your team in order to keep the project on track, and to produce a finished work in conformity with 84000's goals and standards of quality.

**E. Reviewers**

The project editor will arrange for your work to be reviewed by one or more members of a panel of expert reviewers at predefined stages in the project (see the document on review procedures). The reviewers' comments and feedback will be relayed to you by the project editor.

**F. Copyeditor**

The copyeditor will be responsible for the final reading and editing of your text before the design process begins. He or she may be put in direct contact with you during the copyediting work if there are specific issues in your text that, to be resolved, require your input. In a minority of cases, the translator may also be asked to review the copyeditor's changes before markup for publication; in all cases, translators will have the opportunity to comment on the final result once the work is published online and ready to be released for public viewing.

**G. Indexer**

An index will only be required if 84000 makes that decision specifically for your text (see section V.A above). In such cases, a professional indexer will usually be appointed and will advise you what needs to be done from your side in order for the index to be prepared. The appropriate time for the indexer to start working with you will be when your final manuscript has been submitted for the design process, and the index will only be complete when the page proofs have been checked and finalized. None of the translations completed so far have required an index.

**H. Tools and resources manager**

The tools and resources manager will be responsible for compiling, updating, and web-publishing the cumulative general glossaries of technical terms and proper names (personal and place), compiling and updating the text database, and making available to your translator team the Tibetan originals of your text as well as the other tools and resources that 84000 will provide by way of dictionaries and other works that you may require for study and reference.

**I. Design and markup**

The markup editors are responsible for the meticulous work of using xml codes (a) to implement the typography, layout and other design features of the finished work according to the designer's specifications, and (b) to implement TEI compatible functions and features that will allow various categories of information to be embedded within the text, whether for display, compilation of metadata, or archival purposes. In most cases the markup editors will work mainly with the editorial team and copyeditor, but may also need to contact you directly for particular points.

**VIII. PRE-PUBLICATION STAGES****A. Submitting your work**

Before sending your work to 84000, please go through the *84000 Guidelines Checklist*, which covers some of the important technical points concerning the form in which you submit it, and make sure your files conform with the points listed—as well as all other details mentioned in this full Guidelines document.

**B. Review**

The project editor, in-house staff, or external reviewers coordinated by the 84000 project editor, will review your translation at several stages in the translation process:

- the sample text you send as part of the application procedure,
- your initial “trial period” sections of the text,
- sections of the text as your translation project proceeds, and
- the whole text, including the translator’s introduction and ancillary elements, once the translation is complete.

**C. Copyediting**

Once the reviewers and editor are satisfied with your final, revised version, it will be passed to the copyeditor, who will read and correct it carefully. As well as bringing up any remaining problems with grammar, punctuation, etc., the copyeditor’s particular role is to ensure correctness of spelling, technical terms, capitalization, use of italics, topic headings, and many other details, and their consistency not only within the document but also with 84000 policy for all documents.

The copyeditor’s proposed changes may, if necessary, then be sent to you for review, after which any remaining disagreements will be settled by the project editor. If you do not understand the reason why a particular set of changes has been made, particularly technical changes, contact the editorial team before making further edits.

**D. Text finalization and approval for publication**

Once the reviewers, copyeditor, and editor are all fully satisfied that the text is ready, the project editor will formally approve it for publication before it is passed on to the designer. Formal finalization is an important decision, as the premature submission of work for the design process is one of the major causes of delays and increased costs in the publishing process.

**E. Markup**

The finalized text, together with its ancillary elements, and the front and back matter supplied by the editor, will be marked up according to the design specifications and the set of TEI codes used by 84000. The aim is to produce a clear, readable, and aesthetically satisfying presentation of the text, which will then be published online in 84000’s Reading Room (see IX.B Publication below), and which readers will also be able to download in PDF format (or other suitable formats as the technology evolves, particularly that of e-readers).

The design process may also include the preparation of multiple versions (depending on the policy decision in that regard; see the editorial policy document).

**F. Page proofing**

An online link to the final page layout will be sent to you for final proofing, and correction if necessary, before it goes public. Minor, last-minute changes to the text are often necessary at this stage, but should be kept to a minimum. The pre-release online translation will also be reviewed by the editor and copyeditor. Any corrections and changes you wish to make must be listed with their relevant milestone number and sent to the editorial team.

**G. Index**

If 84000 has decided that an index should be prepared, it will be at this point, when the page numbers have become definitive, that the professional indexer will complete their work.

## IX. PUBLICATION STAGE

### A. Copyright

The **basic form of copyright** applied to texts published by 84000 (online) will be as specified by the Creative Commons Attribution-Noncommercial-No Derivative Works 3.0.<sup>1</sup> In simple terms, readers will be free to copy, quote, transmit, and make noncommercial use of the texts legally, provided that they attribute authorship correctly (i.e., as specified by 84000) and make no modifications to the text.

### B. Publication

In keeping with 84000’s goal of making the translated texts universally available, they will be published **online**, free of charge to readers worldwide, in the form of a collection of documents called 84000’s “Reading Room,” linked to a list of all the works in the Kangyur (and subsequently the Tengyur) with their titles in Tibetan, English, and Sanskrit. Each translation will also be linked to the original text in Tibetan.

The translations will be presented in a web-based XML format that can be read online. For the time being, the XML / HTML format’s technical limitations may not allow the full elegance of a printed page, but this is counterbalanced by its flexibility in technological terms—the texts are treated as information, allowing the incorporation of metadata such as glossaries, cross-referencing, full searchability, ease of updating, revision, and other functions related to content management; these will be compatible with TEI standards. For users who wish to have access to the texts offline, a PDF format can be generated “on the fly” from the XML version, and then downloaded or printed. The expected rapid evolution of electronic publishing technology may soon allow aesthetic considerations to be better served, as well, alongside these functional aspects.

Publication in **physical ink-on-paper book form** will also be an important objective if and when funding allows, especially for public, university, and monastic library collections.

### C. Future revision

No translation is ever definitive, and as readers and researchers use and explore each translation they are likely to find errors and identify possible improvements. Terminology usage will certainly evolve over the longer term. It will be important to allow for future revision of published works, which will preferably be made by you as the original translator team but may also need to be undertaken by another person. For details of revision rights and procedures, please refer to your contract.

## Acknowledgments

Certain sections of these guidelines are reproduced from the style guides for Wisdom Publication’s series *Classics of Indian Buddhism*, and for *The Library of Tibetan Classics*, by kind permission of David Kittelstrom and Thupten Jinpa, respectively.

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<sup>1</sup> See <http://creativecommons.org/licenses/by-nc-nd/3.0/>.



## APPENDIX 1 UNICODE FONTS AND DIACRITIC ENTRY METHODS FOR TRANSLITERATED SANSKRIT

### 1) Windows

#### a) Font

Select as the initial font in your document one of the Unicode fonts on your system that has the sets of characters with diacritics necessary for Sanskrit transliteration (a font can have Unicode encoding without necessarily including all sets of characters).

**84000 requests that all translators, unless there are cogent reasons against it, use the Unicode version of Times New Roman that has been included in successive versions of Windows since Vista and Windows 7.**

If you are going to need traditional Chinese characters, too, add a second Unicode font. For Chinese, Arial Unicode MS would be a good choice as it is widely available and is included in Windows XP and Windows 7 (but not Vista).

Please do not use pre-Unicode fonts in which custom diacritic characters have been substituted for little-used standard characters. If in doubt, please contact 84000 before you start.

**Previous versions of these guidelines recommended the use of Gentium Basic fonts, but these have proved incompatible with some systems, and in particular with 84000's final publishing software. Please do not use them.**

#### b) Input

Diacritical characters can be input either from the Windows Character Map, or in Word using the Insert / Symbol command. Long vowels (i.e., with macrons), vowels with other accents, and ś, Œ, and ñ, follow soon after the standard alphabet in the character table; but to find the letters with dots below and above, etc., you may need to scroll quite far down the table (below the Russian, Hebrew, and Arabic sections, but before Greek).

More sophisticated keyboard drivers that provide direct keyboard combination strokes for diacritics are available. For ready-made solutions that can be downloaded free, see:

<http://www.thlib.org/tools/wiki/diacritic%20input%20tools.html>

(N.B. For the macros provided here, it may be necessary to edit the macro to select the particular Unicode font you are using.)

These macros make available some combination keystrokes which, when released and followed by the main letter, produce the following diacritics:

- alt m: macron above
- alt a: acute accent
- alt g: grave accent
- alt period: dot below
- shift alt period: dot above
- alt tilde: tilde above
- alt colon: dieresis/umlaut

For help on creating your own macro, and for further information and tools, see the following sites:

<http://www.buddhism.hku.hk/documents/MBS1011/MBSDiacritics.pdf>

[http://www.lexilogos.com/keyboard/sanskrit\\_latin.htm](http://www.lexilogos.com/keyboard/sanskrit_latin.htm)

<http://thanhsiang.org/faqing/node/147>

## 2) Mac

### a) Font

If you are using Word, you will need to have Office 2003 or a later version to use Unicode. If you are using another word processing program, make sure that it is fully Unicode enabled. Select as the initial font in your document one of the Unicode fonts on your system that has the sets of characters with diacritics necessary for Sanskrit transliteration (a font can have Unicode encoding without necessarily including all sets of characters).

**84000 requests that all translators, unless there are cogent reasons against it, use the Unicode version of Times New Roman that is included with all recent Mac OSs.**

If you are going to need traditional Chinese characters, too, add a second Unicode font. For Chinese, Arial Unicode MS would be a good choice as it is widely available on Mac systems.

Please do not use pre-Unicode fonts in which custom diacritic characters have been substituted for little-used standard characters. If in doubt, please contact 84000 before you start.

**Previous versions of these guidelines recommended the use of Gentium Basic fonts, but these have proved incompatible with some systems, and in particular with 84000's final publishing software. Please do not use them.**

### b) Input

#### Method I: combination keystrokes



First, you will need to **activate the Extended Keyboard** (if not already activated). In OSX 10.2 this is the "Extended Roman" keyboard, in 10.3 and later the "US Extended" keyboard, and in the most recent versions of OSX is known as "ABC - Extended."

1. Go to the **Apple** menu and open **Systems Preferences**.
2. Click the **Language and Region** icon on the first row of the Systems Preferences panel (or, in earlier OS versions, the **Keyboard** icon on the second row, or the **Language and Text** or **International** icons on the first row). You will then need to click Keyboard Preferences.
3. Click the **Input Sources** (or **Input Menu**) tab, then if necessary the + sign to add an item, and check the keyboards you want activated: for diacritics, this is **ABC – Extended** in second place (or, in earlier versions of OSX, **US Extended**, down toward the bottom of the list).

Note: If you do not see the keyboard you need to activate, you may need to install them from an OS X CD, or download the most recent version of OS X from [Apple](#). Make sure the appropriate Localized Files are checked during the installation setup wizard.

4. Make sure that the box on the bottom or bottom right of the Input Sources window, marked "Show input menu in menu bar," is checked.

Next, to **switch keyboards**:

1. Open a software application such as a word processor, spreadsheet, or any other application in which you need to enter text.
2. On the upper right portion of the screen, click on the **A** icon (or, in earlier versions of OSX, the **USA flag icon** ). Use the dropdown menu to select the ABC- Extended (or US Extended ) keyboard.

3. The keyboard will be switched and an appropriate font will be selected within the application (make sure it is one of the fonts listed above). An icon corresponding to the keyboard will be displayed on the upper right.
4. To switch back to the U.S. keyboard or to some other keyboard, click on the black **A** or US flag icon on the upper right and select a keyboard from the dropdown menu.

The combinations of keyboard strokes to enter letters with diacritics are as follows:

Mac ABC / US Extended Keyboard Dead Keys (typed before base character)

- Option/alt-w = dot above
- Option/alt-x = dot below
- Option/alt-a = macron above
- Option/alt-n = tilde above
- Option/alt-e = acute
- Option/alt-u = dieresis/umlaut

Mac US Extended Keyboard Combining Diacritics (typed after base character; these can be used when you need two diacritics marks on the same letter)

- Option/alt-Shift-w = dot above
- Option/alt-Shift-x = dot below
- Option/alt-Shift-a = macron above
- Option/alt-Shift-e = acute
- Option/alt-Shift-u = dieresis/umlaut

Method II: using the character viewer:

1. Click on the **black square A** (or **flag**) icon on the upper right of the screen.
2. Select **Show Emoji and Symbols** (or in older versions of OSX **Character viewer**) (in older versions of OSX this can also be done in the **Systems preferences** menu under **International**)
3. In older versions of OSX, in the window that appears, go to **View** and select **All Characters**
4. In the left-hand menu, scroll down to **European scripts** and select **Latin**

You will now be able to see a huge range of letters with diacritics, which can be selected and input into your application. The characters necessary for Sanskrit transliteration can also be grouped together under the “Favorites” tab (by clicking on the “Add to Favorites” on the right or, in older versions, the cogwheel icon below left) for ease of use in future.

### 3) Both Windows and Mac

The following method should be feasible for even the most obdurate technophobes.

Simply copy the following set of letters with diacritics into a file that you can keep open on your screen, and then refer to it in order to copy and paste the letters you need in your text:

Ā ā Ī ī Ū ū Ṛ ṛ Ṙ ṙ Ḷ ḷ Ḽ ḽ Ḥ ḥ Ḷ ḷ Ḽ ḽ Ḥ ḥ Ḷ ḷ Ḽ ḽ Ḥ ḥ

If you do not see all of these characters as Roman letters with diacritics, your default font is not a Unicode font or does not have the full set of characters necessary. Select a Unicode font or seek help from a technophile.

## APPENDIX 2 TIBETAN PHONETICS

Please use the following system for phoneticizing Tibetan, which is reproduced from the *Style Manual* of the Library of Tibetan Classics with the kind permission of Thupten Jinpa:

Silent letters are universally omitted, although the h for aspirated syllables *tha* and *pha* is retained.

### Consonants

Some consonants differ from their Wylie transliteration:

- *ca* (and *cha*) become cha
- *tsha* (and *tsa*) become tsa
- *kha*, *pha*, and *tha* remain the same
- *za* becomes sa
- *zha* becomes sha
- *dza* becomes za, except at the beginning of a word (thus Tenzin, but Dzigar).

### Final consonants

- A final *g* becomes a k. Thus *dge lugs* becomes Geluk, not Gelug.
- A final *b* becomes a p. Thus *thub bstan* becomes Thupten, not Thubten.
- Final *d* and *s* consonants should be absent in phonetic spelling. Thus chö, not chod (for *gcod*).

### Vowels

Vowels fronted by *d*, *l*, *n*, *s* change as follows:

- Fronted *u* becomes ü. For example, *rgyud* becomes gyü.
- Fronted *o* becomes ö. For example, *bon* becomes Bön.
- Fronted *a* becomes e when fronted by a *d*, *n*, or *s*. But when an *a* is fronted by an *l*, it remains an a. For example, *rgyal mtshan* becomes Gyaltzen and *dpal ldan* becomes Palden.
- *i* and *e* vowels never change, except the *e* at the end of a word, which becomes é (e.g., yeshé, rimé).
- *a chung* ('*a*) is omitted from transliteration, except when carrying the *gigu*, in which case it is represented by an i. For example, *srid pa'i 'khor lo* becomes sipai khorlo.
- *wa sur* is omitted from transliteration, but see note about Sanskrit words below.

### Consonant clusters

- Unvoiced gutturals and labials with *ra ta* (*kra*, *khra*, *pra*, *phra*) become tra. For example, *khri* becomes tri (except for the name Tashi).
- Voiced gutturals and labials with *ra ta* (*gra*, *bra*) become dra. For example, *sgrol ma* becomes Drolma. *sra*, however, is rendered sa.
- *kya*, *khya*, *gya* remain kya, khya, gya.
- *pya* and *phya* become cha, and *bya* becomes ja.
- *mya* becomes nya.
- *zla* becomes da.
- Superscribed letters are not transcribed, with the exception of *l* in the syllable *lha*, which remains lha.

## Syllables

Tibetan words are grouped into syllable pairs, avoiding hyphens. A third syllable can be added to the pair if it is the nominalizing particle *ma / mo* or *pa / po*; for example, Tsongkhapa, Namgyalma, Neljorma.

## Nasalization

In compounds with nasal onset voice stops, insert the labial nasal (m) before the labial voiced stop (b) and the dental nasal (n) before other voiced stops. Thus *stag la me 'bar* becomes Takla Membar, and *dge 'dun chos 'phel* becomes Gendün Chöphel.

## Doubled consonants including *nga*

When the above rules give rise to -nng- or -ngg-, the doubled nn or gg is better rendered single. Thus Sengé instead of Senggé, Sangyé instead of Sanggyé, and Chengawa instead of Chenngawa.

## Modern names

A contemporary Tibetan name should be rendered in the way the person himself or herself has chosen to do so, e.g., Rinpoche Nawang Gehlek (rather than the standardized Ngawang Gelek Rinpoché).

## Sanskrit words

Sanskrit terms and mantras that appear in Tibetan texts should be rendered as they appear in Sanskrit, e.g., *ācārya*, *svāhā*, *vajra*, *padma* rather than “atsarya”, “soha”, “benza”, or “pema”.

## Examples

The following list should demonstrate the application of the above rules, as well as illustrating how syllable breaks are dealt with. Exceptions to the rules, such as for words that can be found in English-language dictionaries or are otherwise ubiquitous spellings, are marked with an asterisk (\*).

*Amdo	Dorjé Sempa	Gyalpo
bardo	Drakpa Gyaltsen	Gyaltsap Jé
Bönpo	Drepung Losaling	gyalwa
Butön	Drigung	gyü
Chakna Dorjé	drilbu	jangchup sempa
Changkya Rölpai Dorjé	Drölma	Jamgön Kongtrül Lodrö
Chengawa	Dromtönpa	Thayé
Chekawa	Drukpa	Jampalyang
Chenresik	Dükyi Khorlo	Jamyang Shepa
Chöphel	dzokchen	Jonang
chöten	dzokrim	Kadam
Desi Sangyé Gyatso	Geluk	Kagyü
Do Khyentsé Yeshé Dorjé	Ganden	Kangyur
Döndrup	Jangtsé	Karmapa
Dorjé Chang	Ganden	khandroma
Dorjé Drolö	Shartsé	Khedrup Jé
Dorjé Naljorma	Gendün Chöphel	Khorlo Demchok
Dorjé Phurpa	Gongpa Rapsal	Khyentsé

Könchok Sum	nyungné	Sipai Khorlo
Künga	Palden Lhamo	Songtsen Gampo
kyilkhor	*Panchen Lama	Taklung
lama	*Panchen Losang Chökyi	*tashi delek
lamdré	Gyaltsen	Tengyur
lamrim	Pema Gyalpo	Tenzin
Lekden	Pema Jungné	thangka
Lhasa	Phadampa Sangye	Thangtong Gyalpo
Lhündrup	Phakmodrupa	Thupten
Lodrö Gyaltsen	Phakpalha	Thuken Chökyi Nyima
Losang Drakpa	Phuntsok	Thokme Sangpo
Machik Labdrön	Phurba	tonglen
Marpa	Ralpachen	Trinlé
Mikyö Dorjé	rikpa	Trisong *Detsen
Milarepa	rimé	trülku
Mindröling	Rinchen	tsampa
Mipham Gyatso	*Rinpoché	tsatsa
Mitrukpa	Sachen Künga Nyingpo	Tsepakmé
Nakpopa	Śākya Chokden	Tsewang Rigzin
Namgyalma	Sakya Paṇḍita	tsok
Namkhai Nyingpo	Sangyé	Tsongkhapa
Namtösé	Sangyé Menla	Tsültrim Nyima
Naro Khachö	Sengé Dradok	Yangchenma
ngöndro	Shangpa Kagyü	Yeshé Tsogyal
Nyima Öser	Shiché	Yönten Gyatso
Nyingma	Shiwalha	

N.B. This system of phoneticized Tibetan is similar (but not identical) to that developed by the Tibetan and Himalayan Library, which is described in detail at [www.thlib.org/reference/transliteration/#essay=/thl/phonetics/s/b1](http://www.thlib.org/reference/transliteration/#essay=/thl/phonetics/s/b1).

The main differences are:

- *a'i* is rendered é rather than ai, e.g., rölpé rather than rolpai here
- for syllables ending in *al*, the THL system has –el instead of –al, e.g., *dpal ldan* is pel, rather than pal;
- for *pha* and *tha*, the THL system drops the h and renders them pa and ta, e.g., *thub bstan* is Tupten, rather than Thupten above.
- a few nasalizations are different, e.g., *dpal ldan* is rendered Penden, rather than Palden here.