SANGHA WORDS

A MANUAL FOR FOREST SANGHA PUBLICATIONS

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Sangha Words:

a Manual for Forest Sangha Publications

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Preface

This manual has been written out of a wish to establish a common standard for publications amongst the British monasteries that present books and articles under the 'Forest Sangha Publications' umbrella. As spelling and punctuation standards differ between UK and USA, the following text doesn't attempt to establish unanimity on all points, but may offer a useful standard for grammar, the use of Pali and other features of book production. Although some of these standards are arbitrary and many will change over time, it's important that Sangha writers and editors stick to these for the sake of a common appearance and to avoid confusing editors.

As language itself undergoes change over the course of time, I recommend a review and update every five years at least.

Bhikkhu Sucitto
2014

Contents

Preface ..... Page i

1 GENERAL REMARKS presents the use of this book, a list of other guidebooks to refer to and principles for our work. ..... Page 1

2 BASIC STRUCTURES introduces you to some fundamental definitions – phrase, clause, sentence and their correct construction. ..... Page 5

3 COMPOSITION gives you some feeling for how a piece hangs together, so that it's not rambling, jerky or confusing. ..... Page 8

4 INCORRECT USAGE presents some classic and common mistakes with particular words such as 'media', 'hermetic', 'which/that', 'fewer' and 'ordain.' ..... Page 12

5 POOR OR INSENSITIVE USAGE gives you some ways of checking for clumsy or offensive expression, and some ideas on how you can make a text more accessible to a reader. Also, there are guidelines on use of foreign words. ..... Page 21

6 PUNCTUATION presents standards for punctuation. ..... Page 30

7 CAPITALS AND NUMERALS ..... Page 42

8 ABBREVIATIONS, CONTRACTIONS AND ACRONYMS ..... Page 45

9 GLOSSARIES: on Pali, Thai and UK/US usage. ..... Page 47

10 PRINT AND DESIGN concerns graphic elements and the layout of the finished text. ..... Page 57

11 THE PARTS OF A BOOK: Preface, Contents, Endnotes, etc. ..... Page 59

12 NOTES ON DICTATION tells you how to be a benevolent dictator. ..... Page 60

13 CITATIONS, COPYRIGHT AND BIBLIOGRAPHIES ..... Page 61

14 PROTOCOLS AND PROCEDURES FOR PUBLICATION ..... Page 63

APPENDIX: revising and correcting this manual. ..... Page 64

1 GENERAL REMARKS

1.1 Overview

The written word carries important Dhamma teaching, and well-tuned reflections and presentations are of great benefit. Texts and images also present impressions of the Sangha, both as the author of the material and occasionally arising from the topic of the text. Presentations need to be scrupulous. As individual Sangha members are given the resources for producing written material, and also benefit from the good reputation of the Sangha as a whole, it is appropriate to consult with other members before publishing work through any medium. Poor or insensitive usage and incorrect grammar have negative effects, as do poor design and presentation. As the written word (and recorded speech) will remain as a record for many years, personal care and a review conducted by others are essential.

The aim of written texts – which are the first impression that a growing number of people have of the Dhamma, and the Sangha – is to communicate clearly and agreeably. This also means that the writer has to think clearly about what he or she means, which is a useful exercise in its own right.

Spelling, grammar, and punctuation benefit from being checked. Gaps occur in one's own memory or understanding, bad habits are adopted from others' mistakes, and the accepted use of words changes with time and context. As language changes, accepted standards change along with it. What was a rule fifty years ago is now ignored, and idiom develops independently of rules to become accepted usage. What is attempted here is the establishment of a standard so that we as a sangha are consistent. Where there are alternatives in spelling or pronunciation, at least make sure that you use the same standard throughout the article that you're writing or editing.

Good writing requires good reviewing.

As a general principle, we use Oxford University Press (OUP) as a house standard. The books '**Oxford Spelling Dictionary**', '**Oxford Dictionary for Writers and Editors**', and '**New Hart's Rules**' provide details.

Oxford University Press Style Guide:
http://www.ox.ac.uk/public_affairs/services_and_resources/style_guide/index.html
See Oxford Dictionaries Online (ODO) at http://oxforddictionaries.com/

The **Economist Style Guide (regularly updated)** http://www.economist.com/styleguide/ makes an interesting read for further guidance on how the language is used.

Other works to consult are:
Sir Ernest Gowers: The Complete Plain Words
(3rd edition, revised 1987 by Sidney Greenbaum and Jane Whitcut)
Fowler: Modern English Usage (not so modern anymore)
G. V. Carey: Mind the Stop
Fowler: The Kings English
Eats, Shoots and Leaves: Lynne Truss
Roget's Thesaurus will provide you with alternative words to broaden your vocabulary.

Please note that grammar checks (and sometimes spelling checks) on software are not always reliable.

You'll find in this guide some notes on insensitive references in terms of ethnicity, gender or physical attributes. I also hope that you will be encouraged to attend to how the text comes across to the reader, and look out for self-congratulation or unnecessary complexity.

This guide addresses four activities:
- Creative writing and composing a text (sections 2-4)
- Editing – working someone else's thoughts and words into a correct and readable text
- Designing – forming the text into a publishable work, either on paper or electronically
- Publishing – referring to protocols around permission and copyright

1.2 Writing

You will find advice on constructing text in the first few sections (2-5).
Putting effort into writing can clarify your thinking, and one way of checking what you've written is to read it out loud, or even record it, in order to obtain an initial assessment.

A rule of thumb is to use no more than seventeen words in the opening sentence of a text. The reader needs to be engaged, and a long opening sentence may lack impact.

Check as to whether you are expressing yourself clearly, or with words that creep in out of habit (clichés or words that may carry insensitive nuances, such as gender bias). The printed word goes out to a wide range of people, so be aware of any misinterpretations that your habitual speech may cause.

The next step is to have at least one other person read what you have written and offer any feedback.

After the expression of the meaning of the text is settled, it then needs to be submitted to an editorial process to check for spelling, punctuation and grammatical errors.

Publication of the finished text will need Sangha permission/consent and preferably further reviewers.

See **14 PROTOCOLS AND PROCEDURE FOR PUBLICATION** for a checklist.

These procedures apply whether the text is to be published on paper or in digital format, especially via the very wide access to the Internet:
- **Don't use more words than are necessary to communicate what you want to say.**
- **Is the text accessible, and does it readily give rise to understanding in the reader's mind?**
- **Do the punctuation and sentence structure support clarity?**
- **Read what you have written, and preferably get some one else to read and comment on it.**
- **Go through the appropriate channels to obtain consent before publishing the work.**

1.3 Editing

All material is improved by editing. Editors may find most advice in sections 4-9.

The editorial process should cover all the following stages:
- selecting material from a transcribed talk, which may entail a reduction from 20,000 words to about 5,000 words. We recommend that an article or a chapter of a book should not exceed 5,500 words. This is about as much as can be assimilated as a coherent piece. Breaking the material into sections with sub-titles is helpful.

- shaping spoken material into a written form – attending to syntax and grammar
- checking for jargon, enigmatic phrases, jokes that don't appear as such, offensive comments, etc. Would footnotes/endnotes be helpful?
- checking the grammar and punctuation
- proofreading the document, several times. This should preferably be done by several people.
- using an appropriate computer spellcheck, but doing so intelligently. This will catch words which are often misspelt but difficult to spot with the eye. However, technology is not a substitute for proper proofreading – the spellcheck will not highlight 'sow' when the correct word should be 'sew', for example. If the computer refuses to maintain the chosen language (Word has a tendency to revert to US English), the entire text should be blocked using 'Edit – Select All', and then the desired language chosen. This usually works.

Working with transcriptions of spoken text
A written text is different from a spoken address. Readers can pause when they like and also read a section again. They need less repetition than a listener. For a listener, much of the meaning of the address is given by tone of voice, pauses, and body language. Written material has to get its meaning across through the words alone. Generally the material will require a lot of cutting. It may also need to have information added to which the listeners were privy, or to have 'in-house' comments extracted.

The 'voice' of the author may play an important part in the text. Every attempt should be made to preserve the trend of the speech rhythms and the conversational style, while replacing incorrect words and grammar. Re-arrangement of the order of words or phrases in a sentence to help the flow of the theme is standard editorial procedure. When speaking, a person may string a lot of participle phrases together at the beginning of the sentence:

Contemplating the way things are now, beginning to investigate Dhamma, which only you can realize, you start to realize a lightness of heart.

A speaker may also add a lot of after-words:

So I said goodbye to the teacher – at least I thought it was goodbye, I mean that we'd been through the formalities, the asking for forgiveness, the offerings which you generally make, and so forth …

Speakers will repeat words (as 'realize' in the first example above), or have favourite words that they use repetitively because they come to mind readily. Also, in speech, the means of linking or beginning sentences are not very important; the sense is carried along by the stressing and rhythm of the voice. But when being read, a string of sentences beginning with 'And', 'So' or 'Now' looks poor.

You'll find more about these points in 4 INCORRECT USAGE and 5 POOR OR INSENSITIVE USAGE.

1.4 Design and Layout

Design and layout play an important part in presenting the material to the reader. If the layout is cramped or messy, it detracts from the experience of reading. If needed, images should support the mood of the text rather than divert attention. In the monastic style of the Forest Sangha, calm, modesty, and restraint are the hallmarks of appropriate design. **Section 11 covers this area.**

1.5 Publication: (see 14 PROTOCOLS AND PROCEDURE FOR PUBLICATION)

A newsletter, an article for an interfaith magazine, a pamphlet for visitors or a book for the general public will each have its own slant and stress certain criteria over others.

It is not up to the editor to make the writer/speaker say things that weren't said. However, it is the editor's job to see that what is published does not harm the reputation of the Sangha and is in line with the agreed standards for house style.

As any work that is to be published will reflect on the Sangha as a whole, we recommend that it should be reviewed by at least one Elder to qualify for 'Sangha consent' as to the contents of the material, and also by at least one person who is familiar with the guidelines in this manual.

2 BASIC STRUCTURES

2.1 Overview

This section reviews the ways in which words are clustered together and the basic rules that govern those clusters.
a) The phrase – a collection of a few words connected by relationship with a main clause;
b) The clause – a phrase containing a verb;
c) The sentence – contains a main (finite) verb; may contain a number of clauses;
d) The paragraph – a number of sentences around one theme, time, place, event or person.

2.2 The phrase

'a step into the unknown'
All these words relate to one event. There is no verb, and the meaning of the phrase must depend on its position in the sentence:

I took a step into the unknown – Phrase is object.
A step into the unknown seemed the only possibility – Phrase is subject.

2.3 The clause

A clause contains a verb. There are **main clauses** which carry the central theme, and **subordinate clauses** which support, qualify or otherwise add to the main theme. A sentence may have two main clauses, either of which could stand on its own, linked by 'and', or by a colon or semi-colon:

I love pasta, and I go to Italy often to get the real thing.

Subordinate clauses depend on a main clause for its meaning:

I knew him from Thailand, where I had spent the best part of a decade.

I caught the train in order to avoid traffic jams.

The underlined clauses are 'subordinate' – they cannot stand on their own, and need to relate to a main clause:

She shaved her head without a second thought, an act that indicated the courage to step into the unknown.

Here the main action is 'she shaved [main verb] her head [object]'. The words 'an act' restate the phrase 'she shaved etc.', and the clause 'that/which ... unknown' qualifies 'an act'. This is a noun clause where the whole clause acts as a noun.

A subordinate clause that is connected to the main clause by which, who, whom, whose, where, when or that is called a 'relative' clause. It extends or otherwise qualifies the subject or the object of a main clause. Confusion can occur around defining (or **restrictive**) use or a non-defining **(non-restrictive)** use of such clauses.

A restrictive clause is one which cannot be replaced without affecting or losing the meaning of the sentence. Examples of restrictive clauses are:

It's rare that you find a train that is more pleasant to travel in than a car.

The train that I caught yesterday travels a lot faster than this one.

UK usage can have 'which' or 'that', US only accepts 'that.'
As a standard, Forest Sangha uses 'that.'

Examples of non-restrictive use are:

I travelled by train, which is safer than travelling by car.
Trains, which are far safer than cars, were once the best means of travel.

This clause adds information about the trains which could be left out. The sentence would be meaningful without it. You should use a comma before the clause, or if the clause is in the middle of the sentence, before and after it. **Never use 'that.'**

It is acceptable to leave out the pronoun when the sense flows along without it:

The visitors the Abbot saw yesterday were ...
The time I spent at Chithurst was not wasted.

2.4 The sentence

Normally a sentence needs a main, finite verb.
Finite means: limited in time and to one actor. The following are not finite:

(i) 'to shave' – infinite
(ii) 'shaving' – no subject (e.g. 'Shaving the head is painful')
(iii) 'shaved' – no subject mentioned.

Note: (ii) and (iii) are participles, often used as adjectives. Some parts of finite verbs also end in 'ing', namely, continuous tenses ('I am/was/will be shaving'), but these are always accompanied by another verb ('is' etc.). The verb 'to be', like 'must', 'ought', 'have', 'should', 'can' etc., in their combinations with verbal stems, is here acting as an 'auxiliary'. So if a verb doesn't belong to the subject of the sentence in a finite way, or it isn't suitably accompanied by an auxiliary, it isn't a main verb, and can't support a sentence. (Exceptions in a few moments.)

A sentence without a main verb can get lost, as in the following example:

The five of us, walking over hill and dale, encountering strangers with ready smiles who are everywhere in this country if you know where to look,

walking = infinite (present participle), not a main verb;
you know = verb in subsidiary conditional (if) clause, not related to the subject of the sentence 'The five of us'.

A sentence can stand without a main verb:

(i) as summary: So far so good. True, no doubt.
(ii) as an afterthought: Some lines might have been written by Auden himself. Well, almost.
(iii) dramatic effect, such as climax or 'cinematic' descriptions:
Suddenly every eye looked up as if triggered by an inaudible signal. Five thirty. Time to go home.

I looked around at the scene. Ranges of rolling brown hills. Mountains. Forests as far as the eye could see: but nowhere any sign of another human being.

Fowler (MEU), from whom the first two examples are taken, gives other examples that follow these general trends. All of them have a limited use for 'special effects' only, so they are to be used sparingly.

2.5 The paragraph

The paragraph gives the reader a break.

Each paragraph contains a manageable measure of the theme that is the subject of the whole piece. They can be of various lengths, but more than 400 words is a bit much for the eye. A lot of short ones (100 words or less) is unpleasantly staccato, except in the case of direct speech.

Each speaker in **direct speech** is given his/her own paragraph.

A paragraph may be unified around describing a scene, a particular event in time, a digression, or a particular point in a developing theme.

A new paragraph commences either by indenting from the left or by being separated from its preceding paragraph by a clear extra line of space. For indents, the amount of space indented is proportional to how wide the text is: narrow columns are indented just a little, wide columns (such as in books) are indented rather more.

When preparing manuscripts, don't bother to indent – just put an extra line of space between the paragraphs. Indenting can be easily added with typesetting or word-processing programs in the final stages. As a point of style, use the indenting method unless you are preparing a manual that lends itself to being segmented.

3 COMPOSITION

3.1 Overview

How a series of sentences are put together is called 'composition.' Good composition presents the writer's meaning in a way that is accessible and interesting to the reader. Whereas in speaking, we pause, note the listener's interest and to what extent they have understood what we've said, and adjust our speech accordingly, a writer is communicating 'blind' to an absent audience. So a writer has to moderate the text so that it is easy to follow and doesn't make reading it into a task.

3.2 Syntax

The way that phrases and clauses are arranged so that the piece of writing makes sense is called 'syntax.' Correct syntax is essential because English relies on word order and juxtaposition to express its meaning. For example, compare the positioning of the relative clause 'who had been lonely all day' in the following sentences:

The man, who had been lonely all day, eagerly patted the dog.
The man eagerly patted the dog who had been lonely all day.

3.3 Sequence

In longer pieces, the order and sequence of the sentences should help the reader to follow an argument, or be led into a narrative in an agreeable way. Line sequence should be clear and consistent unless one is trying to create a confused effect (such as the thought processes of a hysterical person). A rambling sequence of sentences that shift time and subject half-way through a succession of clauses is confusing and unpleasant to read, as in the following example:

We worked all summer in Hammer Wood without a break even though we felt like having a retreat, a fact I remembered half-way through September when I stuck an axe blade, which I had just finished sharpening, into my foot so that I will be laid up for a good six weeks.

There are several possible sentences here, depending on what one wishes to emphasize:

We worked all summer in Hammer Wood without a break even though we felt like a retreat. I remembered that halfway through September. I stuck an axe blade into my foot. I will be laid up for six weeks.

A succession of short sentences creates a strong impression, but also has an unsettled staccato effect if overdone. Linking words or phrases are used to smooth it out, such as: 'however', 'meanwhile', 'nonetheless', 'even though', 'bearing this in mind', etc. Or one can refer back to the previous sentence:

We worked all summer in Hammer Wood without a break, even though we felt like a retreat. I remembered that idea halfway through September when I stuck the blade of a newly sharpened axe into my foot. Now I'll be laid up for six weeks.

Here the time frame is more limited, more immediate. The incident with the axe becomes central and adds humour and irony to the meaning of the piece.

3.4 Conjunctions and means of linking text

Conjunctions are words whose function it is to indicate time, space, cause, purpose and other relationships. They are very useful in ordering the sequence of sentences. 'Then', 'so', 'after', 'meanwhile', 'however', 'because', 'in order to' are some examples; there are many more.

There are certain rules about conjunctions. It's seldom acceptable to begin a paragraph with a conjunction, and 'but' (in particular) doesn't normally stand at the beginning of sentences – it is generally used to link clauses within a sentence. You can begin a sentence with 'And' or 'So' if they are being used to express the idea of consequence, and follow on in meaning from the previous sentence:

And so it is with all human beings: because we are born, we must die.
In such a situation the workload is willingly shared. And the results, when they are realized, are appreciated by everyone.
When the leader left it became necessary to re-think the whole operation. So, slowly at first, we began to discuss our motivation and aims openly.

NB time-dependent clauses aren't followed by a comma:

Once a day I go for a walk to the village.
After twenty years of serving the teacher I felt that I should practise living alone.

Too much dependence on conjunctions is lazy and becomes monotonous; so it's good to develop some alternative means. These may be word order, or repetition of elements of one sentence within the next, or adverbs, participles, and phrases.

'Latter' and 'former' are not always an asset in linking things together. The reader has to go back to the previous sentence to recall which was which. Words like 'aforementioned' should never be used outside of a company document.

3.5 Notes on craft

3.5.1 Create a focus for the text

Compare the following:

a) We are working in Hammer Wood. There's a lot of coppicing to be done and plans to build some kutis for nuns. Most of the nuns are at Amaravati now. At other times we are having Vinaya classes in the morning. Then in the afternoon everyone gets on the tractor and goes out to the wood to work.

b) In the morning we have Vinaya classes, and in the afternoon everyone gets on the tractor and goes out to Hammer Wood to work. There's a lot of coppicing to be done in the wood now, but in the future we may build some kutis for the nuns currently residing at Amaravati.

Sentence b) has a consecutive time sequence and clearly takes as its theme work in Hammer Wood. All other points are subsidiary to that. In a) all points, nuns, Vinaya, work have parity, with a consequent disordered, though democratic, jumble.

3.5.2 Keep the subject of the sentence in touch with the verb.

Note the following:

It wasn't long before six of us, rather unenthusiastic as we were after a long peace vigil

with its customary numbing effects on the sense of personal initiative, having put aside the natural inclination to rest in the rooms that our host provided for us, even though we had already fully prepared it, it seems, endless times, came to the conclusion that, whether we personally felt like it or not, or thought that anyone would notice the difference or be uplifted by it, we should practise our chanting one more time.

Here the reader is kept gasping for the main thread of the sentence through a pile of subordinate clauses. The straightforward solution (and stylistically in accordance with contemporary tastes) is to break it into two or more sentences:

It wasn't long before the six of us came to the conclusion that we should put aside the natural inclination to rest in the rooms that our host provided for us. Moreover, unenthusiastic as we were after a long peace vigil, with its customary numbing effects on the sense of personal initiative, we decided that we should practise our chanting one more time. Whether we felt like it or not – or thought that anyone would notice the difference or be uplifted by it – was not important.

This makes it at least manageable, although not particularly elegant. Other corrections such as eliminating unnecessary words should then be made in accordance with usage. Factors such as who this piece is intended for, and what tone the writer wants to present must then be considered.

You might end up with:

Soon the six of us came to the conclusion that we should put aside our wish to rest in the rooms that our host provided for us. The length of the peace vigil had numbed our initiative, but we decided that we should practise our chanting one more time. Whether we felt like it or not – or thought that anyone would notice the difference or be uplifted by it – wasn't the important point.

NB Short sentences with only one or two subordinate clauses are easier to comprehend. Long sentences are difficult to handle well.

3.5.3 Avoid overloading a sentence with ideas

Don't cram too many ideas into one sentence:

Having taken refuge in Buddha, Dhamma and Sangha, the ultimate ground of being, we can focus mindfulness and compassion on the awakening heart on the plane whereby the dynamic symbiosis of aspiration and skilful means is able to elevate consciousness to its infinite potential.

This example has too many concepts that would each merit a sentence (or more) for elucidation. Ideas that may be a familiar part of one's own vocabulary may be Greek to a reader.

Even relatively simple ideas can be put across in a way that makes them easier to assimilate. Compare:

You should avoid sentence construction that involves many clauses – an outmoded convention nowadays – as splitting a theme's coverage into several sentences enables the reader to get the meaning a little at a time, rather than have to hold a lot of information in the mind.

with:

Avoid lengthy sentence construction of many clauses. This is an outmoded convention nowadays. It is better to split the theme's coverage into several sentences. This enables the reader to get the meaning a little at a time, rather than have to hold a lot of information in the mind.

3.5.4 Length of article and detail.

In reporting on an event, or creating a history or any account, one shouldn't attempt to report every detail. This produces a mechanical effect. In reportage, subjectivity is acknowledged and adds shape to a narrative. So in a report one may focus on certain aspects, a particular incident at a ceremony, and centre the article around that.

3.5.5 Paragraph length

Paragraphs that extend for more than a third of a page, or about 200 words, will tax the staying power of a contemporary reader.

3.5.6 Rhythm of sentences

It is more pleasing to the eye and mind to read a mixture of long and short sentences, rather than a predominance of one or the other. Having too many long and 'weighty' sentences is fatiguing, and the mind starts to glide over them. Too many short sentences create a scattered or agitated effect.

3.5.7 Keep the text alive

Readers will feel more engaged if the language addresses them personally, reads as if one is in the presence of the author (has a subjective rather than dry, academic approach), and has concrete imagery and examples.

Using 'I' and addressing the reader as 'you' – or 'we' to avoid the impression of talking down or giving orders – is to be encouraged. Authors should present themselves modestly, as becomes samanas. Use personal anecdotes where possible, but avoid criticizing others in a text. However, one should be aware of the impression that the reader may receive of the author. Is the text self-congratulatory, convoluted and wordy, pompous or flippant?

3.5.8 Use of words (see INCORRECT USAGE and POOR OR INSENSITIVE USAGE)

a) Avoid vulgarities and slang.
b) Avoid over-reliance on adjectives and adverbs. These create a strident effect if over-done:

We went on an amazing walk through beautiful countryside that completely dazzled our eyes and left us utterly speechless.
better as:
The walk was breathtaking. Our conversation died away before Nature's beauty.

3.5.9 Avoid in-house terminology and jargon

Would the reader understand you in the following sentences?

When the Lord Mayor's wife approached me with outstretched hand, I blanched at the prospect of a sanghadisesa and made anjali instead.

The journey through Asia, for all its fascination, was just another set of saṅkhāras after all.

That smile was so reminiscent of Luang Por.

4 INCORRECT USAGE

4.1 Points of Grammar

4.1.1 Adjective and adverbs

Adjectives help nouns: **adverbs** help verbs.

It is incorrect to use an adjective to define or complement a verb. The descriptive words in the following are all adjectives, but they are referring to actions:

I've never seen a man run as quick as he does. 'Quick' should be 'fast'.
You must speak soft and slow if you want her to understand. 'Soft and slow' should be 'softly and slowly.'

With some intransitive verbs (ones like 'walk', 'tall' and 'run' that don't take an object) a colloquial idiom is to use adjectives instead of adverbs in colloquial speech: 'walk slow'; 'talk loud'. If you wish to reproduce someone's way of talking, these are acceptable, but otherwise they should be avoided in writing.

Some adjectives can act adverbially with 'to be' but not otherwise:

He was as slow as a snail. (adverb) A slow train. (adjective) Eat slowly. (adverb)

Adverbs emphasize words they stand next to:
(i) I distinctly repeated that instruction.
(ii) I repeated that instruction distinctly.
In (i) the adverb qualifies the degree of the verb. In (ii) it qualifies the entire statement.

The adverb rarely comes between the verb 'to be' and its subject, as the emphasis is merely on the verb.

Note the difference in meaning between

I saw a man who was really compassionate.
and
I saw a man who really was compassionate.

In the first example, 'really' strengthens 'compassion'; in the second it strengthens 'was' to add a note of verification.

Adverbs can come between parts of compound verbs:

I have nearly finished my meal. I will certainly complete it when I've answered the phone.

However, do not split an infinitive, except for a special effect:

I want to utterly destroy my defilements.

'Only' and 'just' create different meanings according to place:

But yesterday I only smiled at her. I smiled at her only yesterday.
We brought him a gift just to cheer him up. We just brought him a gift to cheer him up.
He just needed a kind word to cheer him up.

4.1.2 Participles, Gerunds ('-ing')

Some verbs ending in '-ing' are participles, and you can regard them as adjectives. Some are past, present or future continuous tense (verbs), and some are gerunds (which act like nouns).

Participle: I was the object of a devastating attack.
Continuous tense: I was (have been/am/will be) taking part in this walk in order to ...
Gerund: Chanting bores me stiff.

To know which is which, you have to see what the word is doing – is it describing a noun (needs a participle), telling you what the subject is doing (needs a verb), or acting as the subject or object of a verb (in which case it is a gerund and could be replaced by an infinitive)?

Unless it is the continuous tense of a verb, the sentence needs a main verb. As with:

The disrobing of monks feels very depressing.
Here 'depressing' is a gerund. It acts like a noun, needs the verb 'it feels' and can be accompanied by an adjective.

The disrobing monks are eager to get away.
Here 'disrobing' is a participle, and acts like an adjective; the verb is 'are'.

Ven. Itthanāmo will be disrobing tomorrow.
Here 'disrobing' is a verb in the continuous future tense.

Fused Participles

Sometimes a gerund is replaced by the grammatically questionable 'fused participle', according to idiom, as in:

I was amazed to hear the door rattling in the wind.

Here, 'rattling' is fused to 'door.' But the compound isn't a noun (or a gerund), the necessary subject of a verb. Using the gerund would make this sentence as follows:

I was amazed by the door's rattling.

A fused participle can be avoided by using a gerund:

I notice the monk's going away creates despair.
It is subject to the committee's deciding on the matter.

It is preferred, according to idiom, to use a gerund with a person or personal pronoun when there is a choice between it and a participle:

There was no problem about the monk's disrobing. (gerund)
rather than: There was no problem about the monk disrobing.

However, such phrases as:

There was no hope of the temperature in the shrine room rising above zero.
and
It was subject to the jury of twelve good men and true coming to a decision.

could not be easily accomplished with a gerund, and in each case the fused participle is unobjectionable to the eye and ear.

Separating subject from verb can leave the reader dangling. This is especially painful if the subject is completely unsupported:

The man who had been half asleep under a copy of *The Times* – old and weary as he was – in due course of time got up and went on his way.
would be better as:
The weary old man, who had been half asleep under a copy of *The Times*, got up in due course of time and went on his way.

4.1.3 Split infinitives

In UK usage, splitting an infinitive has been considered incorrect, as in the following examples:

He told me to once and for all wake up or leave.
should be:
He told me to wake up or leave, once and for all.
and
I failed to even vaguely mention that there was no bedding.
should be:
I failed to mention even vaguely that there was no bedding.

However, splitting infinitives is acceptable nowadays, and the adverb should be placed where it sits most naturally:

'He offered to personally guarantee a loan' rather than ' … to guarantee a loan personally'

NB 'to be completely confused' and 'to have only just walked by' are not split infinitives – 'confused' and 'walked' are past passive participles, and the 'to' is happily married to its infinitive 'be' or 'have.'

Splitting an auxiliary is however a bad habit:

I ought, before another dawn passes, to find the time to determine my robe.

4.1.4 'shall', 'will', 'should' and 'would'

These two ways of forming a future tense are currently more or less interchangeable these days, with the 'will' form being more common. 'Shall' was used for the first person (I, we) and 'will' for the second and third, but in imperative tenses (commands) the reverse was true. This remains the case in legal documents where the 'shall' form is used for the second and third persons to indicate a legal commitment:

On acquiring the property the aforementioned parties shall manage the fields, trees and ponds in accordance with the wishes of the deceased.

The same pattern holds true for 'should' and 'would', with 'should', expressing a moral or legal obligation:

Any samana living on the alms of the lay people in this monastery should conduct himself or herself in accordance with the community standards.

'Would' implies less obligation and more of an optative condition:

You probably would learn the Pāṭimokkha if you had the incentive to do so.

Nowadays either form is acceptable in all contexts, but 'will' is the more common.

4.1.5 Can and may

'Can' expresses ability, capacity and know-how; 'may' expresses permission, potential and possibility:

She can easily walk twenty miles a day; but she may decide to stay at home.
You may enter when you feel ready – if of course, you can unlock the door.

4.2 Compounds and phrases

4.2.1 'Due to' and 'owing to'

'Due to' is a **participle**, an adjective that requires a noun to agree with it. Some thing is 'due to' some **thing**, not to an action or ongoing activity.

Correct use:
The confusion of the passengers was due to the train's delay.
Incorrect use:
The passengers were confused, due to the train's delay.

Correct use:
The chaos in the exchange, due to falling prices, grew by the minute.
Incorrect use:
Due to falling prices, the exchange grew more chaotic every minute.

In the incorrect examples, 'due to' looks for a noun and instead finds 'were confused', 'grew more chaotic.'

'owing to' (a compound preposition) will stand in for 'due to' in many cases, and refers to the entire phrase. When in doubt, use it instead of 'due to.'

'because of' is also useful, though inelegant at the beginning of a sentence.

4.2.2 'Less' and 'fewer'

Less and fewer are comparative terms. Their usage is often muddled.

'Less' should only be used when what it refers to can't be counted. It is also generally used when referring to abstractions such as numbers (less than 10,000), measurement of distance, and time:

We had less time than we thought.
It cost a lot less money that we imagined.
We had to wait less than ten minutes before the reply came.

When the number can be counted, use 'fewer,' particularly with concrete items, such as people and words:

We had fewer than six people at the meeting.
The article should have fewer than 3,000 words.

4.2.3 'Amount' and 'number'

Amount is used to express the sum total of an undivided mass or entity:

There was a huge amount of snow pressing on the door.
The amount of suffering that this decision created is difficult to calculate.

'Number' is used to express a quantity of separable items, especially people:

We have a small number of books for free distribution.
There was a moderate number of people at the meeting last night.

4.2.4 Following/after

'Following' can be misleading, as it is a spatial rather than temporal reference:

Following the funeral, he began to practise meditation.

As this suggests walking in meditation in a funeral procession, it's better to use 'after'
NB 'Before' can be used to express temporal and spatial positions.

4.2.5 Got

'Got' (and 'get') can be unnecessary and ugly, avoid using them. They can be used occasionally to emphasize the verb 'to have', where it adds a suggestion of holding, possessing or receiving:

I have finally got what I want.
I didn't really get the meaning of her talk.
but not:
I have got many reasons for leaving.
I never get to go out of the monastery.

Watch out for 'gotten', a usage that is widely accepted in the USA, but not in the UK (except in the phrase 'ill-gotten gains').

4.2.6 -t, -ed; whilst, amongst

The following forms are in common use:

Burned/burnt: 'burned'/burnt is either an adjective or the perfect (past) tense of a verb. When the sense is of a continuous past – an action that is described as an ongoing event in the past – then use the verbal form 'burned.'

The fire burned throughout the night.
There's no point complaining over burnt toast.

Learned/learnt: the use is as 'burned/burnt', except when 'learned', with an accented 'e', is used as a personal attribute:

She was a very learned teacher.
also
She spilled the milk. There's no use in crying over spilt milk.

Among/amongst; amid/amidst; while/whilst: the 'st' endings are becoming archaic and have a slightly academic tone to them. Generally we would use the shorter forms.

Among or **between**? 'Among' is used for an indefinite number, or a conglomerate; 'between' is used for more specific numbers:

His camp was one of those sited among the redwoods in the forest.
His camp was sited between the old fort and the palace.

I suddenly realized we were standing amongst a crowd of angry people.
There wasn't much to choose between the three of them.

'Between' is used for reciprocal relationships between members: an agreement between the various abbots.

But 'among' should be used for collective relationships: among all the decisions made in that year, there was one that had a different tone.

4.2.7 All right/alright and other 'alls'

The following are correct:

all right, always, almost, any more, anyway.

alright is not an officially recognized form. Avoid it in writing.
anymore is becoming an accepted spelling in UK.

The term 'OK.' may be written as OK., ok or okay. Forest Sangha uses **'OK.'**

4.3 Incorrect Words

4.3.1 Errors in meaning

Apart from UK/US spelling differences (see **9 GLOSSARIES**), confusion can arise over words of similar appearance that have quite different meanings.

alternate/alternative – 'alternate' as a verb means 'to change between two possible options', or as an adjective describes such a change. 'Alternative' signifies an indefinite number of options:

We could alternate: on Thursday you use the room, and on Mondays it's my turn.
We went on alms-round on alternate Sundays.
You gave me no alternative except to pack my bags and leave.

affect/effect – 'affect' means 'to create a change in something' or (as a noun with a specialized psychological or emotional meaning) the nature of such a change. 'Effect' means to do, to carry out:

The weather affected my health.
The manager effected the company's policy successfully.
Right view points to the truth of cause and effect.

complementary/complimentary – 'complement/complementary' signifies accompaniment. 'Complimentary' refers to the expression of praise; or of providing something free of charge:

The colour of the curtains was the perfect complement to the other furnishings.
I recommend using complementary medicine.
The speech was of a complimentary nature.

definite/definitive – 'definite' means 'distinct', 'precise' or 'certain'; 'definitive' refers to the final, standard edition (of plans, treatises, books, etc.)

dependant (noun)/**dependent** (adj./participle) – a person who depends is a 'dependant', it doesn't occur that often. 'Dependent' refers to a relationship of dependency, that which is contingent on support:

What will my wife, children and other dependants do when I die?
I live a life that is dependent on the goodwill of others.
Dependent Origination is a teaching unique to the Buddha.

deprecate/depreciate – 'to deprecate' means to express disapproval or to plead against:

We strongly deprecate the slaughter of seals.

To 'depreciate' means to diminish in value:

The dollar is depreciating rapidly.

discrete/discreet – 'discrete' refers to the separate nature of things:

We're looking into this topic under three discrete headings.

'Discreet' means 'unobtrusive', 'confidential.'

disinterested/uninterested – 'disinterested' means 'unbiased, impartial'; whereas 'uninterested' means 'bored, not interested'.

enquire/inquire (enquiry/inquiry)
The UK usage around these terms used to be that 'enquire/enquiry' indicated any form of investigation, whereas inquire/inquiry referred to a legal process. In US, 'inquire' is used to cover both. As UK usage now tends to conform to US standards, Forest Sangha allows either.

forego/forgo – 'forgo' means to waive, give up something; the word 'forego' also carries that meaning. However 'forego' can also occasionally mean 'to go before,' a usage that is only common now with the past participle 'foregone.'

It was a foregone conclusion.
We decided to forgo the evening tea.

foreword is the term for an introduction to a book, not **'forward.' See 11.1**

hermetic/eremitic – 'Hermetic' derives from Hermes, the messenger of the Gods and the guide to the World of the Dead in Greek mythology. Hence it means 'occult, esoteric' in terms of religious sects, rites or lore. 'Eremitic' is the adjective derived from 'hermit', as in:

I chose an eremitic way of life.

infer/imply – 'Infer' means that the subject makes a deduction from what has been seen or heard. 'Imply' means that the subject creates the suggestion from what has been suggested:

When I said that I enjoyed opera you may have inferred that I wanted to go to see one tonight; however, I did not mean to imply anything of the sort.

judgment/judgement – in UK, 'judgment' refers to a legal decision; 'judgement' to the broader act of discrimination and assessment. In US the spelling is consistently 'judgment.' (See **GLOSSARIES 9.4** for notes on other aspects of UK/US differences.)

lightning/lightening – the electric discharge from the sky is 'lightning'; 'lightening' means 'to render something lighter' (as in mixing colours).

loath/loathe – loath means 'reluctant to act', loathe means ' to detest':

He said he was loath to comment on the outcome of the election.
I loathe washing up.

ordain – means 'to bestow authority' rather than 'to become a monk/sīladharā etc.'
It is used mostly, but not always, in a religious sense. It is a transitive verb: that is, one that like 'hit', 'eat', 'see' and many others needs an expressed object. An example of an intransitive verb is: It rained all day. So to say 'I ordained ten years ago' is like saying 'I tasted yesterday.'

The Archbishop ordained two priests yesterday.
The vicar was ordained seven years ago.
The emperor ordained that from this day onwards, trafficking in slaves was prohibited.

In the religious sense it refers to the apostolic transmission of divine potency through which a priest can consecrate the Mass. **Monks (and samanas) are not ordained**, so

I ordained as a monk.
is incorrect on both counts. However, in common parlance, as 'was ordained', 'ordination' etc. has become common, Forest Sangha accepts this usage in colloquial contexts.

Where possible use such recommended alternatives as:

I became a nun.
He received the Admission into the bhikkhu Sangha in July.
Three candidates will receive the Full Acceptance into the Bhikkhu-Sangha tomorrow.
My brother decided to go forth.
Two women received the Going-Forth. (See note on compound nouns in **6.12.1.**)
In six months' time, he will enter the Sangha.

When transcribing a talk:

practice/practise – in UK and Forest Sangha use, 'practice' is the noun and 'practise' the verb.

principal/principle – 'principal' is the first, the priority, or the head person in a school; 'principle' is a law or fixed truth.

stationary/stationery – 'stationary' is an adjective meaning 'fixed, immobile'; 'stationery' means letter-writing paper and envelopes.

4.3.2 Also, please note the following:

Media, phenomena, criteria

These are plural forms of 'medium', 'phenomenon' and 'criterion'. When you mean one medium (such as the Press), one phenomenon or one criterion, use the singular form.

Collective terms – sangha, committee, etc.

In British English, a 'collective noun' – a single word referring to a group of people or things – may or may not be categorized as plural (for example you could use: 'The Government plan [or 'plans'] to introduce new laws.')

Our standard is to use collective nouns as singular, with a verb in the corresponding form:

The sangha, a group of people whom I admire greatly, gathers in the assembly hall every morning. (See **7.2.3** for the use of upper and lower case with 'sangha'.)

-ise or -ize

There is a rule that says that words derived directly from Greek roots take -ize, those coming via French take -ise. However most people are unaware of the roots of words. Oxford, and Forest Sangha, recommend that -ize is used except in the following:

advertise, advise, apprise, arise, chastise, circumcise, comprise, compromise, demise, despise, devise, disfranchise, disguise, emprise, enfranchise, enterprise, excise, exercise, franchise, improvise, incise, merchandise, premise, prise, promise, reprise, supervise, surmise, surprise, televise.

In the USA, the only usage is -ize (apart from most of the above exceptions). Some British media favour -ise. Whichever style is used, however, be sure to maintain consistency throughout the book or article.

a/an

If the beginning of a word is sounded with a vowel sound the definite article is 'an' – whether the initial letter is a consonant or a vowel. The contrary is also true:

An SAS serviceman
but
A United Nations convoy
An heirloom, a hat stand, a headache, an honest woman, a or an hotel

Prepositions

In formal use, words such as 'on' 'in' 'to' 'by' 'with' and 'of', which form an essential link between a verb and its noun (a use which is covered by different endings for the noun in Latin) should not appear at the end of a sentence, but before the noun it qualifies, or a relative article that stands in its place:

He was someone I was proud of.
He was someone of whom I was proud.
There's no one here whom you can rely on.
There's no one here on whom you can rely.

However when capturing speech-patterns and colloquial use, this rule is generally ignored. It's also the case that 'whom' is becoming archaic, and should not be used in informal contexts.

5 POOR OR INSENSITIVE USAGE

5.1 Overview

SEE **Gowers: The Complete Plain Words** (Penguin) third edition published in 1986.
Poor or insensitive usage reduces the power and aliveness of language and may cause offence. It also reflects badly on the writer. Here are some examples of usage that may be unconscious, but still has such negative effects.

5.2 Cliché

means a worn-out phrase or word that has becomes over-used, so that it is stale, or used heedlessly.

devoted lay people, joyous occasion, generous act of dana,
lovely day communing with nature

Entire phrases become clichés: 'grasp the bull by the horns', 'come hell or high water'

Buddhist clichés: 'surrender to the form', 'letting go of views and opinions.'

There is a *Dictionary of Clichés* (by Eric Partridge)!

When you have a phrase, consider whether the words in it actually mean anything or are there just because of habit. Can you do without or substitute another word?

5.3 Tautology

means unnecessary repetition, as in:

We expressed our dedication, commitment and sincere determined discipleship to the Path.

Particularly when you use a word unconsciously, you hardly notice that you may have used the same adjective, for example, many times. Adjectives like 'lovely', 'nice' and 'good' can find themselves tacked onto more or less anything; more vivid and specific adjectives will have a brighter effect.

Rule: once is enough, twice emphasizes for effect, thrice labours the point. Does another word add any further meaning or not?

5.4 Padding

means adding superfluous phrases or words that contribute nothing to the meaning of the sentence. This may be through fuzzy thinking, nervousness or a wish to sound 'official'. Consider the following:

It will, one thinks, be almost a foregone conclusion that due consideration be fully given to each and every not unreasonable suggestion that could be deemed appropriate for such a thoughtful and reflective inquiry.

This is an exaggerated example composed from some favourite padding material.
Note the indirectness of 'one'; the tentative 'almost'; the cliché 'foregone conclusion'; the unnecessary qualifications 'due', 'fully', 'each and every'; the double negative 'not unreasonable'; the timorous conditional 'could be deemed'; and the tautology of 'thoughtful and reflective'.

The sentence means:

We ought to listen to any useful ideas on this point.

It wasn't long before the six of us came to the conclusion that we should put aside the natural inclination to rest in the rooms that our host provided for us. Moreover, unenthusiastic as we were after a long peace vigil with its customary numbing effects on the sense of personal initiative, we decided that we should practise our chanting one more time. Whether we felt like it or not – or thought that anyone would notice the difference or be uplifted by it – was not important.

This can be expressed as:

After the peace vigil the six of us felt like resting in the rooms that our host had provided. However, despite a lack of enthusiasm or concern as to how people would receive it, we decided to practise the chanting once more.

When struggling for something to say in a talk, a speaker resorts to:

And of course we should bear in mind and consider deeply ...
It is, naturally, important to fully appreciate ...

It is understandable that a speaker may have to resort to such stalling tactics, but in writing this is unacceptable.

Rule: Words that add nothing more to the meaning of the text should be eliminated.

Surplus Phrases
Be on the lookout for surplus words and phrases.
Gowers lists some favourite waffling material:

As regards; in relation to; in the context of; as to; in respect of; relative to; in connection with; in terms of; with reference to; in regard to; in the case of; with regard to

Longer examples are:

In addition, it is perhaps relevant to mention that ...; It should be noted that ...;
It is also of importance to bear in mind the following considerations ...

The nouns character, nature, degree, basis, description, trend, tendency, situation should be checked for usefulness and replaced with a simpler construction where possible.

A high degree of carelessness = great carelessness.
These claims are of a very far-reaching character = These claims are very far-reaching.
There is an evolving trend towards brevity in expression = Brevity in expression is favoured now.

Beware of: really, actually, kind of.
'Really/real' and 'actually/actual' just add a tone of concern, a sign that the writer is unable to express it (or feel it) in clear terms. 'Kind of' is a stutter, adding nothing to the sense:

We really need some kind of process whereby people can feel that their opinions are actually listened to.
This could be
We need to demonstrate that we're listening to people's opinions.

Unnecessary Adjectives/adverbs:
Sometimes a noun is working well enough on its own and doesn't need an adjective to strengthen its meaning. When an adjective that contributes nothing to the meaning is added, the result is a cliché. The effect is similar to that of listening to someone who emphasizes every word, then reiterates their expression in yet another way.

Fowler gives as common examples:

considerable skill, proper care, active consideration, undue alarm, grateful thanks, true facts, usual habits, consequent results, unexpected surprise, real danger.

A similar situation can occur with adverbs and verbs:

ably assist, heartily condone, utterly reject/despise etc.

A reader would assume that 'care' was 'proper', that one can hardly assist unless one is 'able', and that 'thanks' are 'grateful' – so why add the word?

Rule: use no more words than you need in order to convey the matter and the appropriate tone. Brusqueness of delivery is not always appropriate; but check whether words and phrases are assisting or obscuring communication.

Rule: check your adjectives and adverbs. Mentally eliminate them and see if the noun will survive, or substitute an alternative of similar meaning to see whether the use of the adjective is customary rather than necessary.

5.5 Abstraction

Abstract nouns are often added in order to re-assure people that what is being said is important, official or intelligent. The use of impersonal verbs may seem more refined or polite, but they can leave a hazy impression. Well-constructed writing doesn't need to be obscure or indirect. It's better to use personal pronouns and verbs.

Gowers quotes:

The desirability of attaining unanimity so far as the general construction of the body is concerned is of considerable importance from the production aspect.

Which (he says) means:

In order to produce [the vehicles] quickly it is important to agree on a standard body.

And, as a local example, I note in the minutes of a Theras' meeting mention of the correct procedure in taking up invitations to teach:

The coordination of invitations by the communication of what invitations have been accepted.
which is more succinctly and effectively expressed by:
We should coordinate our invitations by keeping in touch.

While the first construction presents an abstract principle in impersonal terms, the latter construction tells us what to do and makes the point more clearly.

'One', although a useful non-sexist word, can become a sign of 'upper-class' affectedness. Only use it with awareness of the effect it causes.

Alternatives:
(i) passive phrase 'one thinks' = 'it is thought that', 'it's commonly thought'
(ii) but preferably use a personal pronoun – 'I think' or a category – 'people think', 'some think'

Impersonal subjects give a rather remote effect; this may detract from the vitality of expression:

It is commonly believed amongst sangha members …
is better as: Most of the sangha [or: the monks and nuns] believe …

Abstract nouns are more alive if reborn as verbal phrases:

Putrefaction and decomposition are consequent on the death of the body.
means: When a body dies it rots and decays.

The tendency to legitimize deviations from the norms of the Vinaya can be observed as being directly proportional to a bhikkhu's unwillingness to transcend the compulsions and attachments of his ego-conditioning.
This sounds like the impersonal style of academics. It makes the theme sound more profound, but lacks any particularity.

A bhikkhu who justifies his transgressions generally has strongly-held views.
This expresses the writer's view more succinctly.

A personal touch reaches people more directly, even for simple notices:

Those reading this book are requested to submit any recommendations as to its improvement to the author at the following address:

would work better as:
If you have any ideas as to how this book can be improved, I'd be glad to hear them. You can contact me at:

Rules: Avoid impersonal subjects (such as 'it is believed that') when a person or thing is available to do the job. **Replace abstract nouns with verbs when possible.** Check what has been written and cut out waffling introductions.

5.6 Double Negative, Understatement

A timorous way of saying an affirmative can appear as a polite understatement:

The Ajahn is not unfamiliar with the principles of Buddhism.

However, this can be overdone and compounded into some dreadful indirectness:

I'm not altogether incapable of saying a few words.

Skilful understatements (meiosis in affirmative – 'It was a downright palatable meal'; litotes in negative – 'You're not such a bad sort after all') are common in colloquial British English. However, we recommend steering clear of such local mannerisms.

5.7 The Informal Approach: Appropriate or not?

5.7.1 Idiom

When words are formed (or altered) to express something in a more vivid or catchy way, they go through a period of at first being **jargon** or **slang** – which creates a 'private' usage or dramatic effect. Later they become colloquial, broadly understood and accepted in speech except on formal occasions, and used in writing with the same proviso. Finally they become fully accepted words. An expression or usage which defies grammatical conventions but is commonly accepted is called an 'idiom.'

The choice was simple. It was either him or me ...

Grammatically we should write 'he or I', but this is not the current idiom.

5.7.2 Jargon

Jargon is made of newly coined words of a technical or specialized nature (e.g., 'bio-feedback', 'interface', 'user-friendly'). If you are part of the group that is familiar with the jargon, it saves a lot of unnecessary explanation. Jargon belonging to a specific group, occupation or science may expire with that group, or it may become common parlance. While they are still in the probationary period of being jargon, terms and expressions can give the impression that the writer is showing how well-informed and progressive he or she is.

Buddhist parlance can sound like jargon, and should be used sparingly and with explanations of the meaning of any technical terms, or placed with a more universally understood expression to ground its meaning in the reader's mind. This is a useful way of informing a reader of the linguistic structures of Buddhist thought.

For example: We observe the unsatisfactoriness of all compounded phenomena.

To one who doesn't know what this is referring to (and even to one who does), this is abstract and difficult to feel very clear about. In this case, the writer might have said:

We realize that no matter what we're doing or experiencing, another need – for more, or less, or for the same – arises in its wake.

Such a process of rewording involves looking at what one has said, thinking out carefully what one means and expressing it in a way to which the reader can relate. Our responsibility as a sangha is to bring Dhamma into living language by reference to our own and the reader's experience.

For example: 'conditions' (= *saṅkhārā*)
could be replaced by: experiences, mental processes, psychological habits, habitual attitudes, impulses, programs, mind-stuff
depending on the context.

(ii) Terms such as dukkha, anicca, anatta, kamma, āsava, dependent origination, diṭṭhi, samādhi need to be handled carefully. One may need to use a different word to cover a Pali term in different contexts. See **USE OF PALI** in this chapter. Also see **9 GLOSSARIES.**

5.7.3 Slang
'Slang' is the informal language of a sub-group in a culture; a usage that helps that group to define itself as distinct from outsiders. It is often used by young people, ethnic minorities, people serving in the military or the imprisoned. Often slang words are slightly derogatory, e.g. 'chick', 'bird' for young woman; 'old man' for husband; 'grunt' (US) for low ranking soldier. Slang may fade out of usage or become established as a standard term. 'Mob', now a fully accepted word, comes from the mutilated slang of the Latin '*vulgus mobile*.' The writer has to be aware of how far the word has evolved in its usage. If it's still slang, avoid it – it may fail to be understood, give the impression that the writer is making a point about his or her identity, or being deliberately fashionable. Bear in mind as well that non-native speakers of English (or even people from other English-speaking countries) may not understand what is meant.

5.7.4 Colloquial usage
Colloquialisms have a broader use than slang, and are fine and 'humanizing' in the right context. Words such as 'bloke', 'guy', 'cool' are generally commonly understood. It should be avoided in formal or academic pieces.

chap = man, mate = helper, associate
and other such uniquely British colloquialisms should generally be avoided.

5.7.5 Vulgarities
Vulgarities are to be avoided, even when in frequent usage. These include terms relating to the excremental functions of the body, the sexual organs and their activities in humorous, derogatory or coarse ways, as well as curse or swear words.

5.7.6 Dialect, British versus American Usage
America is a very significant English-language culture, especially with the creation of the Internet. Forest Sangha Publications, being based in Britain, generally adopts UK usage. Nevertheless, as many of our supporters and readers will be American, others Canadian, Australian and Indian, it's important to refrain from using language and jargon that is uniquely British.

At the same time, avoid Americanisms where a UK usage is an understood standard.
A common American coining is to convert nouns into verbs: e.g., 'gifted', 'authored', where 'given' or 'written/composed' is a more universal usage. American usage also does away with hyphens and break between words: 'lovingkindness' and 'hometown' are two examples where Forest Sangha usage would be 'loving-kindness' and 'home town.' Please refer to ODE for guidance on the use of hyphens.

Some current guidelines are to be found in **GLOSSARIES 9.4**.

5.8 Sexist Language
Avoid using the masculine gender where gender is not appropriate:

Man is a thinker; therefore, he is lord of the earth.
can be rephrased as
Human beings can think; therefore, they dominate the earth.

The impersonal 'he' can often be replaced with 'one', 'you' or 'they':
He is a poor man who has never heard the Dhamma.
can be rephrased as
They are poor who have never heard the Dhamma.

NB the collective impersonal is 'themselves' whether this refers to a single individual or many. 'Themself' is incorrect, as is 'ourself'.

'Men and women', 'people', 'someone', 'somebody' etc. can often be used instead of 'man' and 'he.' 'Sangha' or 'bhikkhus and siladhara' or 'nuns and monks' (for a change) can be used.

Adopt currently accepted words such as 'chairperson' or 'Chair' and the tendency to replace 'man' (when used as a verb) with 'staff':

Five people are needed to staff the reception area.

When using a gender word, pause and think what the effect would be if the opposite gender were used. Then try again ...

The use of a collective or neutral is preferred to the repetition of 'he or she':

England expects every man and woman to do his or her duty.
can be rephrased as
England expects everyone to do their duty.

I call him wise who knows his thoughts are inconstant.
can be rephrased as
I call them wise who know their thoughts are inconstant.

5.9 Ethnic Equality

Our presentation should be accessible to people of any ethnic background. A writer needs to be aware of the tendency to see things through the eyes of the Anglo-Saxon male, although this only represents a fraction of our readership. Be aware of and avoid any national or ethnic stereotyping. It helps to present examples and use names that refer to non-Anglo-Saxon people.

Maybe you grew up near a synagogue, a church or a mosque where every week you were aware that people held and celebrated values other than gaining material wealth.

You might make a resolution to be kinder to your boss by thinking, 'Ahmed also has to age, sicken and die – just like me. Why don't I see him as a fellow-human instead of a tyrant?'

In the UK it is generally acceptable when necessary to refer to people of African or Caribbean stock as 'black people' or 'the black community.' However it may be better to refer to 'Nigerians' or 'the Caribbean community' on occasions when you (or they) are affirming their ethnic roots. Otherwise, and especially if they have been born in Britain, there may be no need to define people ethnically.

5.10 Disability and labelling people

5.10.1 Disability

It may be that the reader is unable to walk or has a hearing disability. Therefore avoid using too many examples that assume the opposite. For example, rather than writing,
The next time you're walking through town, notice how busy people are.
you might use:
Just by being around other people when you're relaxed, you notice how busy everyone seems to be.

Avoid labelling people by their disabilities as an epileptic, a cripple, the blind. Instead use 'a disabled person', 'a woman with hearing difficulties', 'a child affected by Downs syndrome' and any other means that refers to the person as distinct from their disability.

5.10.2 'laypeople'

As 'lay' means 'not fully qualified' or 'not having professional experience', an over-insistence on using this adjective may seem conceited, or as an off-hand way to refer to experienced fellow-practitioners. Consider whether 'people' or 'the public' or 'family people/householders' might be more appropriate.

5.11 Use of Latin, French, Greek, German, Thai

English constantly picks up words and phrases from other languages – igloo, khaki, karaoke, bungalow, for example – as well as having many formed from French, Latin or German roots. Where words or phrases still stand out as 'foreign words' they may seem affected and in such a case should not be used, as with:

The *sine qua non* of good writing is good grammar.
The Zeitgeist of the Augustan age was towards neo-classicism.

Nevertheless, legal or specialist terms such as bona fide, habeas corpus, subpoena, a priori, are acceptable, and in their proper contexts indispensable.

Even when Latin words have become English, they may retain Latin plurals:

formulae, data (from datum), media (from medium); also, from Greek, we have criteria (from criterion) and crises (from crisis). As mentioned above (**4.3.2**), one should use their singular forms when appropriate:

'TV is a fascinating medium', 'through the medium of the Press'

However, when used less precisely in accordance with their meaning, they may have English endings, e.g.

There are three separate Pali formulae for forfeiture offences concerning cloth.
but
In meditation practice, there are no magic formulas for success.

Many French words have retained their accents: café, fête, cliché
even though they are fully accepted English words.
Others, however, have anglicized forms; in which case, use the anglicized form, as:
debacle, denouement, naivety.

When words or phrases are not yet fully anglicized, they are generally written in italics:

She ordered a *café au lait.*
Similar italic presentation should be granted to:
fait accompli, chez nous, Angst, laissez faire

Some **Thai** words are used rather than translated. For a standard transliteration of commonly used Thai words, see **9 GLOSSARIES.**

5.12 Use of Pali

Use Pali in accordance with the nature of the text and the readership. Many Pali words are unfamiliar to the average reader, and as such may hinder a smooth reading of the text. They may also add an academic nuance to the text (which may be appropriate in some contexts). Once one is familiar with them, though, the Pali words help to provide a reference to the canonical texts and are the *lingua franca* of Theravada Buddhism. The English translations of Pali don't always exactly convey the meaning or add nuances. Furthermore, translators differ in the words that they use to translate Pali terms.

Some Pali words are now adopted into English, or are familiar to many non-Buddhists. See **9 GLOSSARIES** for translations and suggestions as to whether a Pali word may be used on its own, whether it should be italicized, to what extent to use diacritical marks and other considerations.

5.13 Public or Confidential?

When writing or editing something; or when giving an interview, consider – how public should this statement be?

Outright offensive language is obviously to be avoided, but slang, vulgarities, derogatory remarks about other teachers whom one mentions by name; expressions of political views; naming other people in giving examples of confused or errant behaviour, careless statements suggesting attainments; and playful remarks concerning the Buddha, Dhamma or Sangha should be omitted in material for the general public.

Such casual informal remarks may creep in if in the original instance the individual is speaking to a number of close associates. However, taken out of that private context, criticisms of other teachers (Buddhist or otherwise); claims to 'realizing the Deathless', 'abiding in emptiness', etc. are undesirable and unnecessary. It is the style of a samana to be modest and discreet. Right speech was defined by the Buddha in the following way:

'If he has heard anything, he will not tell it elsewhere in order to cause dissension with these. He speaks at the proper time, he speaks the truth, he speaks what is useful, he speaks about the Vinaya, about the Dhamma; at the proper time he will speak words that are worth remembering, well grounded, purposeful and profitable.'

6 PUNCTUATION

6.1 Overview

The purpose of punctuation is to make clear the construction of a text (for the eye), and to assist the reading delivery (for the voice). Each stop, comma etc. creates a pause (verbal), and helps to express a relationship between the phrases that it separates (graphic). Clauses are distinguished by punctuation marks – comma, dash, semi-colon, colon, full stop. The rules of punctuation change with time, and from author to author. Whether to use a colon or a semi-colon; or whether to use a semi-colon or comma; or the exact differences between use of comma, brackets and dashes, are also affected by what kind of impression the writer wants to create. To help in your choices, here are some notes on punctuation, with the stops arranged in descending order of length of pause.

Useful reference works:
Mind the Stop G. V. Carey, Penguin 1986
The Complete Plain Words: Sir Ernest Gowers.
New Hart's Rules
Eats, Shoots and Leaves: Lynne Truss

6.2 Full stop (USA: 'period')

This indicates the end of a sentence. Whatever occurs between two full stops generally requires a subject, and a finite verb that agrees with that subject (see **2 BASIC STRUCTURES**) – unless one is transcribing the spoken word.

Full stops are also used in abbreviations (see **ABBREVIATIONS**), but not with contractions or acronyms. Consult **7 CAPITALS AND NUMERALS** for guidelines on using the full stop with numbers.

6.3 Ellipsis

Three full stops, an **ellipsis**, indicate an omitted word/phrase or the passing of time; or leave the reader to imagine what comes next. These are to be set with a space separating them from the surrounding words:

Switch on the music, sit back, relax … and soon all your cares will pass away.

If the ellipsis completes the sentence, it is not followed by another full stop. But if it is followed by a question or exclamation mark, the latter contributes a fourth stop to the sequence.

When an incomplete sentence is an embedded quotation within a longer complete sentence, the fourth stop may be added after the quote mark. (but see **Quotation Marks and Direct Speech**).

Examples:

And if you ever did get your way, how confusing that would be …!
Her comment was 'It all depends … some say this, and some say that …'.

6.4 Question Mark

This is used for proper direct questions only, not in reported or indirect questions such as:
The debate as to who was the better man continued.

Rhetorical questions, where actually the speaker/writer is not asking for an answer, but wishes to emphasize a point, or engage the audience's attention, do not need a question mark (although they are not necessarily incorrect if they do have one).

Compare:
Today is Thursday, isn't it? with Such a policy would surely be foolish, wouldn't it.
and
Would you like honey in your tea?

6.5 Exclamation Mark

This is used only when there is an element of surprise and a grammatical construction that supports it:

How marvellous to be alive!

This is a sentence that is not grammatically sound without an exclamation mark. But ...
The enemy were gaining ground every minute!
is an example of the author trying to produce a dramatic effect without putting any effort into construction. It is comic-book style.

6.6 Colon

This is a rarer and fuller stop than the semi-colon. The colon introduces a list, an example, direct speech in some instances (see **6.16.1** below), or a quotation:

You need to learn the following paragraph by heart:

NB The punctuation mark ' :- ' is now obsolete.

The clause before the colon summarizes what the clause after the colon describes ('from cause to effect, from introduction to main theme, or from premise to conclusion' [Oxford Dictionary of English]):

It was a hard day's work: chopping wood in the morning, mixing cement in the afternoon and driving in the evening.

'When the preceding part of the sentence is complete in sense and construction, and the following part naturally arises from it in sense though not in construction' [ODE] ...

For example, an antithetical statement:
Cats are lovable creatures: toads are disgusting.

– or where two clauses could be separate sentences, but it is desirable to juxtapose them to emphasize a point:
The mind wanders incessantly during meditation: frustration and exasperation would be the only outcome if we didn't have the ability to reflect on the situation.

NB A colon may be followed by a capital letter when it is being used to introduce a quote that does not belong to the clause preceding the colon:

The band struck up the theme: 'Land of Hope and Glory.'

A colon may also be used when introducing direct speech (See **6.16.1**).

6.7 Semi-Colon

a) separates two clauses which could be independent sentences, but which are closely connected in sense. For example:

Chanting is an art that takes years to master; that mastery entails an understanding of the mechanics and the effect of the voice.

The semi-colon creates a separation when the use of two sentences would be rather abrupt:

The bhikkhus did not exemplify mindfulness; nor were the nuns any more observant.

b) separates the elements of complex lists (simple lists use a comma):

There were fourteen monks at Amaravati for the Vassa: two Thai bhikkhus, quiet and glad to help in whatever way they could; a Canadian who wanted to disrobe; four new bhikkhus who were very uncertain of the routines; and the regular monks who had been there for years – and looked like it.

The semi-colon can be used with conjunctions that link coordinate clauses, but not with subordinate clauses. Clauses are 'coordinate' when either of them could stand alone as a main clause; they are linked by **and**, **so**, **but** or **yet**. A clause is 'subordinate' when it cannot stand alone, but needs to relate to another, main, clause. They are linked to the main clause with such conjunctions as **since**, **as**, **because**, **who** and **through**. Relative clauses, defining clauses, phrases of purpose or result are all subordinate.

6.8 Comma

a) in lists, it separates items

NB When two or more epithets qualify the same noun, it is usual to separate the epithets by commas only if they are cumulative; not otherwise:

A dazzling, luxurious limousine drew up; but A large grey sports car drew up.

Place a comma before the 'and' at the end of the list of items, where ambiguity might otherwise arise:

There were many kinds of sandwiches laid out: cheese and chutney, egg, and salmon and shrimp.

b) it separates non-restrictive clauses

Clauses which have a participle as a verb are usually closed, prefaced by, or enclosed between commas:

Sitting down, he opened his newspaper.

Defining and non-defining relative clauses need to be marked by a distinction in punctuation: no comma with defining, comma before non-defining:

The forest which belongs to the monastery is well-cared for.
The forest, in which only members of the Sangha may live, is well-cared for by the monks and nuns.

c) It marks off introductory phrases, or words such as 'however', 'meanwhile', 'nevertheless.'

NB Notice whether the word/phrase forms an integral part of the action or is just an introduction.

However you do this, someone will complain.
However, if you do it wrongly, you'll feel bad in yourself.

Of course, the easiest way is over the bridge.
Of course you need to keep the precepts!

d) Apposition and parenthesis
'Apposition' means that a phrase runs grammatically parallel to the main clause, and defines the word that precedes it. Words or phrases in apposition to a preceding word or phrase are customarily placed between commas:

Mr. Glossop, the Minister of Defence, left for Washington yesterday.

'Parenthesis' is similar, with the phrase acting as an 'aside' from the main clause:

The common rule, as anyone will tell you, is to drive on the left.

When the aside is more abrupt, a dash is used; when the phrase is more completely set aside from the theme of the main clause, brackets are used:

The natural impulse – not that I'm going to follow it – would be to run away.
With their alms bowls swinging behind them (although they usually carry them in front), the monks entered the woodland.

e) used to avoid ambiguity
Carey (*Mind the Stop*) presents some useful examples. Consider:

I stayed with him most of the afternoon and next day, on going to see him again, found him a little better.
This needs a comma after 'afternoon' to avoid ambiguity over the length of the subject's stay.

He walked to the window and peered at some risk through the broken pane.
Needs a comma before and after 'at some risk.'

If necessary steps could have been taken to reassure them.
This needs a comma after 'necessary.'

From the first two principles, I think, have been in conflict in the British mind.
This needs a comma after 'first'.

6.8.2 Incorrect use of Commas
A comma should not cause an unnecessary break in the construction of the sentence:

It seems simpler to take one's passport, or, to acquire one. (none needed)
Thus, on 26 April 1939, he received Admission to the Sangha. (omit commas)

Another common fault is to use a comma where a heavier stop is needed:
(i) The dog is a very faithful animal, it will usually do anything for its master.
(ii) The rain began to come down heavily, I was soon wet through.

(iii) To proceed was impossible, the road was blocked by an overturned lorry.
The mistake common to all these examples is that a comma has been used to separate two clauses that are not linked by a conjunction. You must separate them either by a full stop or a semi-colon; a comma is not a heavy enough stop.

Correct the above by:
(i) replacing the comma with a semi-colon; (ii) and (iii) either by separating the clauses with a full-stop or a colon, or joining them with a conjunction:
(ii) The rain began to come down heavily and I was soon wet through.
(iii) To proceed was impossible because the road was blocked by an overturned lorry.

A comma is usually appropriate before 'but', seldom before 'and.' The latter simply links, while the former contrasts.

6.9 Brackets and Parentheses ( ) [ ] { } < >

These introduce into a context something that has a bearing upon it in a purely subordinate way.

With ( ), brackets or parentheses, the bearing on the main theme is generally in the nature of an afterthought or a digression, a sudden interjection, a brief explanation, or a reference. Such a construction is called a 'parenthesis', and is also created by the use of dashes or paired commas:

The men are bored and apathetic, and are probably thinking (if they are thinking at all) about something else.

Square brackets [ ] generally denote that the parenthesis is rather more of an intrusion than that for which ordinary brackets are employed, and are most commonly used for editorial notes, or in quotations to introduce words that do not strictly belong to the quotation but are needed to clarify it:

To quote the words of Macaulay, 'Why a man should be less fit to exercise these powers [of securing property and maintaining order] because he wears a beard, because he does not eat ham, because he goes to the synagogue on Saturdays instead of going to church on Sundays, we cannot conceive.'

An error connected with the use of parenthesis arises out of the association of other stops with them. The general rule is that a parenthesis should be slipped into the part of the sentence to which it belongs without disturbing the punctuation of the sentence before its intrusion.

The idea of running away was uppermost in my mind. (That is, until I realized I had nowhere to go.)
The thought of running away (such a blissful idea at times!) eventually seemed like a cop-out.

Curly brackets { } are used for remarks that will not form part of the printed text, such as instructions to the editor or typesetter, as:

{indent the last para and increase the point size}

'Angle brackets' < > are used in commands on cyber formatting. Generally they would not be used in standard text.

6.10 Dash (not the hyphen)

One use of the dash resembles that of brackets but with an extra touch of abruptness. However, the dash doesn't combine so well with other punctuation. No stop should ever be placed immediately before a dash, except a question mark or an exclamation mark. A dash may not be followed by a comma.

Unlike brackets (which are always in pairs), a dash may be used singly. A single dash may be used before any afterthought or interjection tacked on to the end of a sentence – at least I think so. It is commonly used for asides in narrative or direct speech. It is also used informally instead of a colon to introduce direct speech and lists. This can give the impression of carelessness, so the use of the dash because one doesn't know anything else is to be avoided.

No one can explain all the details of the ceremony – but who is interested in such things now? – that slowly unfolded before our uninitiated eyes.

The two monks were waiting patiently in the room when I entered. The shorter of the two was the first to speak: 'We're sorry if we've caused you any inconvenience, but we're rather lost and – Do you have the map, Dhammiko? – we were wondering if you might know the way.'

With no more preamble than a – 'My, that`s a fine spread you`ve prepared for us!' – he tucked into the food.

The church regularly loses its lead roof – a sad indication of our sacrilegious age – but no-one knows who takes it.

'Gathering up', in order to resume the main theme of a passage, is an occasional use:

We're working for a peace that will be made possible for every human being on this planet, wherever they may live, irrespective of race or creed – working in the day and praying in the stillness of the night.

There are various lengths of dash, but all of them are longer than a hyphen. Forest Sangha usage is a dash the length of the letter 'n' (rather than 'm') with a space between it and the phrases that it separates. US usage is to use an 'm' dash without a space.

6.11 Apostrophe (')

6.11.1 indicates possession, not plural:

(i) apostrophe is added to a singular word which possesses.
'The dog's lead' **(i.e., the leash of the dog)** not 'the dog's lead the race' **(should be 'dogs')**

(ii) In plural cases of possession, the plural 's' is generally dropped if the singular form of the word doesn't end in 's':

The owner of the dogs = The dogs' owner not The dogs's owner.

(iii) To render the possessive in the case of words that end in 's' in their singular, an 's' is added if the word is a monosyllable:

'James's chair.'

Otherwise, to avoid a clumsy sound, use either the single 's' or 'of.'

'The hippopotamus' favourite food,' 'Ulysses' ship', 'the beginning of the crisis'

Saints' names have a special usage.
St James' relics can also be retained.

(iv) Awkward points
In the case of a clash between a substantive and an adjectival use of a phrase, use the substantive form with an apostrophe, or hyphenate the phrase to make it an adjective:

A three months' holiday (month as a noun) or
A three-month holiday (here the 'three-month' is a compound adjective – see **6.12.1**)

But not 'A three months holiday'

Clashes with inverted commas:

The Times's' opinion
is best as
The opinion of *'The Times'*
If there is a muddle, you can usually get out of it by going back to 'of ...'.

The possessive forms of 'he', 'she', 'you' and 'they' do not have apostrophes. Neither does 'it'. This avoids confusion with the shortened 'it is' (which is always 'it's').

He fed the dog until its whining ceased.
It's a good idea.
The coat is hers by right.
Of these two, you take yours and I'll take mine.

6.11.2 Non-possessive use of the apostrophe
(i) To avoid confusion with some plurals (as in the case of single letters):

Cross your t's and dot your i's.

Numbers don't need an apostrophe:

Sister Uppala visited Burma frequently throughout the 1950s.

However when dates represent eras or cultural epochs use words rather than figures, as:

Now I can barely remember the political figures of the sixties.

(See **7 CAPITALS AND NUMERALS**)

(ii) apostrophe is regularly used when a letter is missed out (contractions):

can't for cannot, don't for do not, o'clock for of the clock

The contracted forms are preferred. The longer forms cannot, have not, do not carry a more emphatic meaning than simple negation:

I do not wish to go through that procedure ever again.

When asked whether he had seen the incident, the witness distinctly and calmly said, 'I have not.'

'Cannot' has a similar use, but 'can not' implies a willingness to refrain or avoid as in:

I can not turn up at all if that makes things easier.
(See also **8 ABBREVIATIONS, CONTRACTIONS AND ACRONYMS**)

Apostrophe is not used for shortened forms which have become normal usage:

phone, flu, plane.

It is also advisable to miss out the 'e' of 'ed' and have 'd' when a participle ends with a vowel, if it would look bizarre or lead to mispronunciation:

They haloo'd until they were hoarse.

6.12 Hyphen

Hyphens (as distinct from dashes) link together parts of words or two or more words that have become associated together and form a single unit (e.g. 'punch-drunk'). Except at the end of a line where a word is bro ken, or in a few rather rare cases, there is never a space on either side of a hyphen.

They are used for three purposes:
- to form a single compound word from two or more words that can stand alone
- to connect a prefix or a suffix to its relevant word
- for typographical reasons, to form a break in a word that extends beyond the end of a line of text

6.12.1 Compounds

Words may be temporarily compounded – with a hyphen, or fused – to form a single attributive unit (such as an adjective or adverb), while remaining uncompounded at other times:

A twentieth-century invention. An invention of the twentieth century.
He made a worthwhile effort. I don't think that was really worth the while.

There are three forms of compound word: those that act as adjectives, those that act as verbs, and those that acts as nouns.

(i) compound adjectives

These are compounded from a noun and an adjective or participle, or by an adjective and a participle. They are linked with a hyphen, as in
user-friendly; idiot-proof; custom-made; bad-tempered; ill-gotten

When the compound adjective is formed from the adverb 'well' and a participle, it is hyphenated if it appears before its subject, but not if it appears after the subject:

Ajahn Sumedho was well known for his sense of humour.
A well-known bhikkhu like Ajahn Sumedho tends to attract large numbers of people.

(ii) Compound verbs
When these are made from two nouns, use a hyphen:

The room had been booby-trapped.

When these are made from a verb and an adverb or conjunction, they are not hyphenated:

I decided to go forth from the household life.
It was time to set up the room for the meal.
He knew he had to break off the relationship.

But when such words become nouns, they are hyphenated:

It's been ten months since my going-forth.
It was a peculiar set-up to find myself in.
We arrived a couple of hours after the break-in.

(iii) Compound nouns
These can be hyphenated, left to stand as two words, or fused into one word. In general, the use of the hyphen is declining. As a compounded word becomes familiar, US usage tends to fuse, UK tends to leave separate.

In Forest Sangha use, we follow the UK hyphenated standard, where it still applies.

Note:
'loving-kindness' rather than 'lovingkindness'; 'non-attachment' rather than 'nonattachment.'
alms-round, alms-bowl, alms-mendicancy
Dhamma-Vinaya; Dhamma-practice
Meditation Hall, Shrine Room
upper robe, sitting cloth (here the compound is between a noun and an adjective or a gerund)
south-west as a direction (but 'the South West' as the name for a region – see **7.2.1**)
but:
laypeople, layperson, layman, laywoman

6.12.2 Prefixes and suffixes
Hyphens are often used with prefixes and suffixes when a term is not accepted as a word on its own:

The ex-forester still knew a thing or two about trees.
That was a very un-chivalrous thing to do.
We could recognize that as bhikkhu-like behaviour

Prefixes and suffixes always need to be linked to their relevant words, but some like 'un-' and 'in-' and 'non-' and '-ness' are often directly fused as the compound enters common use. Less common ones, and qualifying words that can stand on their own, generally take a hyphen:

under-exposed, part-time, full-blooded, non-aggressive, inter-denominational, extra-curricular
Yet underdog, nonaligned, interfaith, intermediary and many others, are correct.

Where there is no confusion, drop the hyphen, as in
cooperate, no one.

But note the difference between re-create and recreation, re-form and reform, re-cover and recover.

Hyphens are needed to avoid ambiguities that may occur when a term contains a verbal form:

One receiving-cloth should be adequate.
… various objects spread around the bowl-stand in the corner …

Note, however, that we use goodwill but ill-will, because 'illwill' has a confusing appearance.

6.12.3 Typographical use
Hyphens are also used typographically when a word is split by a line-ending. The hyphen occurs once, at the end of the line. It is necessary to know where words can be split (many dictionaries show this), and also those words (e.g. monosyllabic words) that cannot be split.

Hyphens are also used to stand for a common second element in all but the last word of a list, e.g.

Some communities have grown two-, three-, or even fourfold in the last decade.

6.13 Virgule, also called 'solidus' and 'slash' (/)
This useful mark indicates an alternative:

A bhikkhu/nun will be present at the evening meeting.

It is used in business and legal documents or informally, rather than in literary items. It should be used without a space between it and the terms it separates.

6.14 Accents, Diacritical Marks
These are found in foreign languages (e.g., French, German, Pali) which we may need to use; and also in certain foreign words that have become familiar in English. (see **9 GLOSSARIES**)

6.15 Asterisk, Daggers and other reference marks
Asterisks, daggers and other signs can be used for repeated rather than listing references within a text. For example, you might use the section sign (§) to indicate any word that comes from much quoted source with an initial note that explains this – as in an introduction:

I have added this sign § after those words that are from the Burmese edition of the Sutta-Pitaka.

When you have only one or two footnotes to place at the bottom of the page, use * , **. When you are providing endnotes, it is better to use numbers in superscript. These numbers should be placed after the last related punctuation mark.

The Buddha explained the nature of kamma in several key discourses.[7]

(See **10 PRINT AND DESIGN**)

6.16 Punctuation Associated with Direct Speech
6.16.1 Quotation Marks (inverted commas)
In UK, direct speech the single set ' ' is used as the normal one for speech, with the double set " " being used inside an already-started quotation or passage of direct speech as necessary:

'Do you know what he was complaining about?', she chuckled. 'He looked me square in the eye and said: "The presence of other people disturbs my sensitivity."'

Note that in the above example the colon is used in the second instance; it makes the spoken passage into a report, whereas the comma is a lighter pause that indicates the direct speech in a more parenthetical way. The colon is the correct usage when the writer is emphasizing the literal nature of the reported speech. Also see below at **6.16.1 (ii)**.

For extensive quotes – more than a line – the quoted passage is generally indented. This may make the use of inverted commas unnecessary. If what is quoted is direct speech, however, the inverted commas are necessary.

Each new speech or change of speaker is signified by commencing a new paragraph and inverted commas. In repeated exchanges between two parties, if there is a very brief reply, some printers include it in the same paragraph rather than have a whole string of tiny paragraphs on the page:

'This is a very fine place to sit for a while,' commented the elder. 'Perhaps we could rest until the day becomes cooler.' 'Yes, *bhante*.'

If the speech quote goes on for more than a paragraph, the first paragraph ends without a ', but the next one still opens with '.

For direct thought, inverted commas are sometimes used when one is trying to give the impression of an 'inner voice'; otherwise they are not necessary:

My mind was going on and on: 'I can't stand this another minute, I shouldn't be treated like this, I'm going to leave!'
I was contemplating: this is suffering, and this is how to abandon it.

(i) The comma – when the subject is mentioned in an aside:

'There are fourteen different opinions,' he groaned, 'as to the best colour for the reception-room wall.'

The comma may also be used to introduce short passages of direct speech:

She came up to me and said, 'I'm going home.' That was the last I saw of her.

(ii) But a colon should be used if the subject stands before the spoken words in an extended piece, or when presenting remarks that are to be understood as typical, or in a context when one is emphasizing the reported nature of the quotation:

What Ajahn Sumedho said was: 'There must be a universal broadening of consciousness before any real decrease in violence will take place on the planet.'
The kind of thing you hear him say is: 'I just need a little more time and personal space.'
What she actually said was: 'I'd like to go home.'

6.16.2 Quote marks and other punctuation

Standards on where commas, semi-colons, colons and full stops fit in relation to quote marks vary from place to place. The Forest Sangha House Standard is:
If a full stop, comma, question mark or exclamation mark belongs to the words being

quoted, leave them within the inverted commas. In other words, if the quoted remarks are full sentences, or complete remarks or exclamations, leave the punctuation adjacent to the last word, **before** the closing inverted comma.

However, if such a completed remark and the sentence end at the same point, place the stop **inside** the quote. This has a typographical advantage as well: it reduces the incidences of commas and full stops floating on the baseline to only those cases necessary for proper comprehension.

Examples:
'For thirteen years I've walked this path.'
That phrase of his: 'For thirteen years I've walked this path', gets on my nerves.
(comma after 'path' is taking the place of a full stop because sentence is not finished yet)

How many times I've heard him say: 'For thirteen years I've walked this path'!

But, even though the stop terminates the larger sentence, we would have:

What she said was: 'There are too many people in here.'
and
There are four kinds of people here today: the 'sharp and agile', the 'laid-back and suave', the 'down-to-earth', and the ' I'm trying to be polite.'

However for single quoted words, place the stop outside the quotes:

There were five of us eating those chocolates they call 'Caramello'.

6.17 Usage

Use your punctuation well!

Avoid fussy clusters of punctuation, particularly squads of commas. This gives a very disjointed appearance to a text, and it would be better to re-word the sentence or break it up into smaller units.

Going forth from the household life, shaving off hair and beard, donning the yellow robe, which is the emblem of the Buddhas, one realizes, with insight, clarity, joy, and understanding.

Apart from the upsetting rhythm of this sentence, there is an ambiguity created by the comma between 'insight' and 'clarity'. It reads better as:

Those who go forth from the household life shave off hair and beard and don the yellow robe that is the emblem of the Buddhas. Then with insight they may realize clarity, joy and understanding.

Differentiate between the length of the stop or the tone of voice, in order for a variation from using commas or dashes all the time:

Moral conduct is the boundary, the control, the brightness of the mind, and the abiding of all the Buddhas.

This would have a more suitable rhythm as:

Moral conduct is the boundary, the control and the brightness of the mind; and it is the abiding of all the Buddhas.

7 CAPITALS AND NUMERALS

7.1 Overview

Although the trend is to use upper case less frequently than in bygone centuries, there are many occasions when the upper case is a requirement.

7.2 Capitals

7.2.1. Proper nouns take capitals; common nouns do not.

Proper nouns refer to one specific item. For example:

- **names, dates etc.:** Mary, Thursday, Baker Street, Leicester
- **brand names:** a Jaguar saloon car
- **abstract qualities personified:** O Death, where is thy sting? Blind Terror stalked abroad.
- **institutions and the like:** the Church, the Ministry of Defence, the 'Cock and Bottle'
- **titles of books** (which should be in italics): *Mind the Stop, The Heart of the Matter*. Only give initial capitals to the major words.
- **compass points** when denoting a region or a culture:

Our teacher lives in a monastery in the North East. (But, 'You have to travel about six hundred kilometres to the north-east of here to get there.' In this case, 'north-east' is not a proper noun.)

In the West, Buddhism interests those of a liberal tendency; whereas in the East, it attracts conservative elements of a society.

- **titles:** General Smith, Good Queen Bess, the Buddha
- **deities:** Jehovah, Krishna (NB capitalizing the pronoun 'He' when referring to the Buddha is an outdated form)
- **movements**, etc.**:** We should not underestimate the influence of Labour [lmpressionism etc.] on popular culture.
- **geographical features** when they form part of the name of a place: Hudson Bay, River Thames but The Mersey and Wharfe rivers ...
- **Names of wars, battles, treaties, documents, prizes, and important periods or events:** Nobel Prize, Golden Age of Pericles

Do not capitalize 'war' or 'treaty' when used without the distinguishing name.

Common nouns refer to general terms and non-specific times:

Five bhikkhus were invited for a meal. This spring we will work on the monastery.

Confusion arises when a noun can be used commonly or properly – so you have to consider the sense:

'Being a king would be much more fun', sighed Queen Mary.
The sangha entered the church. (betokens an interfaith gathering)
The Sangha entered the Church. (implies a mass conversion to Christianity)
We called upon the Compassionate Cosmos to help us.
The Bhikkhu Sangha is a mutually supportive fellowship composed of thousands of bhikkhus.

For use of capitals and lower case for S/sangha, please see **7.2.3** below.

7.2.2 Emphasis

Capitals can be used for emphasis: I really LOVE bananas. But: don't overdo it; it creates a shrill effect. For most stressing, use italics or bold.

Capitalization of initial letters can be used for special effect:

I always knew that I would meet a Great Being on a mountaintop somewhere.

7.2.3 Buddhist terms

Use lower case for 'right view', (right action, etc.) 'holy life', nibbāna, (factors of) awakening/enlightenment

Buddha, Dhamma, Sangha, Unconditioned, Deathless, Four Noble Truths, Eightfold Path all take initial capitals.

Use caps for Five/Eight/Ten Precepts – i.e. the category – but lower case when referring to each one specifically. As 'Of these, the precept against taking life …'

Similarly use Eightfold Path, Noble Truth, but refer to right view, right action (etc.), and 'the truth of cessation shows us …'

For spiritual factors and obstacles, use lower case:

The seven factors of awakening, the five hindrances
Use lower case also for:
nibbāna, awakening, enlightenment.

Use:
Sangha with capital to represent global tradition and institution, but sangha to refer to local monastic community:

The sangha here needs to decide what to do with the waste food.

Vassa to refer to the season, the yearly Rains Retreat. Use *vassa* when the term refers to someone's years in the Sangha as in:

He was a bhikkhu of eighteen *vassa*s.

7.3 Numerals

7.3.1 Figures or letters?

7.3.2 Letters:

We follow the Oxford standard, which is that any number lower than 100 is written as a word.

Also use words:

- where the numeral begins the sentence:

Three hundred and sixty bhikkhus gathered together.

- when numbers form part of the appellation of a specific era, or a place:

fourteenth century, Fifth Avenue
Most men retire in their sixties.

- when referring to approximations

about seven hundred people turned up

- with ordinal rather than cardinal numbers

That was the third time I've recited the 227 rules of the Pātimokkha.

Other numbers are usually shown in figures.

In cases where space is at a premium, or for casual use, a standard of using words for numbers less than eleven is acceptable.

Where numbers appear in the same series or in the same sentence or paragraph, it is better to be consistent:

She spent £100 on rent, £30 on food, and £265 on clothes.
but: The three chairs are 36, 72 and 122 years old. (In this case, 'three' is not part of the series.)

7.3.3 Figures

in most cases, use figures for:

- **addresses**
- **dates, exact amounts of money**
- **designations of time when followed by a.m. or p.m.**
- **decimals**
- **dimensions**
- **measures**
- **pages**
- **percentages**
- **statistical data**

7.3.4 Dates

Numbers as figures are pluralized without an apostrophe or full stop:

I did most of my travelling during the 1950s.

When dates are abbreviated to represent eras or cultural epochs, use words rather than figures, as in:

Eastern spirituality started to enter popular Western culture during the sixties.

7.3.5 Plurals

Numbers take singular or plural verbs depending on whether they refer to a single unit or not:

Ten miles of path is a lot to repave.
Three more beds are needed, due to the influx of guests.

7.3.6 Hyphens

Fractions are hyphenated when they represent a proportion, but not when they express a number:

Regarding the surplus, three-quarters of the community wanted to give about two thirds to charity.

8 ABBREVIATIONS, CONTRACTIONS AND ACRONYMS

8.1 Abbreviations take a full stop when the abbreviated form
(i) is not the predominant usage.

For example, most single letter abbreviations (especially people's names) J. Smith
Remember always to put a space after the stop: 'J. Smith', never 'J.Smith'

(ii) does not end with the last letter of the full word. (This is a 'contraction'.)
Sun. for Sunday, Jan. for January, Capt. for Captain, Ven. for Venerable

If the abbreviated form is more common than the full form, then a full stop is omitted
BBC, USA, A272, VAT, MA (= Master of Arts), PhD (this can also be Ph.D., but it seems better to use the same standard.)
but: a.m., p.m. (However, in listings of times – as on posters, in events diaries, and in journalistic documents – stops are often omitted, e.g. 6.30 am, 8.45 pm. This is not acceptable in narrative writing.) If using the 24-hour clock, times may be written as 17.30 or 19:25.

8.2 Contractions are forms where letters are extracted from the middle rather than the end of the word. They do not take a stop:

Mr, Dr, Cpl (for Corporal), Revd (for Reverend)
(However, Rev. is the *abbreviated* form of Reverend.)

However: i.e., e.g., q.v., viz., et al.
but NB, PS!

'St.' refers to a street, 'St' is the use for a saint.

8.3 Acronyms are forms in which the abbreviation is not one of chopping the end off, but of condensing a number of words into a single pronounceable unit. No stop is needed after acronyms:

Unesco, Opec, Nato.

Some words have become commonly used in abbreviated forms:

phone for **telephone, plane** for **aeroplane, flu** for **influenza, fridge** for **refrigerator**
These require no stop (or apostrophe, as indicated in the previous section).

8.4 Commonly used abbreviations derived from Latin

Abbreviations derived from Latin are commonly used to denote examples, comparisons and other specific uses in a text.

8.4.1 Those with the stop:

cf. means compare with another reference, source or view.
e.g. means 'for example'. Don't confuse it with 'i.e.'
i.e. ('that is') can be used as part of a regular sentence,
'e.g.' gives a particular example or examples to clarify what has gone before; 'i.e.' merely defines, restates the preceding item in a new way:

Living creature, i.e. organic complexes having metabolism,
Living creatures, e.g. cats, dogs, geraniums and bacteria

et al. means 'and others'; it is applied to people:

The monks at Chithurst, Venerables Nārado, Thāniyo, et al.

etc. means 'and the rest'; it is applied to things:

toothbrush, toothpaste, soap, etc.

NB With a list, use a comma before these forms.
These forms are always lower case and should not begin a sentence.

8.4.2 The following are used without stops:

NB (from Latin *nota bene*) means 'note well', 'take note of this.'
sic means 'thus', and draws attention to the word or phrase it follows. It is equivalent to saying that 'this is what he/she really said.' It is not very common nowadays, being used largely to highlight a bizarre or humorous turn of phrase:

The president proudly proclaimed that, 'Almost all of our exports go to people in foreign countries'[sic]
(He must have been American, as British usage would be 'all our exports.')

viz means 'namely'. This is uncommon in current usage, and can generally be replaced with 'i.e.'

8.4.3 Apostrophes are not used to indicate plurals of any abbreviated forms or dates:

I received a huge number of .pdfs in the email.
Rock and roll really took off in the 1960s.

8.5 Dates, Times, and Measurements

For dates use cardinal number (i.e. those that can stand alone, such as one, two, three) rather than ordinals (i.e. those forming a list – first, second, third) numbers for dates:

Between 10 July and 14 July, I expect to be staying in Zurich.

However if the date does not specify the month, use the ordinal form:

He'll be staying with us between the 12th and the 26th.
(Dates do not require a stop: 1st, 2nd, 27th, etc.)

Times require stops:

At 5 p.m. we'll be going home.

Measurements do not require a stop:

The walk was about 5 kms long, or approximately 2 hrs for an average person.
Three mph is about as fast as I can walk.

Days of the week, if abbreviated in tables and notes, require a stop.

9 GLOSSARIES

9.1 Overview

This glossary has several aims. These are:

- to provide authors, translators and transcribers with some standardized and well-established translations;
- to present editors with guidance on spelling of foreign words, and on UK and US usage.

9.2 Use of Pali

The use of Pali is helpful as it provides access to an international storehouse of Dhamma concepts. It supports reference to classic Buddhist texts and pinpoints their meaning. However, too much Pali can make a text seem alien or unnecessarily complicated. Also, when the use of a foreign language causes a text to be studded with italics and translated words in parenthesis, it detracts from the appearance of the page, and may also distract the reader from following the meaning of the text. A balance has to be struck between orthographic accuracy and simplicity of appearance.

The overriding principle is to present an accurate but tidy text. The following notes are to assist this end, and should be followed when they achieve that end.

9.2.1 Diacritical marks

When written in Western typography, Pali uses diacritical marks to convey its pronunciation. These marks are either: **macrons** (bars over the vowels, which in Pali indicate a long syllable) and **tildes** (squiggles over the n – ñ – to convey the 'ny' sound) **retroflexes** (dots under consonants indicating retroflex pronunciation) or **nasalizations** (dots over/under the 'm' to create the '*niggāhita*' a sound similar to 'ng'.) Our standard is to use 'ṁ'.

- Tildes should always be used as this accords with Western languages such as Spanish;
- Macrons should generally be used except in colloquial usage, when an anglicized form may be preferable
- the nasalization 'ṁ' is detectable to an English ear, and should be used;
- also a dot is used under some consonants (t, l, d) to indicate the retroflex consonants in Pali – e.g. diṭṭhi, ñāṇa and verāmaṇī

9.2.2 Anglicization of Pali terms

Here is a list of some Pali and Sanskrit words currently accepted as English words by the Oxford Dictionary of English. In that dictionary they have no diacritical marks:

ahimsa
bhikkhu
bhikkhuni
bodhisattva
brahman
Buddha
dhamma
dharma
karma
metta
nibbana
nirvana
Pali
puja
samadhi
samsara
sangha
stupa
sutra
sutta
Theravada
vipassana

Forest Sangha usage: when these words are being used in a colloquial sense or context, or when they stand alone, they may be written in Roman font without macrons, or retroflexes,

but **never without the tilde.** For more serious Dhamma works, the use of diacritical marks may be more appropriate. It is up to the author to decide whether an accompanying English translation of the word is necessary or helpful.

I recommended that he check his bad moods with some metta.
My samadhi was nearly non-existent.
He felt like going on one of those 'vipassana retreats' that he'd heard about.
The practice of metta (goodwill) is a far more extensive cultivation than most people realize.
It was just more samsaric activity after all.

When transliterating Pali texts, such as for chanting (when the exact sound is important) or in quoting from Pali texts, use all diacritical marks.

See **9.2.4** below for more specific recommendations.

9.2.3 Pali, Sanskrit and Anglicized terms

The Sanskrit terms 'Dharma', 'karma', and 'nirvana' are in more common use than their Pali equivalents. They offer the benefits and disadvantages of colloquial use: that is, they are accessible, but may carry colloquial meanings that diverge from the Pali. For example, the ODE definition of karma (and the colloquial use of that term) doesn't refer to action, but to the 'inherited results of actions.' A colloquial term such as 'It's my karma' would refer to either predestination or *vipaka* – result – rather than *kamma* – action. The Pali 'kamma' avoids the Vedic interpretation of karma as 'fate' or 'destiny.' So the use of Pali indicates both a Theravada source and a meaning that may differ from the Sanskrit.

Use nibbāna rather than nirvana; but use 'Theravada' rather than 'Theravāda', and 'Pali', rather than 'Pāli.'

As a rule, if a term that is in the list of anglicized Pali terms is accompanied by a word that isn't, use diacritical marks throughout. Decide whether the use of the italics will clutter the page or assist the text, and then choose one font for all. This preserves consistency in presentation:

sīla, samādhi, paññā comprise the Eightfold Path
sammā-diṭṭhi supports *sammā-samādhi*
We practise the *brahmavihāra*, that is *mettā, kāruna, muditā* and *upekkhā*.

However, the following sentences would appear better with less Pali:

It was only after she understood the results of sīla that it became clear how vipassanā worked. But as for mettā – all that goodwill surely wasn't appropriate for mindfulness, let alone samādhi.
It was only after she understood the results of ethical actions that it became clear how insight worked. But as for mettā – all that goodwill surely wasn't appropriate for mindfulness, let alone samādhi.

In a context where the English translation is the standard and recognized norm, the author may wish to refer to the Pali word to pinpoint the meaning. In such cases, in the first occurrence of the word, the Pali can be added after the English in parenthesis, with italics and correct diacritical marks:

The Buddha often emphasized the use of mindfulness and clear comprehension (*sati-sampajañña*).

Subsequently the Pali can be dropped and the English term used throughout.

Where the English translation is not the norm, the Pali precedes the English word. Italics may be appropriate as long as they don't dominate the appearance of the page:

In deciding whether an offence is *pācittiya* (expiation) or *dukkata* (wrong-doing) it's always a good idea to consult your teacher.

Too many italics on one page is difficult to the reader's eye; this should be avoided where at all possible. One way of reducing the use of italics is to adopt the 'Chicago' style, that is: the first use of the Pali/Thai word would be in italic, and all subsequent occurrences of the word would be in normal font.

Use lower case 'right view, right thought' etc.

'Theravāda' (generally use the anglicized 'Theravada') is an adjectival term that denotes the school of Buddhism, the texts and the countries and cultures where it predominates. 'Theravadin' denotes one who follows Theravada. We recommend using one of these two terms, rather than 'Theravadan.'

9.2.4 Recommended usage and translations

For Forest Sangha usage, words marked with an asterisk (*) generally will not need translation, and could in fact be better left untranslated for a Buddhist reader. A term that needs translation should appear with full diacritical marks. Words in **bold** will generally not take italics.

In some cases, more than one translation is acceptable. The underlined word is suggested as the preferable term. If you wish to use another translation, add the Pali word after your rendition to avoid confusing the reader. For example:

I was frequently practising contemplative witnessing (*vipassanā*).

Abhidhamma – leave untranslated and in normal font.
ācariya – teacher
akusala – unskilful, unwholesome
anagārika/anagārikā* – lay male/female novice, postulant. If used without the macron, 'female' becomes 'anagarikaa.' Explain once and otherwise leave untranslated.
anusaya – bent, bias, underlying tendency
adhiṭṭhāna – decision, resolution, resolve
ānāpānasati – mindfulness of breathing
*anattā** – no-self; non-self, not-self
*anicca/aniccaṁ** – impermanent, changeable, inconstant, uncertain
appamāda – heedfulness, vigilance
arahant* – leave untranslated or explain as 'enlightened being'
ārammaṇa – mental object, mood
ariya – noble one, (generally leave untranslated)
āsava – cankers, outflows, fermentations, corruptions
asubha – unattractive
avijjā – ignorance, obscuration

Bhagavā – Lord, Blessed One
*bhante** – sir (honorific for addressing monks)
*bhāvanā** – cultivation of mind
bhava-tanhā – desire to become something
bhikkhu/ni* – Buddhist monk or nun (use 'bhikkhuṇī' only if quoting from a Pali text)
bojjhanga/ā – factor/s of awakening
brahmacariyā – holy life, (specifically monastic), celibacy, spiritual life
brahma (deities) – highest gods
brahmaloka – celestial realms, highest heavens, or leave untranslated
brahmavihāra – sublime states. If the context does not make this clear, add (of mind)
brahman – use English word 'brahmin' in roman font
Buddha* – Awake, Awakened One
Buddha-rūpa* – Buddha-image

chanda – motivation (when skilful), desire, assent (in Sanghakamma)
citta – heart, mind, active aspect of awareness
*civara** – (upper) robe

*dāna** – generosity, giving, a donated meal
*deva/devatā** – celestial being, demi-god, spirit
devadūta – spiritual messenger (often refers to old age, sickness, death and a samana) that which causes one to wake up or question life.
Dhamma* – natural law, the teaching of the Buddha. Use initial capital to distinguish this from dhamma
*dhamma/ā** – phenomenon/a; mental objects
dhammavicaya – investigation of mental states.
dhutanga (Thai 'tudong') – austere practices, austere (not 'ascetic')
diṭṭhi – view/s, opinion
dosa – ill-will, hatred
*dukkha** – suffering and stress, unsatisfactoriness
dukkaṭa – minor transgression against Patimokkha training

ekaggatā – one-pointedness

hiri-ottappa – conscience and concern

iddhipāda, iddhipādā (pl.) – mental powers
indriya – faculties, controlling powers

jāti – birth
*jhāna** – absorption

kalyāṇamitta – spiritual friend
kāmāsava – sensory obsession
kāma-chanda – sense desire
kāma-taṇhā – sense desire
kamma* – action, intentional action, action with intention
kammaṭṭhāna – meditation theme; theme of contemplation
*karunā** – compassion
*kasina** – object or image used to assist concentration
kataññu-katavedi – expression of gratitude
kataññū – grateful

kataññutā – gratitude
kaṭhina* – leave untranslated, explain as necessary
kāyānupassanā – insight into the nature of the body
*khandhā** – aggregates
khanti – patience, patient endurance
kilesa – defilement, an item of mental impurity
kuti – a solitary dwelling for a samana

lobha – greed
lokavidū – 'knower of the worlds', an epithet of the Buddha

magga – Path (in a spiritual sense)
Māgha/Māgha Puja – festival day commemorating the Sangha in the month of Māgha
Mahayana*
māna – pride, conceit
*mettā** – friendliness, goodwill, benevolence, loving-kindness
micchā – wrong; generally linked to ditthi, or any other Path factor
moha – stupidity, confusion, delusion
muditā – joy at others' welfare; appreciative joy, empathic joy

nāga – serpent, generally having supernatural powers; also an epithet of the Buddha.
nāmarupa – individuality, the material and immaterial factors of an individual, 'name and form'
namo – homage
ñāṇadassana – knowing and seeing, a state of spiritual clarity
nekkhamma – renunciation
nibbāna* – the extinguishing of fire, dying out in the heart of the three ties (Explain once and leave untranslated; to non-Buddhist reader explain that this is the same as nirvana).
nibbidā – world-weariness, disenchantment
nibbutiṁ – coolness in the spiritual sense; free from passions
nimitta – sign, often associated with mental images that may arise in meditation
nirodha – ceasing, cessation; generally the cessation of suffering or dukkha or the cessation of consciousness
nīvaraṇa – hindrance

opanayiko – pertinent/leading inward
ottappa – concern, awareness of others' moral disapproval

paccattaṁ – by oneself i.e. authentic
paccayo – supportive condition
pacceka (cap. when referring to Pacceka Buddha(s))
paccuppanna – dependently arising in the present
*pācittiya** – category of bhikkhus' transgression, transgression (use footnote)
pabbajjā – going-forth
Pāli* – **use 'Pali'**
paṁsukūla – rag-robes
paññā – discernment, wisdom
papa – evil
*pārājika** – Defeat; an offence which causes disrobing (use footnote)
parāmāsa – attachment
paramattha – ultimate
*pāramita/pārami** – perfections, virtues, blessings. Use *pārami*
*parinibbāna** – the decease of an enlightened one

pariyatti – study, learning
passaddhi – tranquillity
paticcasamuppāda – dependent origination
Pāṭimokkha – Monastic Rule. Add footnote – the 227 training rules for a Buddhist monk
paṭipadā – Path (as in the Fourth Noble Truth)
paṭipatti – practice
paṭivedha – realization
phala – fruit (skilful results of Dhamma practice, non-edible)
piṇḍapāta – alms-round/alms-food [in Thai context pindabaht can be used. See 4.3]
pīti – rapture, joy
preta (or '*peta*') – (hungry) ghost
puggala – person
pūjā – (use anglicized form **puja***, not italicized) literally 'act of honouring', the ritual of making offerings and chanting to the Buddha, Dhamma and Sangha
puñña – merit, skilful action
puthujjana – worldling, average person

rāga – passion, lust
rūpa/rupaṁ – form (or bodily form)

sabba – all
*sabhāva** – associated with existence (a kind of dukkha) (add footnote)
sacca – real, truthfulness, truth
saddhā – confidence, faith
sakadāgāmī – once–returner (a stage of awakening)
sakkāyadiṭṭhi – personality view (the first fetter)
*samādhi** – concentration, unification of mind, collectedness, or leave untranslated
*samaṇa** – contemplative, renunciant (samana is also acceptable in colloquial usage)
sāmanera* – novice, novice monk (use 'sāmaṇera' only in quoting from a Pali text
*samatha** – calm, tranquillity, steadying
*saṁsāra** – endless wandering, unenlightened existence
sampajañña – clear comprehension, full awareness, clear knowing
sammuti – convention
Sangha* – 1) international community of renunciant disciples; 2) collective of those who have experienced some degree of realization (ariyan Sangha). For the local monastic community use lower case '**sangha**.'
*saṅghādisesa** – category of serious offence
saṅkhata – conditioned
saṅkhāra/(plural) *ā* – activities, formations, programs (by analogy with computer programs)
saññā – perception, recognition,
*sāsana** also *Buddha-sāsana** – the Buddhist religion
sati – mindfulness
satipaññā – mindful wisdom
satipaṭṭhāna – foundations for mindfulness, establishments of mindfulness
*sotāpanna** – stream-enterer (the first stage of awakening)
*sīla** – moral practice, virtue, precept
sīlabbattaparamāsa – attachment to systems and customs, attachment to rituals and techniques
sīladharā* – leave untranslated, or use 'nun' or 'Ten-Precept Nun'
sotāpatti – stream-enterer
sukha – happiness, ease
sutta* – discourse

taṇhā – thirst, craving ('desire' may cause confusion with chanda (q.v.) which can be skilful)
Tathāgatha* – Perfect One, Thus-Gone One, Thus-Come One
thera/therī – a monk/nun of ten *vassa*
Theravāda* – use '**Theravada**' as a noun and an adjective describing the School of Buddhism, the culture or any of the texts. Use '**Theravadin**' to describe a follower of this School.

upādāna – attachment, grasping, clinging
upajjhāya – preceptor
*upasampadā** – acceptance into the Sangha; admission into the Sangha
upekkhā – equanimity
*Uposatha** – Observance Day

Vassa* – Rains Retreat. Use *vassa* when the term refers to someone's years in the Sangha.
vedanā – feeling
Vesakha – **Wesak** (commemoration of the Buddha's Birth, Enlightenment and Parinibbāna)
vibhava-tanhā – desire to get rid of something; annihilationism
vicāra (see *vitakka* below) – the act of considering and assessing; evaluation
vicikicchā – doubt
vijjā – clarity
vīmaṁsā – analysis
vimutti – liberation
*vipassanā** – insight
Vinaya* – monastic discipline
viññāna – consciousness
vipāka – result (of kamma)
virāga – absence of passion, waning, dispassion
viriya – energy, effort
*Visuddhimagga**
vitakka/vitakka-vicāra – conceiving/conceiving and evaluating
viveka – detachment, disengagement

*yakkha** – ogre, earth-spirit (add footnote if necessary)

Some common Pali formulae:
Refuges:
Buddhaṁ/Dhammaṁ/Saṅghaṁ saraṇaṁ gacchāmi
Precepts:
Pānātipāta veramaṇī sikkhāpadaṁ samādiyāmi
Adinnādānā/abrahmacariyā/kāmesu micchācārā/musāvādā/surāmeraya-majja-pamādaṭṭhānā/vikālabhojanā/
nacca-gīta-vādita-visūkadassanāmālā-gandha-vilepana-dhāranā-maṇḍana-vibhūsanaṭṭhānā/uccāsayanā-mahāsayanā

9.2.5 Plurals

When using plurals, add 's' if the usage is colloquial and forms part of the body text, but use the correct Pali form of the word is bracketed off as a reference, or in a formal context. In an italicized case, the English 's' would be left in Roman:

At the last *pabbajjā,* three women became sīladharā.
Five anagārikas were in the monastery today.
Witnessing all these thoughts and impulses, one sees them as merely conditions

(*saṅkhārā*) arising in the present.
I wasn't qualified to say which of the four *jhāna*s she was experiencing.
NB In all cases use 'bhikkhus' as the plural form.

9.3 Use of Thai

Here is a list of Thai words that you may need to incorporate into an article. Following these spellings will help uniformity. Terms in brackets need not be translated.

(Ajahn) – (rather than Achaan, Acharn, etc.)
buot – to go forth
Chao awat – Abbot
(Luang Por) – Venerable Father
(maechee) – eight-precept nun
(neemon) – (word of invitation)
nehn – samanera (novice monk)
pa khao – anagarika
Pansah – Vassa
(phra) – venerable (prefixes names of monks, holy books and sacred objects)
(phra kru) – (ecclesiastical title for Thai monk)
(pindabaht) – alms-food/alms-round (outside Thai context, use 'pindapata')
rubiep – routine, system
sabai – literally, appropriate; generally, comfortable, relaxed, happy
tamaht – Dhamma seat
(Tahn) – Reverend (honorific)
(Than Chao Khun) – ecclesiastical title, 'bishop'
tawai – to offer (requisites to the Sangha)
([Tort] Pha Ba) – alms-giving ceremony
(**tudong** bhikkhu) – austere, forest monk
((ii) go tudong) – to go wandering in remote places for spiritual development)
vivek – **pai vivek** – to go on solitary retreat
wat – monastery
wat bahn – village monastery
wat pah/ba – forest monastery

9.4 UK and US Usage

English is a global language, yet it has local variations. India, Australia, Singapore and the Caribbean have all moderated the English that they received from Britain. As these nations continue to develop independently from Britain, it is to be expected that local variations will increase.

In terms of media and the written word, the two major language forms of English are those of the USA and Britain. Differences between the UK and US occur in spellings, idiom and occasionally meaning. The UK-based Forest Sangha uses Standard UK English, while avoiding slang or idiosyncratic anglicisms.

9.4.1 Spelling (UK/US)

1. -our/-or
humour/humor (but both have 'humorous')
labour/labor
parlour/parlor

behaviour/behavior
colour/color (there are more of this ou/o kind)

2. -c/-s
defence/defense
offence/offense
pretence/pretense

3. varying -ce/-se
practice (noun only)/practise (verb) is the UK usage. US uses 'practice' as both verb and noun.
licence (noun only)/license (verb) is the UK usage. US uses 'license' for both verb and noun.

4. -ll/-l
traveller, travelled/traveler, traveled
marvellous/marvelous
labelled/labeled
tranquillity/tranquility
(UK uses double 'l' before vowel)
skilful/skillful
wilful/willful
(UK uses single 'l' before consonant)

5. c/k
sceptic/skeptic

6. -re/-er
centre/center

7. -oe simplifications in US:
manoeuvre/maneuver
diarrhoea/diarrhea

8. UK uses e
in 'ageing' (US has 'aging')
and 'axe' (US has 'ax')
'acknowledgement' (US has 'acknowledgment')

9. Oddities:
programme/program: in UK English 'programme' refers to a list of events in a performance or public events. 'Program' (deriving from 'computer program') is used in other instances, and is the standard use in US.

In UK English 'judgement' is the spelling when the word means an assessment or an opinion; 'judgment' is the US spelling, and the UK spelling in a legal context.

In UK English 'enquiry' was the spelling for a general query or intellectual investigation; 'inquiry' is the US spelling and the UK spelling when referring to legal proceedings. Usage is shifting and 'inquiry' is now acceptable as a general term in UK.

9.4.2 Meanings (a few examples)

Pavement (UK) the strip beside a road for pedestrians, signifies the surface of the road in the USA. The US term for 'pavement' is 'sidewalk.'

Block of flats (meaningless in US): condominium. ‘Apartment block’ is universally understood.

The ‘ground floor’ in the UK is called the ‘first floor’ in the US.

Trousers (very formal in the US) are pants (underpants in UK).

Crossroads/junction or intersection (in the US, ‘crossroads’ applies only to remote country roads).

The general trend is for Britain to adopt more US terms than vice versa, e.g. ‘no-brainer’, ‘state-of-the art.’ Forest Sangha usage follows this trend.

10 PRINT AND DESIGN

10.1 Overview

Before publishing anything, in ink or electronically, the principle is that since we benefit from the support of this community we owe it to each other to consult on matters that affect the community. Here are some points to bear in mind:

- We are a renunciant order and it is not helpful to align ourselves with commercial publishing houses. This means our presentations should tend more towards modesty and contentment rather than showiness and flamboyance. Written promotions are not suitable for the back cover, and a bio note on the author should be brief and factual, rather than an expression of praise.
- We are not persuading people to buy anything.
- It is usually inappropriate to use a Buddha-image on the cover of a work. To do so can lead to diluting the value of the symbol.
- It can be inappropriate to use the face of a teacher on the front cover of a work. Remember to check with the FS Publications Network before using such images.
- Using Ajahn Chah's image or texts – electronically or in ink – requires the permission of at least two members of the Ajahn Chah publishing group. (Ajahns Sucitto, Munindo, Vajiro, Jayanto).
- If an image of a face is used it is not acceptable to have the title of the work, the name of the author or the monastery logo written on or near the face of a teacher.
- The author's name should be smaller than the title and no larger than one fifteenth of the total height of the cover.

10.2 Design features and covers

Design should reflect the qualities of calm, or clarity or simplicity that are the hallmark of a samana.

Colours either advance (red, orange, yellow) recede (blue, green) or remain neutral (white, brown, grey).

We would recommend using the neutral and receding colours as a staple, with sparing use of the advancing colours – i.e. for small details.

10.3 Fonts

Serif fonts should be used for main body text. Our house standard for Dhamma books is Gentium Plus. Newsletters, brochures, albums and other more specialized works could be in other suitable fonts, such as Goudy, Jenson, Palatino, Garamond.

Sans serif fonts – such as Gill, Optima or Arial – may be used for titles, photo credits, etc.

10.3.2 Italics, bold, capitals

Avoid over-usage of italic and bold as they can create a heavy assault on the eye and mind and a strident or excited effect. If writing correctly, you shouldn't need to emphasize words by using a lot of typographical effects.

a) Italics are used:
(i) for foreign words (see **9 GLOSSARIES**)
(ii) for emphasizing a point:
Although practising meditation, I had forgotten all about being peaceful – *which was why I had wanted to meditate in the first place*!

(iii) to capture speech rhythms and stresses:
As long as you're thinking that this is *your* mind with *your* problems that are all so special ...

(iv) for titles of cited books:
Buddhaghosa's major work *Visuddhimagga* is referred to for guidance on meditation to this day.

b) Bold face is rarely used in standard writing, except occasionally to stress a spoken word heavily. Its main use is in manuals and newspapers to create headlines, titles and sub-titles for sub-sections of text.

c) CAPITALS may be used – very rarely – for stressing spoken words (see **6 PUNCTUATION**). Their main use is for titles.

10.4 Sections and titles in technical works

The traditional hierarchy of typeface for sections and subsections is:
BOLD CAPITALS, LIGHT CAPITALS, **bold lower case**, lower case, *italics*.
The hierarchy of numbers is:
bold Roman (XIV) parts of a book
bold Arabic (12) chapters
letters in parentheses (a) for sections within chapters
Roman numerals, lower case (xiv) for divisions within sections.

10.5 Footnotes and Endnotes

Footnotes appear at the bottom of the page; endnotes towards the end of the book, after the main text. As it is distracting to have to keep flipping to the back of the book to find out what's going on, it is preferable to use footnotes for notes of immediate relevance to understanding the text, and endnotes for references to other works, or for digressions from the main theme.

There are two systems for referring the reader to material outside the body of the text. These are asterisks and further symbols; and numerals.

a) Asterisks (*) and other characters
They will generally refer the reader to a reference, such as a published work, that the reader will come across throughout the book or article. There should only be a few such digressions. If there are, subsequent footnotes (on the same page) are indicated by a dagger (†), then a section mark (§). A double dagger (‡) is also often available. Such occasions should be avoided if at all possible. When a possible footnote might be very short, consider including it in the flow of the text as a bracketed note (or square-bracketed if appropriate in the context).

b) Small superscripted (raised) numerals
These may refer to footnotes or endnotes:

But if the society began observing the Precepts,[4] then there would be a vast improvement in the well-being of humanity.

[4] The Five Precepts for a lay Buddhist are:

The numbers should continue sequentially throughout the book, rather than begin afresh with each chapter or section.

11 PARTS OF A BOOK

11.1 Front matter

Half title page – on retro (the right-hand page of a double page spread)
Full title page (a replica of the style of the front cover), plus publisher's name – recto
Publishing details – copyright, publisher's address, date of publication, ISBN – verso
Dedication (generally recto)
Foreword (not Forward!) (recto) is a recommendation of the work by someone other than the author. Pagination begins here, using roman numerals.
Preface (by author and/or by invited person)
This tells the reader about the book – why it was written, its scope and intention and any comments on how it got published. It can conclude with Acknowledgements (which may otherwise be placed as a separate section after the Preface).
Contents – always on recto
List of Abbreviations

11.2 Main Body

Introduction
This outlines the main theme of the text. Unlike the preface, it is an integral part of the book and would generally be written by the author himself/herself. Arabic pagination begins with the Introduction, which is on recto.
Main text
Sections – each new section begins on a new page, recto whenever practical.
Chapters
Afterword – concluding remarks, generally by someone other than the author.

11.3 End matter

Appendix/appendices
Glossary
Endnotes and Bibliography
Index
Biographical notes on the author: keep it brief, low-key, providing necessary information rather than an assessment or praise of the author. For example:
Ajahn Dhammavicayo was born in Zurich in 1958 and became a bhikkhu in Thailand in 1981. He has been living in the West since 1990 and has translated books and articles by Ajahn Sumedho into German. He is currently based and teaching at Dhammapala Monastery (www.dhammapala.ch). This is his first English-language book.
Copyright details

12 NOTES ON DICTATION

Recordings of talks which are to be transcribed have their own inherent difficulties, as the spoken word is never the same as the written one. However, when dictating material to be typed, there are certain 'rules' for the dictator that make life easier for the typist.

Trained audio-typists type as the words are spoken. They do not listen to a section of the recording and type it afterwards. You should therefore be mindful of the speed at which you speak. lf you speak clearly and reasonably slowly, the typing will be much quicker. lf you add comments or afterthoughts to the text, the typist will already have typed them before realizing that the sense of the piece is lost! What tends to happen is that speakers go reasonably slowly, considering their words, until they get to a list of qualities, for example, which they suddenly reel off at a rate of knots, causing much re-winding and replaying.

Indications of punctuation and paragraphing are also very useful. It is advisable to spell out proper names, especially Buddhist proper names and other strange terminology which is unlikely to be readily available in a standard English (or American) dictionary.

13 CITATIONS, COPYRIGHT AND BIBLIOGRAPHY

13.1 Introduction

This is the area in which a writer or editor refers to other texts and images. It needs to be handled correctly, out of respect for the quoted author or the photographer or designer who created the image. It is also the case that published material is safeguarded by copyright laws and as a rule of thumb, it is wise to seek permission from the publisher or author before using their work.

13.2 Citations

Citations are the details of the source of quoted extracts from published or unpublished texts. The quoted extract itself should be set within the main body of your text in a way that distinguishes it from your writing – for example by being inset (for a lengthy quote) or framed within quote marks (in the case of a quote of one or two sentences or less) or in a different font, or by all of these. A citation would normally appear at the bottom of the page on which the quote appears, or at the end of the book, as part of a bibliography.

A citation should include the author's or editor's name, the title of the work, information about the edition (where relevant) and the date and place of publication. The publisher's name is not always added, but in our usage this inclusion is favoured as it establishes a good relationship with the publisher who has granted permission.

If you are constructing a bibliography, then you would put the page number of the quote as a footnote, followed by the author's name and *op. cit.* (*Op. cit.* is an abbreviation that means 'cited work' in Latin.) The details of the citation would then be written in the bibliography at the end of the book.

The citation should be ordered as: author's name; title of work; edition, place, publisher and date.

Here is an example:

However, even a committed Buddhist like Ajahn Sumedho acknowledges that just being a Buddhist leaves the mind prone to attachment, if one doesn't practise. He comments: 'Even with Buddhism, as beautiful and clear a teaching as it is, not many Buddhists use it to get enlightened. They tend to attach to a certain part of the teaching[3].'

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[3] Sumedho, Ajahn: *The Mind and The Way* (1st edn, Boston: Wisdom Publications, 1995) p. 89

If you are constructing a bibliography, the footnote would appear as:

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[3] Sumedho, Ajahn (*op.cit.* p. 89)

It is especially useful to add a bibliography if you are referring to a book more than once. In this way, you can keep the footnotes small and unobtrusive.

Permission to make public use of quotes from Ven. Ajahn Chah's texts or recordings must be sought from (in Europe) the following elders: Ajahn Sucitto, Ajahn Munindo and Ajahn Vajīro. For American publications, permission should be sought from Ajahn Pasanno of Abhayagiri Monastery or Ajahn Jayanto of Temple Forest Monastery.

13.2.1 Images

Photographs, reproduced works of art and design should be attributed to the artist. In the case of photographs, the citation is often written along a border of the photograph. The public use of photographs of Ven. Ajahn Chah is restricted and requires permission from Wat Pah Pong. In Europe and America, this may be obtained through reference to the 'Ajahn Chah group' (see above).

13.3 Copyright

Published works, texts or graphic, are generally covered by a copyright convention that restricts copying all but a small amount of the published work without permission from and, in some cases payment to, the publisher or author. Copyright laws change from country to country, but our sangha inclines to the highest standards of non-infringement. One should take good note of the copyright licence printed at the beginning of the book that you're quoting from, and if in doubt consult the publishers for permission.

- It is generally the case that reproduction of a work is allowed without seeking permission if one is using it for private purposes, such as study, or to hand out to a class.
- If the quote that you're using forms part of a published work, then up to 275 words is allowed without asking permission. The quote should be attributed in a citation.
- If however you are repeatedly referring to a published work, or you are using a greater number of words, you should seek the publisher's permission.

13.4 Bibliographies

A bibliography is a list of works that are either quoted from, referred to, or recommended. It may be divided into those subcategories, in order to set a 'Further Reading' list apart from the list of quoted works. The conventions of citation remain the same, as above.

The bibliography is generally placed before the Index of a book, and after the Glossary.

14 PROTOCOLS AND PROCEDURE FOR PUBLICATION

14.1 Form a working group and a proper process

A group needs to be formed to work on the various levels and stages of the publication process. It is important to complete each stage before moving on to the next. Re-writing a book when it is at the typesetting stage, or asking for permission when the book is at such a late stage, is inefficient and disrespectful of the people involved in the work.

14.2 Constructing the text

Before a lot of work is put into composing a text – either an original written piece or a transcript of a talk – it's advisable to have the stages of the process mapped out and agreed upon.

It is the author's responsibility to obtain any necessary permission to quote from other published works. A quotation of less than 275 words will not legally require this, but in such cases it is normal to add a citation in the body of the text, or as a footnote.

Editing the text – consult the Publications body (e.g. Amaravati Publications or Aruna Publications) with either a suggested editor, or make use of an editor who has offered his or her services to the Publications body. The editor (or a couple working together) should be familiar with the house standards as in this guide.

Obtaining Sangha permission as to the suitability of the work – that is its Dhamma-content. This should be given through one member of the Sangha Publications Network (for a brief article), and an SPN Elder plus another Elder in the case of a book or of Internet material. It is also recommended that the material be read by a few other lay and monastic readers, to judge its accessibility and offer any comments.

Sub-editing and proof-reading.

Approval of text by author, editors and an SPN representative.

14.3 Typesetting and Design

The written material should then be passed to the typesetter/designer to produce a camera-ready copy.

Copyright notes need to be included.

Drafts of the finished work should then be reviewed by proofreaders and author.

When everyone is satisfied, the book is then signed off as complete and sent to a printer.

APPENDIX: CORRECTIONS AND REVISIONS

There are several areas in which this manual may need revision from time to time.

- English language and UK usage of it is subject to change.
- The Glossary of Pali and Thai words may need to be expanded.
- Aspects of style, such as anglicization effects around diacritical marks, may undergo change.
- The publication of sangha material by non-sangha publishers; translations and copyright agreements.
- Aspects of protocol and procedure may also need adjustment to suit the capacities of sangha supervisors.

In all cases please don't make changes without consulting the Sangha Publications Network. Our aim is to present a consistent style, and to follow collectively agreed-upon procedures.

Suggestions may be sent to 'Sangha Words' c/o publications@amaravati.org