

Classics of Indian Buddhism

A guide for authors and editors

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Series Description

The flourishing of Buddhism in South Asia during the first millennium of the Common Era produced many texts that deserve a place among the classics of world literature. Probing the depths of the human condition and the limits of language and reason, these texts have the power to edify and entertain a wide variety of readers. Unfortunately, many of them have never been translated into Western languages, or have been translated in such a way that they are accessible only to specialists and determined Buddhist practitioners.

The *Classics of Indian Buddhism* series aims to publish widely accessible translations of important texts from the Buddhist traditions of South Asia, with special consideration given to works foundational for the Mahāyāna. Part of the goal of the series is to present texts that were influential within classical India rather than those that are simply cited widely today. Any significant work from the premodern Indian tradition is suitable for consideration in the series, including philosophical treatises, avadānas, sūtras, narratives, poetry, tantras, and so on. Translations will derive primarily from Sanskrit texts, when those are extant. The series generally avoids republishing old translations or retranslating texts from European languages, but such works can be considered on a case-by-case basis.

Each volume will contain a single text, and as such the volumes in the series will range dramatically in size. Volumes will be published in paperback at affordable prices to make them suitable for course adoption and for retail sales in bookstores. Each volume will include a glossary, a bibliography, an index, and an introductory essay that is comparable in length to a journal article. The style allows for use of endnotes, though translators will otherwise present the text free of commentary.

While accuracy is vital, translations should be prepared with an ear to readability. What is needed is a happy median—a middle way that takes into account all of the words of the original text but is free of the archaisms and neologisms used by many translators. The result should be an English text that reads smoothly and also provides the reader with a feel for the original. In order to keep the appeal broad, translations should eschew brackets except as a last resort, translate the majority of technical terms, and avoid notes that are excessively long or tangential. Translators are nevertheless expected to use diacritics and to translate verse in such a way that is distinct from prose.

Submission Guidelines

Your submission should contain the following:

1. A 500–2000-word description of your project. Explain the importance of the text you are translating (i.e., why it should be termed a “classic” of Indian Buddhism) as well as the history of your work on the text (when, where, why, and with whom it began and progressed).
2. A curriculum vitae (or a narrative author biography), highlighting any relevant qualifications.
3. A provisional table of contents.
4. At least one sample chapter, in finished form. (Submitting more than one chapter or a complete translation is also acceptable.)
5. A brief bibliography, to include all editions consulted in the preparation of the translation, as well as all significant previous translations and major projects that focus on the work.

All materials should be submitted by email as attachments. You may submit either word-processing documents in a unicode font or PDFs. Your work will not be distributed except for the purpose of evaluation for the series. Prospective translators do not need to implement the style choices outlined below before submitting a manuscript; adoption of the series style will be necessary only when a translation has been accepted for publication.

Please address your submissions to Andy Rotman <arotman@smith.edu>, the chair of the editorial board, and copy the email to David Kittlestrom at Wisdom Publications <dkittlestrom@wisdompubs.org>.

Style Rules

Good style is like good manners—it is considerate of the audience. Style conventions might sometimes seem arbitrary and unrelated to content, but they have evolved specifically to permit readers to absorb more readily what is being said. Excessive capitals, italics, and quotation marks, for instance, may seem helpful in calling attention to important words, but their profusion taxes the reader and makes what you say less appealing. Just as good writing omits needless words and tangents so that the argument shines through, good style, consistently implemented, clears away obstacles between reader and text.

Wisdom Publications uses the *Chicago Manual of Style* (15th edition) for its default house style. When in doubt, please consult this. The rules below concern some of the most common issues that arise, as well as some that are specific to Buddhist texts and this series.

If a proofreader encounters a consistent style choice that diverges from the usage laid out here, he or she should consult a Wisdom editor before making a global change.

Diacritics and transliteration

The *Classics of Indian Buddhism* series uses transliterated Sanskrit, with full diacritics. There should be no h's after ś or ṣ, and only after c when it is aspirated. Please submit files in a Unicode font, such as the free SIL International fonts available online, Gentium, Doulos, and Charis. The latter has a variety of weights and styles.

Rendering of Tibetan, which when present should be mostly limited to notes, should be done with Wylie transliteration. If Tibetan must occur in an introduction, it should be phoneticized with transliteration provided in a note. Contact Wisdom for more information on preferred Tibetan phonetics. In transliteration, separate all syllables by a space, never with a hyphen. Capitalize initial letters, not root letters.

Chinese should be rendered in Pinyin. Unicode Chinese characters may also be used in the notes.

Folio numbers

The folio numbers from a commonly used standard edition of the text should be inserted into the translation within [] brackets as close as possible to where the page break occurs.

Capitalization

Although books on Buddhism are often full of technical terms that need to be set apart in some way, we still encourage the parsimonious use of capitalization for this purpose, and this applies to both English and non-English terms.

Capitalize:

- schools (Sautrāntika school, Mind-only school),

- vehicles (Great Vehicle, Pāramitāyāna, Mantrayāna),
- the Three Jewels (Buddha, Dharma, and Saṅgha),
- personal names and their titles (Buddha Maitreya, Ācārya Nāropa), and
- the Tripiṭaka (Vinaya, Sūtra Piṭaka, and Abhidharma) when talking about the canonical collections. Caps are not necessary when talking about literary genres or monastic curriculum subjects.

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)
- practices (mahāmudrā, śamatha)
- epithets (the future buddha, the bodhisattva of compassion (but not translation of names, e.g., the Buddha of Infinite Light))
- paths (of seeing, accumulation)
- words simply because they are foreign or exalted (guru, buddha nature).

The word *Dharma* (and *Buddhadharma*) is capitalized except when it refers to phenomena in general.

In titles, capitalize the initial letter of each word, excepting articles, prepositions, and conjunctions, but including personal pronouns. This applies to chapters, tables, and A-level subheads.

In Tibetan text titles, only the first letter is capitalized. In Tibetan names, each title or place designation begins with a cap, and the first letter of the main name is capped. Thus, for instance, Bo dong Paṅ chen Phyogs las rnam rgyal. Capitalize the first letter, not the root letter.

Italics

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

- If a word appears in English dictionaries it does not require italics (e.g., mantra, karma, nirvāṇa).
- If a word appears multiple times and thereby becomes part of the naturalized lexicon for the book, it does not require italics, except as per other rules below.
- Proper names do not require italics (Vaibhāṣika, Nālandā, Nāgārjuna).
- Words, no matter what language, should be italicized when referred to as a term or when singled out ("this is what we call *maitri*," or "in this context, the term *calm abiding* refers to...").
- Foreign words in non-Asian languages are generally italicized (*joie de vivre*, *res extensa*).
- Punctuation around italicized words should be italic due to the aesthetics of the series typeface. Pay particular attention to colons and semicolons that follow italic words.

Parentheses and quote marks are in italics when both the first and last character within them are italicized, thus (*here* and *here*), (but not *here*). Exclamation points and question marks should be left roman, unless what follows is also italicized.

- 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 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.

Punctuation

Square Brackets

The *Classics of Indian Buddhism* series eschews the use of square brackets to indicate words or phrases in the translation that, while implied by the text or supplied by a commentary, are not actually present. Brackets are directed only at specialists, since only a specialist could grasp their philological implications, and are at best a distraction for those with no knowledge of the source language, interfering with the appreciation of the meaning.

Quotation Marks

- Following the American convention, use double quotation marks, never single ones (except per below).
- 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.
- Single quotation marks enclose quotes within quotes.
- Block quotes and excerpts should not be enclosed in quotation marks, but should be indented, with a line space before and after. Do not italicize block quotes.
- Commas and periods always fall inside the closing quote mark.

Commas

- Wisdom uses 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 word *however*, however, does 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” when doing so is sensible.

Dashes and Ellipses

- Date and page ranges are set off by n-dashes (not hyphens), e.g., ca. 1914–25, 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 first number is an even hundred, second number should not be abbreviated, e.g., 100–106. When both first number and second number are in the 01–09 range, then second number can be a single digit, e.g., 101–6. For all other abbreviations, the second number should be at least two digits, e.g., 101–12, 267–69, 267–92, 1802–76.
- M-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.

Spelling

American Usage

- Use “that” rather than “which” for restrictive clauses. Restrictive clauses narrow the scope of the subject and do not take a comma. Nonrestrictive clauses merely describe the subject, and they do take a comma. Notice the difference in meaning:
 “The book that became a bestseller was less expensive.”
 “The book, which became a bestseller, was inexpensive.”
- Skillful 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.”
- Color rather than colour, practice rather than practise, recognize rather than recognise, center rather than centre, etc.
- Do not modify spellings in quotes of published material, however!

Hyphenation

Wisdom typically avoids hyphenation when other options are valid, either dividing terms into two or contracting them into one. Our house dictionary for determining spelling and hyphenation is the *American Heritage Dictionary*. Common instances to pay attention to: nondual, threefold, counterclockwise.

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

Hyphenation of Sanskrit text names is discouraged, and translators should feel free to avoid hyphens entirely, e.g., *Samdhanirmocanasūtra*. Translators who insist, however, are permitted to

use hyphens to set off the genre of a text, e.g., *Samḍhinirmocana-sūtra*, as long as this is done consistently. Also, in the body of a translation (not in the notes), the word “Sūtra” can be set as a separate word within a title, e.g., *Samḍhinirmocana Sūtra*. Again, this must be applied consistently.

Tibetan transliteration should not employ any hyphens whatsoever.

Formatting

You can submit your file in virtually any word processing format, though the copyedits will be returned to you in Microsoft Word’s Track Changes feature. The basic rule is simplify, simplify, simplify. Wisdom will design the book—the translator should focus only on what is helpful for the editing process:

- Avoid multiple fonts if at all possible.
- Submit a single text file when possible rather than breaking chapters up into separate files.
- Please do not use section breaks (page breaks are fine).
- Notes should be numbered consecutively throughout.
- Embedded index or table of contents links often cause trouble. Please avoid.
- Avoid the style attributions encoded by your word processor. If you have multiple levels of headers and multiple kinds of extracts, you can flag them at the beginning of the relevant paragraph, for example, <A> for A-level headings, <ext> for block quotes. Contact Wisdom for more information if you wish to do this.
- Do not type headings or mantras in all caps. You can use font formatting if you wish to achieve the same effect.
- If at all possible, avoid the use of bold and underlining. Bold may be used, however, to set off a root text from its commentary.
- Use only a single letterspace after a period or colon.

Indentation

Paragraphs only need to be indented when they are directly preceded by another paragraph. No first-line indent is needed at the beginning of a chapter, after a subhead, after a line-space break, or at the beginning of a block quote.

Please do *not* use the British convention of separating paragraphs by an extra line break. Run paragraphs together, with first line indents for subsequent paragraphs. Block quotes and lists, however, should have an extra carriage return before and after.

Never use carriage returns and tabs to get the appearance of a hanging indent or a block quote. These effects should all be done using your word processor’s paragraph formatting tools.

Lists

Please turn off any automatic formatting of lists. To do this in Word, go to the menus at Tools: AutoCorrect: AutoFormat. Lists need to be numbered and bulleted manually in order to transfer successfully into the design program. If the numbering is embedded formatting, it will get lost.

For our purposes, the ideal way to format a numbered list is <tab> <number> <period> <tab> <text>.

Treatment of Numbers

- Numbers under one hundred and round numbers are spelled out, within reason (“at age fifty-nine,” “for two thousand years,” but “the 84,000 delusions.”)
- Ordinals are usually spelled out (“on the fifth of June,” “in the nineteenth century”)
- 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 run in within a paragraph should be arabic numerals surrounded by parentheses. When each number in a list begins a new paragraph, use arabic numerals followed by a period. Don’t use roman numerals for such lists unless the numbers are drawn from a particular outline.

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
ff.	folios
ca.	circa
b.	born
d.	died
fl.	flourished
r.	reigned

Small caps and periods are used for the abbreviations B.C., B.C.E., A.D., C.E., A.M., and P.M. Do not use caps for these.

Oft-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. You may want to consult Heinz Bechert’s *Abkürzungsverzeichnis zur buddhistischen Literatur in Indien und Südostasien* for a list of acceptable abbreviations.

Glossary

Each *Classics of Indian Buddhism* volume should have a glossary for nonspecialists that includes all technical terms, both foreign and translated. In general, foreign terms should be translated within the text, but there may be occasions where it is preferable to use a term in its original language, such as when the Indic term is well known.

Glossaries are a key method for freeing up the translator to create as economical and fluid a translation as possible. Those readers who may need a clarification get a way to resolve their

confusion, while all others are left unencumbered by clumsy glosses or excessive annotation.

Glossary entries should be concise and should not be regarded as an opportunity for scholarly exegesis. They may include the names of persons and places referenced in the translation. Entries need not be full sentences but do take a period at the end. The main entry is not capitalized (unless a proper noun), is rendered in italics, and is separated from the definition by a period:

garuḍa. A mythological giant bird.

Viśvakarman. The chief architect, designer, and decorator of the gods who lives in the Trāyastriṃśa heaven.

wheel-turning king (cakravartin). One who uses the seven treasures to conquer the four corners of the earth and rule an entire world system.

Annotation

Manuscript files should be submitted with footnotes rather than endnotes, and notes should be numbered sequentially throughout. The final books, however, will have endnotes. Notes should not be excessive. There should be never be two parallel sets of notes—both endnotes and footnotes, for example. Variant readings can be included when these are edifying or intriguing, but notes should focus on clarifying obscure passages and references. Citations of secondary literature should be selective, focusing on works that are particularly pertinent.

The *Classics of Indian Buddhism* series follows the APA, or “author-date,” style of citation. Full publication details appear only in the bibliography. In this style, all citations, both initial and subsequent ones, give author and publication year, and one can forgo the abbreviation “pp.” For example.

³⁶For more on the tormā offering, see English 2002: 206–15.

If the reference occurs within an explanatory passage, the publication year and page reference can be placed in parentheses, for example, “As Steinkellner (2003: 79) notes, one can approach this issue in multiple ways.”

Please do not use “ibid.” or “op. cit.”

Citing non-Western texts

When using an abbreviated text name, author name is not necessary. Abbreviations should not be italicized. If you don’t use an abbreviation, you can use a shortened entry as below, with details about the edition cited relegated to the bibliography. Titles that are otherwise abbreviated may be spelled out within explanatory passages.

No publication year is necessary for non-modern Indic texts. The bibliography will provide such data for the relevant edition(s).

When citing verse texts, you can simply give chapter and verse numbers. No punctuation is needed after the text name or abbreviation, and chapters and verses can be separated by a period. We prefer arabic numerals to roman numerals where either is possible:

³⁶ Śāntideva, *Bodhicaryāvatāra* 6.56. [not VI.56]

³⁶ BCA 6.56. [if using an abbreviation]

For Sanskrit texts without an intrinsic numbering system, you will need to cite the page and line numbers of the edition you are consulting:

³⁶ Arcaṭa, *Hetubinduṭīkā* 20.9.

³⁶ HBT 20.9.

Tibetan texts can be cited with *pecha* folio and side alone (line numbers are optional), relegating the full bibliographical data—including edition of Tibetan text cited, volume of author’s *Collected Works*, and Tōhoku and Peking numbers (if applicable)—to the bibliography.

³⁶ Tsong kha pa, *Lam rim chen mo*, ff. 229a–259b.

³⁶ LRCM 229a–259b.

There should be no phonetic Tibetan in the notes. Please avoid using any ACIP references.

References to the Taishō canon should be formatted with Taishō number, volume number, page number, register, and line numbers.

³⁶ Taishō 262.9.1c12–62b1.

Page references for Pāli texts should use Pali Text Society pagination.

Bibliography: Secondary sources

You will likely have two sections in your bibliography, one for primary texts and one for secondary literature. Indic author names and publisher cities in secondary literature entries should be rendered without diacritics.

As with the notes, bibliographies should be in author-date style, with publication year following directly after the author name:

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

A Tibetan text might look like this:

Tsong kha pa Blo bzang grags pa (1359–1417). 1975. *Dka’ gnas brgyad kyi zin bris*. In *The Collected Works (Gsung ’bum) of Rje Tsong-kha-pa Blo-bzang-grags-pa*, vol. *ba*. Delhi: Guru Deva.

If there are multiple works by the same author, subsequent entries should replace author name with three m-dashes, e.g., ——. Entries should be ordered chronologically. If there are two such publications in the same year, then the year in each entry should be followed by a unique letter, thus, 1983a, 1983b, etc.

Attribution types should be abbreviated, thus “Skilton, Andrew, ed. and trans.”

For works with multiple authors, only the first name is inverted, thus “Cabezón, José, and Roger Jackson, eds.”

For works in edited volumes and anthologies, cite as follows:

Tauscher, Helmut. 2003. “Phya pa chos kyi seng ge as a Svātantrika.” In Georges B.J. Dreyfus and Sara L. McClintock, eds. *The Svātantrika-Prāsaṅgika Distinction*, pp. 207–56. Boston: Wisdom Publications.

Or, if the anthology itself has an entry in the bibliography, you can shorten as:

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

For works in journals or periodicals, you can abbreviate volume and page references as follows:

de Jong, J. W. 1978. “Textcritical Notes on the *Prasannapadā*.” *Indo-Iranian Journal* 20: 25–59.

Bibliography: Primary texts

In the *Classics of Indian Buddhism* series, the primary text bibliography will generally include only Indic works. Original Tibetan and Chinese works should appear among the secondary sources. Critical editions of Indic texts should generally be referenced in the primary text bibliography and not under the editor’s name among the secondary sources. Primary texts should be ordered alphabetically by author name, if this is appropriate, or else by text name. A publication date for main entry is not necessary.

Cakrasaṃvarasādhana. In Kazi Dawa-Samdub, ed. 1919. *Śrī-Cakrasaṃvara-Tantra: A Buddhist Tantra*. Tantrik texts, vol. 7. New Delhi: Aditya Prakashan.

Candrakīrti. *Madhyamakāvatāra*. In Louis de la Vallée Poussin, ed. 1907–12.

Bibliotheca Buddhica, vol. 9. St. Petersburg: Commissionaires de l’Academie Imperiale des Sciences.

Dignāga. *Pramāṇasamuccayavṛtti*. Tibetan translation by Vasudharaṣita and Seng rgyal. *Tshad ma kun las btus pa’i ’grel pa*. Sde dge Bstan ’gyur, *tshad ma*, vol. *ce*, ff. 14a–85b. Reprinted in Barber 1991, vol. 46.

Nāgārjuna. *Ratnāvalī*. In Michael Hahn, ed. 1982. *Nāgārjuna’s Ratnāvalī*. Bonn: Indica et Tibetica Verlag. Also in Ngawang Samten, ed. 1990. *Ratnāvalī of Ācārya Nāgārjuna with the Commentary by Ajitamitra*. Bibliotheca Indo-Tibetica Series 21. Sarnath: Central Institute of Higher Tibetan Studies.

Majjhima Nikāya. In Trenckner and Chalmers, eds. 1888–99. *The Majjhima Nikāya*. 3 vols. Reprint 1977–79. London: Pali Text Society. English trans. by Bhikkhu Ñāṇamoli and Bhikkhu Bodhi. 1995. *The Middle Length Discourses of the Buddha*. Boston: Wisdom Publications.

You may want to provide Peking, Tōhoku, or Taishō numbers for Indic texts. References to Western translations, if provided, should appear at the ends of entries, as in the last example above.

Index

Translators are responsible for their own indexes. You are free to let Wisdom hire a freelance indexer for this task, but the cost will be charged against royalties.

- Use indented style rather than nested entries.
- Do not capitalize entries unless the words are capitalized normally (e.g., proper nouns).
- Put a comma after the entry and before the first page reference.
- Abbreviate number ranges per number treatment note above.
- Use n-dash to separate number ranges.
- Italicize *See* and *See also* unless the cross-reference that follows is in italics.
- A period should precede cross-references that are run into the main entry.
- Multiple cross-references are separated by a semicolon.
- Do not put any punctuation at the end of an entry.
- Please use a tab character to indent subentries rather than applying paragraph formatting or a style sheet.
- The rule of thumb for when to use a subentry is when there are more than five or six page references for an entry. Long lists of page references with no subentries are not especially useful.
- Please eschew using more than two levels within an entry.

Errors and gaps in this style manual, and requests for clarification, can be directed to David Kittelstrom at Wisdom Publications <dkittelstrom@wisdompubs.org>. Last updated November 29, 2007.