

SĀRASWAT STYLE MANUAL

VERSION 1.0.2

JULY 2012

All glory to Śrī Guru and Śrī Gaurāṅga

SĀRASWAT STYLE MANUAL

PUBLISHING GUIDELINES FOR
CONTRIBUTORS OF ALL TEXT FORMS



ŚRĪ CHAITANYA SĀRASWAT MAṬH
NABADWĪP

New in Version 1.0.2

- Full colour book design
- [Interactive buttons](#)
- [Script to run Unicode Bengali and Devanagari in InDesign](#)
- [Case usage](#)
- [Title usage for scriptures](#)
- [Title usage for holy places](#)
- [Explanation of typography](#)
- [Typographical method](#)
- [Specifications of the Maṭh's fonts](#)
- [Roman, Bengali, and Devanagari script converter](#)
- [Explanation of graphic design](#)
- [Artwork usage](#)
- [Maṭh logo usage](#)
- [Publishing directives](#)
- [Additions to the usage dictionary](#)
- [Lists of publications](#)
- [Glossary](#)
- [Downloads page](#)
- [Afterword](#)

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	Sri Chaitanya Saraswat Math
	Produced by
	Sri Chaitanya Saraswat Math
	Kolerganj, Nabadwip, Nadia
	Pin 741302, W.B., India
	Editor-in-Chief
	Sripad Mahananda Prabhu Bhakti Ranjan
	Compiled by
	Sri Bhakti Kamal Tyagi
	Contributors
	Sri Bishakha Devi Dasi
	Sri Kundalata Devi Dasi
	Design and layout by
	Sri Mahamantra Das Brahmachari
	Font development
	Sri Jagadananda Das Adhikari
	Consultants
	Srila Bhakti Sudhir Goswami Maharaj
	Sri Lalita Madhav Das Adhikari

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Invocation

विलसतु हृदि नित्यं भक्तिसिद्धान्तवाणी

vilasatu hṛdi nityaṁ bhakti-siddhānta-vāṇī

May the message of Śrī Bhakti Siddhānta
play within the hearts of all souls eternally.

Introduction

Style, in the context of printing and publishing, is the customary manner in which usage, punctuation, spelling, typography, and graphic design are used to produce a recognisable publication. The purpose of this manual is to standardise the style employed by Śrī Chaitanya Sāraswat Maṭh, both in print and on the web.

Stylistic consistency and quality are instrumental in establishing the social credibility of our Gurus, their teachings, and their institutions. They have emphasised this on many occasions. In 1978 when the GBC of ISKCON came to our Founder-Āchārya, Śrīla Bhakti Rakṣak Śrīdhara Dev-Goswāmī Mahārāj, for personal instruction, he advised them as follows with regard to publishing the words and teachings of Śrī Guru.

Once, a fine point arose when our Gurudev dictated some instructions in English which were a little faulty from the

standpoint of correct English. A professor, a bāula [crazy] disciple of Gurudev, said, “Grammar and the dictionary should be corrected. What Guru says is correct.” Another disciple, who was in a little higher position, said, “That is the statement of a disciple in the lowest class. A disciple in a higher class will see what sort of service Guru wants from him. He will see that Guru wants correct English to be used to establish his position in public. So when such an expression comes to a disciple, he will adjust it.”

Suppose you are going to take a photo of your Gurudev and he comes before the photographer wearing ordinary dress. A higher class disciple will say, “No, no. Gurudev, stand in this posture and take the photo with this dress.” Do you follow?

This is so with language also. Gurudev gives the main point. But if the language he uses is a little faulty from the standpoint of public presentability, the disciple will come and say, “No. This should be couched in proper language.” That is not harmful. Do you follow?

I can’t say whether the things written in Sanskrit about your Guru Mahārāj, *namo sarasvatī* ..., are grammatically correct. According to my opinion it is your duty to couch these expressions in proper language. That will be greater service, service of higher quality. To say, “The dictionary and the principles of grammar should be corrected; what my Guru has said is correct” is the service of a kaniṣṭha adhikārī, a disciple in the lowest stage. To spread Gurudev’s prestige and position, present him in good dress.

On another occasion, when Śrīla Govinda Mahārāj and Śrīla Śrīdhara Mahārāj were discussing the importance of buying new fonts for the Maṭh's printing press, a disciple commented that only the substance and not the form of printed publications is significant. Śrīla Śrīdhara Mahārāj replied, "We want our publications to have both the highest quality substance and the highest quality form. In Vṛndāvan, form and substance are one."

This manual's purpose is to apply these teachings of Śrīla Śrīdhara Mahārāj and unite devotees in their aspiration towards a 'Vṛndāvan standard' in publishing, the ideal being that the style and appearance of the Maṭh's books is a befitting representation of the substance their words convey.

The guidelines compiled herein have been formulated from instructions given by our Gurus, in particular, those given by Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj, and standards set by authoritative style and usage guides. They are the product of numerous devotees' publishing experience, and theological, grammatical, and stylistic research.

Following the precedent of Śrīla Jīva Goswāmī Prabhu's *Hari-nāmāmṛta-vyākaraṇa*, the explanations of style, usage, and so forth in this manual have been outfitted with examples that contain spiritual subject matter (to provide nourishment for souls 'struggling across the dry desert of grammar' as Śrīla Jīva Goswāmī put it). This manual does not attempt to address all aspects of proper language usage; it covers the matters that come up frequently in the Maṭh's editors' work. Please consult the [referenced resources](#)

for clarification on matters of spelling, grammar, punctuation, formatting, and so forth that are not addressed herein.

Readers with enquiries and feedback regarding the application of Vaiṣṇava etiquette and theological principles in publishing, and the stylistic practices prescribed herein, are encouraged to [correspond](#) with the editors.



CHAPTER 1

Spelling

- 1.1 English
- 1.2 Bengali transliteration
- 1.3 Devanagari transliteration
- 1.4 Transliteration formatting
- 1.5 Spellchecking dictionary
- 1.6 Web format
- 1.7 Hyphenation
- 1.8 Dividing Bengali and Sanskrit words

This chapter covers the way English words are spelled and how Bengali and Sanskrit words are spelled in Roman transliteration. To verify the correct spelling of an English word, refer to the *Oxford English Dictionary* ([OED](#)). To verify the spelling of a transliterated word, refer to the [usage dictionary](#) and spellchecker.

1.1 English

As it is standard in India, use British English spelling. Note the following most common differences between British and American spellings:

towards *not* toward; amid *not* amidst; while *not* whilst

Use s spellings rather than z spellings:

organisation, realise, cosy

Use *-yse* rather than *-yze*:

analyse, paralyse

Use *-re* rather than *-er*:

centre, metre, theatre

Use *-ence* rather than *-ense*:

offence, pretence, defence, licence

Use *-our* rather than *-or*:

colour, honour, labour, neighbour

Use *ou* rather than *o*:

mould, moult, smoulder

Use *-ogue* rather than *-og*:

analogue, catalogue

Use *c* rather than *k*:

sceptic, mollusc

Use *ae* or *oe* rather than *e* in technical words:

aesthete, archaeology, haemoglobin, amoeba

Use *e* rather than *ae* in common words:

encyclopedia, medieval

Use *l* rather than *ll*:

fulfil, fulfilment, appal, distil

Exceptions: travelling, marvellous (these are spelled *ll* in British English but *l* in American English).

When *-ment* is added to a verb ending in *-dge*, retain the final *e*:

abridgement, acknowledgement, judgement

Exception: *judgment* (in legal contexts)

Use *-se* for verbs, *-ce* for nouns:

practice (noun) / practise (verb)

licence (noun) / license (verb)

Śrīla Bhakti Vinod Ṭhākura gave extensive guidance about the practice of śaraṇāgati. (noun)

Anyone who practises Kṛṣṇa consciousness will be benefitted. (verb)

Use British standards for weights, measures, and other such matters.

7 kg, 25 cm, £4 m

1.2 Bengali transliteration

Bengali script is sometimes referred to as Eastern Nagari. Its characters are known as the *varṇamālā* ('garland of letters'), and are renowned for their elegant curves. While students of Bengali are sometimes daunted by the number of conjunct characters found in the script, the beauty of these characters overshadows the challenge presented by learning them.

In this section vowels, consonants, punctuation marks, conjuncts, and numerals will be explained successively. The keystrokes to type Bengali are covered in 2.3.3.

1.2.1 Vowels (*svara-varṇa*)

অ a	আ ā	ই i	ঈ ī	উ u	ঊ ū
ঋ ṛ	ঌ ṝ	এ e	ঐ ai	ও o	ঔ au

1.2.2 Vowel signs

া ā	ি i	ী ī	ু u	ূ ū	্ ṛ
্ ṝ	ে e	ৈ ai	ো o	ৌ au	

1.2.3 Consonants (*vyañjan-varṇa*)

ক ka	খ kha	গ ga	ঘ gha	ঙ ṅa
চ cha	ছ chha	জ ja	ঝ jha	ঞ ña
ট ṭa	ঠ ṭha	ড ḍa	ঢ ḍha	ণ ṇa
ত ta	থ tha	দ da	ধ dha	ন na
প pa	ফ pha	ব ba/va	ভ bha	ম ma
য ya	র ra	ল la		
শ śa	ষ ṣa	স sa	হ ha	
য় ya		ড় ḍa	ঢ় ḍha	

1.2.4 Vowel sign use

ক ka	কা k̄a	কি ki	কী kī	কু ku	কু k̄ū
ক্ kr	ক্ k̄r	কে ke	কৈ kai	কো ko	কৌ kau

When vowels begin a word, or follow another vowel, they are written in full form (1.2.1). When vowels follow consonants, they are written in sign form (1.2.2).

ঈহা *ihā* effort (*ī* in full form; *ā* is written in sign form)

বিষ্ণু *viṣṇu* Viṣṇu (*i* and *u* written in sign form)

নিতাই *nitāi* Nitāi (*i* and *ā* written in sign form, a second *i* written in full form)

The vowel *a* has no sign; it is considered to be inherent in all Bengali consonants.

হরি *hari* Hari (*a* implied, *i* written in sign form)

All consonants are pronounced and transliterated with an *a* unless the sign of another vowel is written.

1.2.5 Additional signs

khaṇḍa <i>ta</i>	৯	t
<i>ba</i> phalā	৫	ba/va
<i>ya</i> phalā	৩	ya
reph	৮	r
anusvār	৭	m̐
visarga	ঃ	ḥ
chandrabindu	ূ	̣
avagraha	২	'
hasanta	ৎ	n/a
dāḍi	।	.
dudāḍi	॥	n/a

তৎ	tat	ত্ব	tva	তং	taṁ	ত্ৰ	tya	ৰ্ত	rta
কিঃ	kiḥ	কাঁ	kạ̄	কোহ	ko '	ক্	k	হাঁ	hyạ̄

Dāḍis (।) occur in prose and poetry; dudāḍis (॥) occur only in poetry. Both are omitted when poetry is transliterated (see 9.2.1).

1.2.6 Conjunct consonants

There are numerous conjunct characters in Bengali formed by the combination of two or more adjacent consonants. In most cases, these conjunct characters bear close resemblance to the features of the individual characters they represent; there are, however, a number of exceptions.

ক	kka	ক্ট	kṭa	ক্ত	kta	ক্ত্ব	ktva	ক্ত্র	ktra	ক্ন	kna
ক	kva	ক্ম	kma	ক্র	kra	ক্ল	kla	ক্ষ	kṣa	ক্ণ	kṣṇa
ক্ম	kṣma	ক্ক্ষ	kṣmva	ক্স	ksa	খ্র	khra	গ্ন	gga	গ্ধ	gdha
গ্ন	gna	গ্ব	gva	গ্ম	gma	গ্র	gra	গ্ল	gla	ঘ্ন	ghna
ঘ্র	ghra	ক্	ṅka	ক্ক্ষ	ṅkṣa	ক্ক্ষ	ṅkṣva	ক্খ	ṅkha	ক্ণ	ṅga
ক্ণ	ṅgha	ক্ক্ষ	ṅghra	ক্ণ	ṅma	চ	chcha	ক্ছ	chchha	ক্ছ	chchhva
ক্ছ	chchhra	ক্ণ	chṅa	ছ	chhra	জ	jja	জ্জ	jjva	জ্জ	jjha
জ	jña	জ্র	jra	ঞ	ṅcha	জ্	ṅchha	জ্	ṅja	ঞ	ṅjha
ট	ṭṭa	ট্র	ṭra	ট্র	ṭhra	ড	ḍḍa	ড্র	ḍra	ড্গ	ḍga
ড্র	ḍma	ড্র	ḍra	ণ	ṇṭa	ণ	ṇṭha	ণ	ṇḍa	ণ্	ṇḍra
গ্ন	ṇṇa	গ্ব	ṇva	গ্ম	ṇma	ত	tta	ত্ব	ttva	ত্র	ttra
থ	ttha	ত্ন	tna	ত্ব	tva	ত্ম	tma	ত্র	tra	থ	thva
থ্র	thra	দগ	dga	দগ্	dgra	দঘ	dgha	দঘ্র	dghra	দ	dda
দ্র	ddha	দ্ব	dva	দ্ব	dbha	দ্ব	dbhra	দ্র	dma	দ্র	dra

ধ dhna	ধব dhva	ধ্ম dhma	ধ্র dhra	ন্ট nṭa	ষ্ঠ nṭha
ন্ত nta	ন্তব ntva	ন্ত্র ntra	ন্ত্ৰ nthra	ন্দ nda	ন্দ্ব ndva
ন্দ্র ndra	ন্ধ ndha	ন্ধ্র ndhra	ন্ন nna	ষ nva	ন্ম nma
ন nra	ন্স nsa	প্ট pṭa	প্ত pta	প্ত্র ptra	প্ন pna
প্প ppa	প্ৰ pva	প্র pra	প্ল pla	প্স psa	প্স্ব psva
ফ্র phra	ফ্ল phla	জ bja	ব bda	ব্ধ bdha	ব্ব vva
ব vra	ব্ল vla	ভ bhva	ভ্র bhra	ম্ম mna	ম্প mpa
ম্প্র mpra	ম্ফ mpha	ম্ব mba	ম্ভ mbha	ম্ভ্র mbhra	ম্ম mma
ল্র mra	ল্ল mla	ল্ক lka	ল্ল lga	ল্গ্ন lgna	ল্ট lṭa
ল্দ lḍa	ল্প lpa	ল্ফ lpha	ল্ব lva	ল্ম lma	ল্ল lla
শ্চ ścha	শ্ণ śna	শ্ৰ śva	শ্ম śma	শ্র śra	শ্ল śla
ক্ষ ṣka	ক্ষ্র ṣkra	ষ্ট ṣṭa	ষ্ট্র ṣṭra	ষ্ঠ ṣṭha	ষ্ণ ṣṇa
স্প ṣpa	স্প্র ṣpra	স্ফ ṣpha	ষ ṣva	ষ্ম ṣma	ক্ষ ska
স্থ skha	স্ট ṣṭa	ষ্ট্র ṣṭra	স্ত sta	স্ত্ব stva	স্ত্র stra
স্থ্ stha	স্ন sna	স্প spa	স্প্র spra	স্ফ spha	স্ব sva
স্ম sma	স্র sra	স্ল sla	হ hṇa	হ্ন hna	হ্ব hva
হ্ম hma	হ্র hra	হ্ল hla			

1.2.7 Exceptions

Conjuncts in which *ya* is the final consonant have been omitted from the preceding table because *ya* takes the adjunct form *ya phalā* (ਯ) in all cases. All conjuncts in which *r* is the first consonant have also been omitted because *r* takes the form of the reph (ਰ) in all cases. When *t* is the first consonant in a conjunct, it often combines its form with the consonant that follows it. In some instances, however, it takes the form of *khaṇḍa ta* (ਟ); such instances have been omitted from this list.

ਨਿਤਿ *nitya* eternal

ਧਰਮ *dharma* religion

ਉਤਸਵ *utsav* festival

1.2.8 Special consonant-vowel conjuncts

Listed here are the conjuncts in which standard vowel signs are not used.

ଘ	gu	କ୍	kru	ଟ୍	tru	ଡୁ	du	ଡ୍ର	dru	ଝ	dhru
ଢ	ntu	ଋ	ru	ୠ	rū	ଷ	śu	ଞ	śru	ସୁ	su
ସୂ	sū	ସଃ	sṛ	ଷ୍ଟ	stu	ହ	hu	ହଃ	hṛ		

1.2.9 Numbers

୧	1	୨	2	୩	3	୪	4	୫	5
୬	6	୭	7	୮	8	୯	9	୦	0

1.3 Devanagari transliteration

Devanagari, lit. ‘abode of God’, is also referred to as simply *Nagari*. Śrīla Jīva Goswāmī Prabhu’s *Hari-nāmāmṛta-vyākaraṇa* begins, “*Nārāyaṇādbhūto ’yaṁ varṇa-krama*: this alphabet is born from Nārāyaṇ.” Devanagari is the primary alphabet used to write Sanskrit and Hindi.

In this section Devanagari’s vowels, consonants, punctuation marks, conjuncts, and numerals will be explained successively. The key-strokes to type Devanagari are covered in [2.3.5](#).

1.3.1 Vowels (*svara-varṇa*)

अ a	आ ā	इ i	ई ī	उ u	ऊ u
ऋ ṛ	ॠ ṝ	ए e	ऐ ai	ओ o	औ au

1.3.2 Vowel signs

ā	i	ī	u	ū	ṛ
ṝ	ḥ	ḥ	ḥ	ḥ	ḥ
ḥ	ḥ	ḥ	ḥ	ḥ	ḥ
ḥ	ḥ	ḥ	ḥ	ḥ	ḥ

1.3.3 Consonants (*vyañjan-varṇa*)

क	ka	ख	kha	ग	ga	घ	gha	ङ	ṅa
च	cha	छ	chha	ज	ja	झ	jha	ञ	ña
ट	ṭa	ठ	ṭha	ड/ड़	ḍa	ढ/ढ़	ḍha	ण	ṇa
त	ta	थ	tha	द	da	ध	dha	न	na
प	pa	फ	pha	ब	ba	भ	bha	म	ma
य/य़	ya	र	ra	ल	la	व	va		
श	śa	ष	ṣa	स	sa	ह	ha		

1.3.4 Vowel sign use

Vowels signs are used in Devanagari the same way they are in Bengali (1.2.4).

क	ka	का	kā	कि	ki	की	kī	कु	ku	कू	kū
कृ	kṛ	कृ	kṛ	के	ke	कै	kai	को	ko	कौ	kau

1.3.5 Additional signs

Anusvār	·	m̐
Visarga	:	ḥ
Chandrabindu	◌̣	◌̤
Reph	◌̥	r
Avagraha	◌̣	'
Hasanta	◌̣	n/a
Daṇḍa		.
Double Daṇḍa		n/a

कं	kaṁ	किः	kiḥ	कौ	kaṁ	कै	rka
कोऽ	ko '	क्	k	आम् ।	ām.		

Daṇḍas (|) occur in prose and poetry; double daṇḍas (||) occur only in poetry. Both are omitted when poetry is transliterated (see 9.2.1).

1.3.6 Conjunct consonants

क kka	क् kcha	क्ण kṇa	क्त kta	क्त्य ktya	क्त्र ktra
क्य ktrya	क्त्वा ktva	क्न kna	क्य knya	क्य kma	क्य kya
क्र kra	क्य krya	क्ल kla	क्व kva	क्य kvya	क्ष kṣ
क्ष kṣma	क्ष्य kṣya	क्ष्व kṣva	ख्य khya	ख khra	ग्य gya
ग्र gra	ग्य grya	घ्न ghna	घ्य ghnya	घ्म ghma	घ्य ghya
घ ghra	ङ् ṅka	ङ्क्ता ṅkta	ङ्क्त्य ṅktya	ङ्क्य ṅkya	ङ्क्ष ṅkṣa
ङ् ṅkṣya	ङ्क्त्वा ṅkha	ङ्क्त्वा ṅkhyā	ङ्ग् ṅga	ङ्ग्य ṅgya	ङ्घ ṅgha
ङ्ग्य ṅghya	ङ्घ्वा ṅghra	ङ्ङ ṅṇa	ङ्ग् ṅna	ङ्ग् ṅma	ङ्य ṅya
च chcha	च्छ chchha	च्छ् chchhra	ञ chñā	च्म chma	च्य chya
छ chhya	छ्वा chhra	ञ् jja	ञ्ज jja	ज्ञ jñā	ज्ञ jñya
ज्म jma	ज्य ज्या	ज्ज jja	ज्ज jja	ञ्च ṅcha	ञ्च ṅchma
ञ्च ṅchya	ञ्छ ṅchha	ञ्ज ṅja	ञ्ज ṅja	ट् ṭṭa	ट्य ṭya
ठ ṭhya	ठ्वा ṭhra	ङ् ḍga	ङ्ग ḍgya	ङ्घ ḍgha	ङ्घ ḍghra
ङ् ḍḍha	ङ्ग् ḍma	ङ्य ḍya	ङ्य ḍhya	ङ्घ ḍhra	ण्ट ṇṭa
ण्ठ ṇṭha	ण्ड ṇḍa	ण्ड्य ṇḍya	ण्ड्य ṇḍra	ण्ड्य ṇḍrya	ण्ड ṇḍha
ण्ण ṇṇa	ण्म ṇma	ण्य ṇya	ण्व ṇva	त्क tka	त्क्र tkra
त्त tta	त्त्य ttya	त्र ttra	त्त्व ttva	त्थ ttha	त्त tna
त्य tnya	त्प tpa	त्प्र tpra	त्म tma	त्म्य tmya	त्य tya

त्र	tra	त्र्य	trya	त्व	tva	त्स	tsa	त्स्र	tsna	त्स्य	tsnya
थ्य	thya	द्र	dga	द्व	dgra	द्ध	dgħa	द्ध्र	dgħra	द्द	dda
द्या	ddya	द्ध	ddha	द्ध्य	ddhya	द्र	dna	द्ब	dba	द्भ	dbha
द्भ्य	dbhya	द्व	dma	द्य	dya	द्र	dra	द्र्य	drya	द्व	dva
द्व	dvya	ध्र	dhna	ध्न्य	dhnya	ध्म	dhma	ध्य	dhya	ध्र	dhra
ध्र्य	dhrya	ध्व	dhva	न्त	nta	न्त्य	ntyā	न्त्र	ntra	न्द	nda
न्द्र	ndra	न्ध	ndha	न्ध्र	ndhra	न्न	nna	न्म	npa	न्म्र	npra
न्म	nma	न्य	nya	न्न	nra	न्स	nsa	त्त	pta	त्त्य	ptya
प्र	pna	प्प	ppa	प्म	pma	प्य	pya	प्र	pra	प्ल	pla
प्व	pva	प्स	psa	प्स्व	psva	ब्य	bgha	ज	bja	ब्द	bda
ब्ध	bdha	ब्र	bnā	ब्ब	bba	ब्भ	bbha	ब्भ्य	bbhya	ब्य	bya
ब्र	bra	ब्व	bva	भ्र	bhna	भ्य	bhya	भ्र	bhra	भ्व	bhva
म्र	mna	म्प	mpa	म्प्र	mpra	म्ब	mba	म्भ	mbha	म्म	mma
म्य	mya	म्र	mra	म्ल	mla	म्व	mva	य्य	yya	ख्य	yva
ल्क	lka	ल्प	lpa	ल्म	lma	ल्य	lya	ल्ल	lla	ल्व	lva
ल्ह	lha	व्र	vna	व्य	vya	व्र	vra	व्व	vva	श्च	ścha
श्च्य	śchya	श्र	śna	श्य	śya	श्र	śra	श्य	śrya	श्ल	śla
श्म	śma	श्व	śva	श्व्य	śvya	श्श	śśa	ष्ट	ṣṭa	ष्ट्य	ṣṭya
ष्ट्र	ṣṭra	ष्ट्र्य	ṣṭrya	ष्ट्व	ṣṭva	षठ	ṣṭha	ण	ṣṇa	ण्य	ṣṇya
ष	ṣpa	ष्प्र	ṣpra	ष्म	ṣma	ष्य	ṣya	ष्व	ṣva	स्क	ska

स्ख skha

स्त sta

स्त्य stya

स्त्र stra

स्त्व stva

स्थ stha

स्न sna

स्य snya

स्प spa

स्फ spha

स्म sma

स्म्य smya

स्य sya

स्र sra

स्व sva

स्स ssa

हृ hṛa

हृ hna

ह्र hma

ह्य hya

ह्र hra

ह्र hla

ह्र hva

1.3.7 Numbers

१	1	२	2	३	3	४	4	५	5
६	6	७	7	८	8	९	9	०	0

1.4 Transliteration formatting

The transliteration system mapped in 1.2 and 1.3 is known as the International Alphabet of Sanskrit Transliteration (IAST). It is based on a standard established by the International Congress of Orientalists at Geneva in 1894 and is the most widely accepted academic standard for the romanisation of Sanskrit. The system is fixed, not phonetic, meaning, vowels and consonants are always transliterated with the same characters irrespective of pronunciation. This IAST system makes transliteration straightforward and enables readers to know the true spelling of words. It requires, however, readers to hear from native speakers and study a pronunciation guide to learn proper pronunciation. In Bengali especially, as in English, letters are pronounced according to context and may have two, three, or more common sounds.

The keystrokes needed to type the diacritic characters used in the IAST system are covered in 2.7.1 and 2.7.6.

1.4.1 Case formatting

General principle: transliterate Bengali and Devanagari words in lowercase.

Exception: capitalise proper nouns or **especially recognised common nouns** that appear within running text (or in verses that are cited within running text).

Do not capitalise words within **full verse citations**.

1.4.2 *ch* and *chh*

As per the preference of Śrīla Govinda Mahārāj, च and च्, and छ and छ् are transliterated as *ch* and *chh* (not *c* and *ch*, as is customary elsewhere) for pronunciation's sake.

चर्चा *charchā* **not** *carcā*

छात्रा *chhatra* **not** *chatra*

छन्द *chhanda* **not** *chanda*

प्रयच्छति *prayachchhati* **not** *prayacchati*

1.4.3 Dropping *a*

When the inherent vowel *a* (অ, ঐ) occurs at the end of Bengali and Sanskrit words, it is often omitted in colloquial pronunciation. (Note that *ā* is never omitted.) Linguists have described this omission as the *schwa deletion rule* (or *schwa syncope phenomenon*) and documented its prevalence throughout Indo-Aryan languages. Native Bengali speakers collectively understand that such omissions are optional, and though they usually prefer them, native speakers often vary between omitted and non-omitted pronunciation of the inherent vowel in a casual manner. Certain words, however, are so commonly pronounced without their final *a* that including it makes one's speech sound stilted and can lead to misunderstanding when conversing with native speakers. Be that as it may, many Western readers are accustomed to the spelling of such words with their final *a*'s and omitting them in writing may lead to confusion for such readers. Herein a balance between these concerns has been made: only words that are nearly ubiquitously pronounced without their final *a*'s and are intelligible to readers when spelled without them have had their standard spelling set to omit their final *a*.

Note that this principle of dropping a final *a* is applied only to Bengali and Sanskrit words that occur within running text; Bengali and Sanskrit words in verse citations are always spelled with their final *a*'s.

Consult the [usage dictionary](#) to verify when *a*'s are dropped from particular words, but in general remember that *a*'s are dropped only from common words that end with an *a* that is preceded by a single consonant.

Avatār, Gurudev, kīrtan, Mahārāj, paṇḍit, Prabhupād

When an *a* occurs at the end of a word and is preceded by a conjunct consonant, it is almost never omitted, and thus should be retained in written form (such final *a*'s are often omitted in Hindi; omission of *a* is more common in Hindi than Bengali).

bhakta, chaitya, dharma, nitya, śāstra

A's are sometimes omitted from words that end in a single aspirated consonant (such consonants are written with two consonants in English but are not conjuncts).

aparādh, dudh

Interestingly, there are also Bengali and Sanskrit words that English speakers have a tendency to pronounce without their final *a* that in fact require their final *a* to be pronounced. Such omissions are regarded as faults by native speakers.

parikram rather than *parikramā*

pūrṇim rather than *pūrnimā*

ras rather than *rasā* (when referring to wet sabji)

1.4.4 *ṁ* to *m*

If a word from a Sanskrit verse that ends in an *ṁ* is being explained in running text and is cited apart from the word that follows it in the verse, change its final *ṁ* into an *m*.

**teṣāṁ satata-yuktānāṁ bhajatām prīti-pūrvakam
dadāmi buddhi-yogaṁ taṁ yena mām upayānti te**

Here the Lord explains that He gives divine insight (*buddhi-yogaṁ*) to those (*taṁ*) who serve Him (*bhajatām*) with love (*prīti-pūrvakam*).

If a word that ends in an *ṁ* is the last word in a citation within running text, but is not being explained specifically, leave the *ṁ* as it is.

Once while discussing the verse *teṣāṁ satata-yuktānāṁ* I submitted to him that here *upayānti* is indicative of *parakīya-rasa*.

1.4.5 Plurals and possessives

To form plural and possessive forms of Bengali and Sanskrit words, simply add an *s*, or apostrophe, or both, as is customary in English. When a word's final *a* is dropped, it is normally retained in the word's plural English form. Check the [usage dictionary](#) for specific exceptions.

Plural: Mahārāj > Mahārājas

Possessive: Mahārāj > Mahārāj's

Plural possessive: Mahārāj > Mahārājas'

1.4.6 *ai* and *a-i*, *au* and *a-u*

Note that *ai* (ঐ, ऐ) and *au* (औ, औ) are the transliterated forms of single vowels. In Bengali, a hyphen needs to be included between *a* and *i*, and *a* and *u* when these separate vowels (অ, ই, উ) occur beside each other so that they are not confused with *ai* and *au*. Omitting a hyphen in such instances can change the meaning of a word.

হৈতে *haite*: from

হইতে *ha-ite*: to become.

1.4.7 *b* and *v*

In Devanagari *b* and *v* are separate letters (ब, व) while in Bengali they are both represented by ব, which is sometimes transliterated in roman as *b* and sometimes as *v*. In general, transliterate Bengali words according to the spelling of their Sanskrit origins, i.e. spell words that are spelled with a *v* in Sanskrit with a *v* in roman and spell words that are spelled with a *b* in Sanskrit with a *b* in roman.

Vṛndāvan, Vaiṣṇvaya, Śvīva, Govvinda, sarva, deva, Īvar
Brahma, Balarām, saba, baḍa, kabamba, kariba, seviba

If a Bengali word does not originate from Sanskrit or its origin is unknown, transliterate ব with a *b*. Check the [usage dictionary](#) for exceptions.

In non-formal transliteration contexts, ব is often transliterated as *w* and sometimes as two different letters even within the same word!

Swami and Nabadwip

Again, check the [usage dictionary](#) for instances of this.

Note that using *b* to spell Sanskrit words spelled with *v* is common in informal writing. Such spelling reflects colloquial pronunciation and often occurs in the spelling of personal names. Check the [usage dictionary](#) for instances in which personal names are spelled with a *b*.

Bimal Prasād Datta; Śrīla Bhakti *Bimal* Avadhūt Mahārāj

1.4.8 *y* and *j*

The Bengali letters য় and য়, known as *vargīya ya* and *antaḥstha ya*, are both derived from the Devanagari letter य (*ya*). Originally Bengali contained only *vargīya ya* (য়). When *ya* occurred at the beginning of a word, it was pronounced like the English *j*, and when it occurred in the middle of a word, it was pronounced like the English *y*. Because *vargīya ya* had these two distinct forms of pronunciation, in the 19th century *antaḥstha ya* (য) was added to the Bengali alphabet. Since then *vargīya ya* (য়) has signified *j* pronunciation and *antaḥstha ya* (য) has signified *y* pronunciation.

When the IAST system is used to transliterate Bengali, both *vargīya ya* (য়) and *antaḥstha ya* (য) are represented by *ya*. This is no doubt disappointing to persons who are accustomed to Bengali vernacular and find the sounds of *Jaśodā*, *Jamunā*, *Jamrāj*, *bhakti-jog*, *Kali-jug*, *āchārja*, etc. not only familiar but pleasing. We offer such persons the consolation that our current publications of Bengali texts include a pronunciation guide wherein the correct pronunciation of *vargīya ya* (য়)—*ja*—is explained. We choose to transliterate Bengali using the IAST system, which is consistent with the traditional Bengali alphabet prior to the insertion of *antaḥstha ya* (য), because numerous words that are part of both Bengali and Sanskrit, e.g. *Yaśodā*, *Yamunā*, *Yamarāj*, *bhakti-yoga*, *Kali-yuga*, and *āchārya*, occur within the Maṭh's books and we do not want to confuse readers, or appear inconsistent in our editing, by spelling the words in Bengali some of the time and Sanskrit at other times.

1.4.9 Doubled consonants

Although we spell words in traditional form according to their Sanskrit roots using elegant doubled consonants when writing in Bengali and Sanskrit script, we omit some doubled consonants in roman transliteration for the sake of recognisability and neatness.

The omission of a *ch, d, j, m, t, v*, or *y* if it is doubled following an *r*, is the most common type of omission.

অর্চন: archan *not* archchan
 মর্দন: mardan *not* marddan
 নির্জ্ঞন: nirjan *not* nirjjan
 ধর্ম: dharma *not* dharmma
 কীর্তন: kīrtan *not* kīrttan
 সর্ব: sarva *not* sarvva
 আচার্য: āchārya *not* āchāryya

L, m, n, j, and *t* are doubled when they do not follow an *r*.

পল্লী: palli *not* palī
 সাম্মান: sammān *not* samāna
 প্রপন্ন: prapanna *not* prapana
 উজ্জ্বল: ujjvala *not* ujvala
 উত্তম: uttama *not* utama

Check the [usage dictionary](#) to see if a particular word's doubled consonant is omitted.

1.4.10 Contractions

Sanskrit contains only one type of contraction: an *a* at the beginning of a word is omitted when the word preceding it ends in an *e*, *ai*, *o*, or *au*. Use the single right **quote mark** to represent the avagraha (३, ५) and place it after a space at the beginning of the second word in the phrase.

रसोऽहम्: raso 'ham *not* raso'ham

दासश्मि: dāso 'smi *not* dāso'smi

(Zoom in to see the difference between the **inverted commas**!)

Bengali does not contain any contractions though Sanskrit contractions are often written in Bengali script.

1.5 Spellchecking dictionary

The formatting specifications explained throughout 1.4 combine to form the system by which we romanise Bengali and Sanskrit words. The [usage dictionary](#) lists the exact spellings of romanised Bengali and Sanskrit words that occur in our publications.

To assist devotees in assimilating and applying the transliteration system accurately and efficiently, a spellchecking dictionary has been developed. It contains all the entries found in the usage dictionary. It runs within the word processor [OpenOffice](#), which was chosen as the host application because it is nonproprietary and fully functional on both Mac and Windows machines (i.e. one dictionary file can be used by everyone).

1.5.1 Dictionary setup

To use the spell-checking dictionary:

1. Download and install [OpenOffice](#).
2. Download the spellchecking [dictionary](#).
3. Place the dictionary in the appropriate directory.

Mac

Hard Drive > Users > [user name] > Library > Application
Support > OpenOffice.org > 3 > user > workbook

Windows

Hard Drive:\Program Files (x86)\OpenOffice.org 3\Basis\
share\wordbook\en-US

4. Open a document and run the spellcheck in OpenOffice.
5. Set the language to English (UK).
6. Click on **Options**.
7. In the **User-defined dictionaries** menu, check the box for **Saraswat Style Manual** and then click **OK**.

1.6 Web format

All spelling rules remain the same in print and on the web except the following.

1.6.1 Omitting diacritics

On the web, do not use diacritic characters. The reason for this is twofold. One, we want persons searching the web to find our sites and spelling well-known names and words like Kṛṣṇa, Śrīla Śrīdhara Mahārāja, Vṛndāvan, Nabadwīp, āchārya, and āśram with diacritics will inhibit this. Two, default fonts on the various standard web browsers and operating systems are variable and can cause text spelled with diacritics to appear jumbled or unreadable.

1.6.2 Substitutions for diacritics

When spelling words without diacritics, substitute standard characters for diacritic characters in all instances except the following:

- ṛ will become *ri*:

Vṛndāvan = Vrindavan; kṛpā = kripa

- ṣ will become *sh*:

Vaiṣṇava = Vaishnava; ṛṣi = rishi

- **Exception:** kṣ will become *ks*:

Rakṣak = Raksak; dakṣiṇ = daksin

- ś will also become *sh*:

Śiva = Shiva; śaraṇāgati = sharanagati

- **Exception:** śr in śrī and its compounds will become *sr*:

Śrīla = Srila; śriyaḥ = sriyah

- ˆ will be omitted. Nothing is substituted in its place.

Gosāi = Gosai; tāra = tara

- **Exception:** chāḍ = chand

- *ḍ* sometimes becomes *r*:

Rāḍha Deś = Rara Desh; muḍī = muri

The substitution of *r* for *ḍ* or *ḍh* is not standard but common. Check the [usage dictionary](#) to see if a word spelled with a *ḍ* or *ḍh* should be spelled with an *r* on the web.

1.7 Hyphenation

Hyphens (-) are used in two ways. **Hard hyphens** join words or parts of words to form compounds. They are manually keyed in and are grammatically mandatory. **Soft hyphens** indicate words are being divided across two lines of type. They are placed within words at the end of lines of type by a typesetter (or computer application). A hyphen is shorter than an **en dash** (–) and an **em dash** (—). Hyphenation rules are not hard and fast but it is a **hard-and-fast** rule that hyphens should be used properly and in a consistent manner.

1.7.1 Hyphenation and justification

Justification is the process of adjusting the spacing of text so that it aligns flush with its left and right margins. **Hyphenation** is the foremost of numerous typographical devices used to distribute words across lines within paragraphs in an aesthetic manner, i.e. optimise a paragraph's justification.

On the web, the use of justification is optional, in other words, type may be set in **ragged right**. In small printed materials, such as brochures, flyers, and banners, justification is also optional. In books, however, justification is mandatory for body copy.

Rules governing hard hyphens (1.6.2) apply everywhere while rules pertaining to soft hyphens and word division (1.6.3, 1.6.4, and 1.6.5) apply only when hyphenation is being optionally applied to a text. Laying out text without using hyphenation is a safe way to avoid making numerous typographical errors and is ideal for those who are inexperienced or need to finish a project in the least amount of time.

When hyphenating text, bear in mind that most word processing programmes contain an option to automate hyphenation. While this function saves a great deal of time and stress, the default settings of this function always need to be adjusted, and the typesetter must manually check over the right edge of every page to ensure that words have been divided properly.

1.7.2 Hard hyphens

Hyphenate compounds made up of an adjective and a noun, an adjective and a verb participle, and a noun and a verb participle:

first-class, good-looking, meat-eating

Hyphenate verbs derived from compound nouns:

front-running, animal-killing

Hyphenate spelled out numbers, compass points, and fractions:

twenty-one; fifty-five; south-west; north-east; two-thirds

Hyphenate words to avoid confusion or mispronunciation:

pre-eminent; anti-intellectual; de-emphasise

Hyphenate prefixes before capitalised names, numerals, or dates:

anti-Darwinism; pre-1990s

Use a hyphen with the prefixes *ex-* and *mid-*:

ex-Minister; mid-range colours

Use a hyphen before the suffixes *-less* and *-like* if the compound is not accepted as a word itself:

human-like; birth-less

Use a hyphen in any compound where the first element cannot stand alone.

non-committal

Use hyphens to indicate stammering or intermittent speech:

Uh-oh; Ja-ja ga-ga

Do not hyphenate compound nouns (write them as separate words):

air stream *not* air-stream; labour market *not* labour-market.

Do not hyphenate capitalised compounds.

West Bengal

Do not hyphenate adverbs ending in *-ly*:

newly discovered fact; a frequently discussed subject

Do not hyphenate phrases from foreign languages unless they are hyphenated in their original language or have become assimilated into English:

an *ad hominem* argument; our *raison d'être*

let Kṛṣṇa enjoy *ad libitum*

Note that some hyphen usage changes according to grammatical context:

- Compound modifiers that precede a noun are hyphenated:

the up-to-date file

twentieth-century preaching,

the five-year-old child

- Compound modifiers that follow a noun are not:

the file is up to date

preaching of the twentieth century

the child is five years old

1.7.3 Soft hyphens

Use soft hyphens to divide words across lines as unobtrusively as possible. Consult the [OED](#) to ascertain the syllabic divisions of words. Leave a minimum of two letters on the first line and three letters on the second line whenever a word is divided.

Divide words between syllables or elements that are pronounced separately:

match-box, splen-dour
 ma-terial *not* mater-ial
 appreci-ate *not* ap-preciate
 carry-ing *not* car-rying

Divide words between a root word and its prefix or suffix:

un-desirable *not* unde-sirable
 success-ful *not* suc-cessful

Divide words after a hard hyphen (between two elements of a compound):

anti-war *not* an-ti-war
 non-devotional *not* non-devo-tional

Do not divide a compound word anywhere other than between the units of its compound.

railway-man *not* rail-way-man

Do not divide one syllable words.

prayer, love

Do not divide two syllable words in which one of the syllables contains only one letter.

amongst, agreed

Do not divide prefixes.

micro-cosm *not* mi-crocosm

strato-sphere *not* strat-osphere

Do not divide a single-letter syllable from the syllable that precedes it unless it is the first syllable of a suffix.

origi-nal *not* orig-inal; oxy-gen *not* ox-ygen

depend-able *not* dependa-ble; edi-ble *not* ed-ible

Do not divide words contrary to their pronunciation.

agi-tate, *not* ag-itate; wonder-ful, *not* won-derful

Do not divide words in a way that makes them ambiguous:

re-appear, *not* reap-pear, re-adjust, *not* read-just

Do not divide proper names, surnames, initials, acronyms, or numbers in figures.

After His sannyās, Nimāi Paṇḍit was known as Śrī Chaitanya Mahāprabhu.

Not: ... Nimāi Paṇḍit was known as Śrī Chaitanya Mahāprabhu.

Śrīla Guru Mahārāj's birth name was Śrī Rāmendra Chandra Bhaṭṭāchārya.

Not: ... birth name was Śrī Rāmendra Chandra Bhaṭṭāchārya.

Both Śrīmad A. B. Bhakti Sāraṅga Goswāmī Mahārāj and Śrīla A. C. Bhaktivedānta Swāmī Mahārāj retained the initials of their previous names in their formal titles.

Not: Śrīmad A. B. Bhakti Sāraṅga Goswāmī Mahārāj and Śrīla A. C. Bhaktivedānta Swāmī Mahārāj retained the initials of their previous names in their formal titles.

Raghunāth Dās Goswāmī acquaints us with the true meaning of ISKCON in the verse *nāma-śreṣṭham manum api*.

Not: ... Dās Goswāmī acquaints us with the true meaning of ISKCON in the verse *nāma-śreṣṭham manum api*.

Śrīla Guru Mahārāj founded Śrī Chaitanya Sāraswat Maṭh in 1941; Śrī Śrī Gāndharvā Govindasundar Jīu were installed later, in 1955.

Not: ... Mahārāj founded Śrī Chaitanya Sāraswat Maṭh in 1941; Śrī Śrī Gāndharvā Govindasundar Jīu were installed later, in 1955.

1.7.4 Ideal word division

When using a hyphenation tool in a word processor, check its preferences and make adjustments so that it hyphenates according to the following guidelines. Standards listed here that are not automated by a hyphenation tool must be applied to the text manually.

Avoid dividing transliterated Bengali and Sanskrit words across two lines of type.

- ✗ Śrīla Śrīdhar Mahārāj defined śaraṇā-gati in *Śrī Śrī Prapanna-jīvanāmṛtam*.
- ✓ Śrīla Rūpa Goswāmī Prabhu defined śuddha-bhakti in *Śrī Bhakti-rasāmṛta-sindhu*.

Avoid dividing all words with fewer than six letters.

Avoid dividing two-syllable words that are pronounced as one syllable.

towards, learned

Avoid dividing words on the second to last line of a paragraph.

Avoid as far as possible leaving only the second portion of a hyphenated word on the last line of a paragraph (this is called a [hypho](#)).

Avoid dividing words across pages or columns. Such divisions interrupt the reader's flow, as just happened here.

Avoid dividing words on more than two consecutive lines.

Avoid beginning or ending more than two consecutive lines with the same word.

Disregard any of these rules to serve the needs of the text. See the chapter on [typography](#) for further explanation.

1.7.5 Discretionary hyphens

When typesetting books, use **discretionary hyphens** whenever it is necessary to specify the point where a word should be divided (e.g. when automatic hyphenation settings do not address a specific need of the text). Discretionary hyphens are available on a special keystroke in page layout software, e.g. ⌘ - in Adobe InDesign. Discretionary hyphens divide words just as soft hyphens do, but they automatically drop out if the text is later reflowed and the words into which they were inserted are moved to the middle of a line. Placing discretionary hyphens has an additional function: placing them at the beginning of a word prevents the word from being hyphenated at all.

There is a complication to using discretionary hyphens: they are often not read by web browsers and simple word processors. Before exporting text from a page layout application in which discretionary hyphens have been used (to formats other than pdf), remove them using a search and replace tool.

1.8 Dividing Bengali and Sanskrit words

Bengali and Sanskrit words are divided differently in different scripts: a compound may appear one way in Bengali or Sanskrit script, another way as a citation in roman transliteration, and a third way as a noun in English prose.

শ্রীনন্দনন্দন / śrī-nanda-nandana / Śrī Nanda Nandan

1.8.1 Hyphenation in verse citations

Format words that are grammatically independent but written as compounds in Bengali and Sanskrit as separate words.

স্বরূপদামোদরঃ svarūpa dāmodara: Svarūp Dāmodar

মনসস্তত্বরূপত্বং manasas tat svarūpatvaṁ

Divide compound words with hyphens:

সাধুসঙ্গঃ sādhu-saṅga; প্রেমধনঃ prema-dhana

Do not divide prefixes from their stems.

প্রজ্ঞানঃ prajñāna; সুমেধঃ sumedha

Do not divide suffixes from their stems.

ভগবানঃ bhagavān; তত্ত্বঃ tattva

Divide this exceptional suffix from its stem.

করুণাময়ঃ karuṇā-maya; দয়াময়ঃ dayā-maya

Do not divide words joined by **sandhi** (words whose final and initial vowels are merged).

পরমেশ্বরঃ parameśvara (parama + īśvara)

পুরুষোত্তমঃ puruṣottama (puruṣa + uttama)

1.8.2 Hyphenation in prose

Apply the following changes to transliterated Bengali and Sanskrit words that occur outside of verse citations.

Separate all proper names by a space, regardless of whether they are written without spaces or divided by a hyphen in their original script:

গৌরকিশোর: gaura-kiśora: Gaura Kiśor

রঘুনন্দন: raghu-nandana: Raghu Nandan

নন্দগ্রাম: nanda-grāma: Nanda Gram

Separate *śrī* from words following it with a space:

শ্রীবৃন্দাবন: śrī-vṛndāvana: Śrī Vṛndāvan

শ্রীকৃষ্ণচৈতন্য: śrī-kṛṣṇa-chaitanya: Śrī Kṛṣṇa Chaitanya

Review the [usage dictionary](#) for exceptions to these principles.

1.8.3 Linguistic fundamentals

To divide and hyphenate words properly in roman transliteration, it is necessary to understand the fundamentals of Sanskrit syntax and grammar. Such knowledge is outside the scope of this manual but will be summarised here for those who are interested.

Hyphens are used between compounds in the Maṭh's Bengali and Devanagari texts. Sometimes compounds of three or more words contain words that are joined with and without hyphens. When such compounds are transliterated and hyphens are inserted between the words in compound as part of the transliteration, it becomes ambiguous whether the hyphens were present between them in the original script.

To understand this, note that roman punctuation marks, the hyphen, em dash, quotation mark, etc. were not originally part of the Bengali or Sanskrit alphabet. They are roman characters and were introduced into Bengali and Sanskrit writing over the course of the last 150 years. Since the time of M. Monier-Williams and other influential Western scholars of Sanskrit, roman punctuation marks have also been used in transliteration of Sanskrit compounds, even though they do not occur in the source material, because of their self-evident ability to increase the legibility of text.

In Sanskrit separate words and compound words are written without spaces or hyphens after them. Sanskrit syntax separates syllables, rather than words, by space. In Sanskrit, a syllable is made up of either a vowel alone, or one or more consonants followed

by a vowel. Vowels are sometimes followed by an anusvār (ṁ) or visarga (ḥ), and these additional elements are considered parts of the syllables of the vowels they follow. Further complexity arises in instances of sandhi (the process whereby the letters within a syllable change when they are juxtaposed with particular letters in preceding or following syllables).

Consider the phrase *manasas tat svarūpatvaṁ*. If it is divided by syllables it will be broken up as follows:

मनसस्तत्स्वरूपत्वं: ma- na- sa- sta- tsva- rū- pa- tvaṁ

Because these syllabic divisions do not match the divisions between the words themselves, this phrase is written in Devanagari without any divisions.

परं ब्रह्म परं धाम पवित्रं परमं बहवान्:

param brahma param dhāma pavitraṁ paramaṁ bhavān

In this example all the syllabic divisions match the word divisions and thus every word is written with space after it in Devanagari.



CHAPTER 2

Typing

- 2.1 Naming
- 2.2 Mac os x keyboard layout installation
- 2.3 Mac os x font installation
- 2.4 Windows keyboard layout installation
- 2.5 Windows font installation
- 2.6 Activation
- 2.7 Typing schemes
- 2.8 International language support
- 2.9 Unicode compatibility
- 2.10 Unicode conversion

This chapter explains how to install and use the keyboard layouts and fonts needed to type Roman diacritics, Bengali, and Sanskrit. For information about the theory and design behind our [fonts](#), see the [typography](#) chapter.

We have available keyboard layouts for both Mac and Windows. These layouts type the full range of roman diacritics, most common typographical features, Bengali, and Devanagari.

2.1 Naming

When a devotee named Vijay Dās offered Śrīman Mahāprabhu a set of scriptures that he had inscribed, Mahāprabhu renamed him Ratnabāhu (‘Jewel-handed’). When Śrīla Rūpa Goswāmī Prabhu offered Mahāprabhu his verse *tuṇḍe tāṇḍavinī ratim*, Śrīman Mahāprabhu commented that Śrīla Rūpa Goswāmī’s handwriting resembled mukutāra pātis (‘rows of pearls’). Our keyboard layout suite has been named in remembrance of these Pastimes.

Mac:

Roman diacritics and Bengali: [Ratnamala](#) (‘jewels’)

Roman diacritics and Devanagari: [Ratnavali](#) (‘string of jewels’)

Roman diacritics, Spanish accents, and Bengali: [Ratnavali Spanish](#)

Windows

Roman diacritics: [Ratnakhani](#) (‘jewel-mine’)

Bengali: [Ratnahara](#) (‘jewel-necklace’)

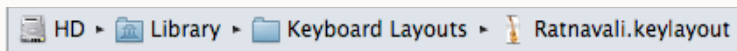
Devanagari: [Ratnakar](#) (‘jewel-mine’)

Because Mac and Windows typing systems differ, it has not been possible to make the layouts for each platform identical. See [2.6](#) for the specific keystrokes used in each file.

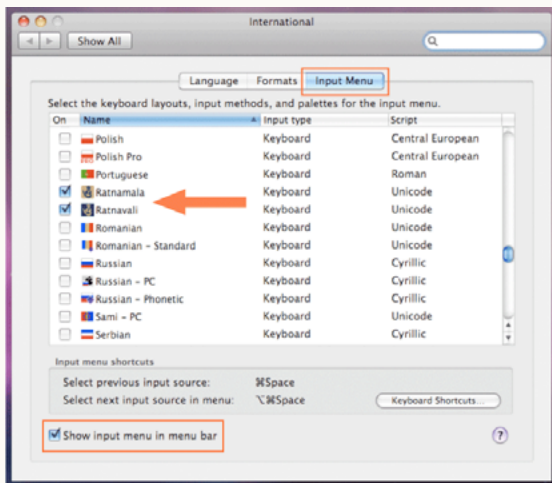
2.2 Mac OS x keyboard layout installation

To install Ratnavali and/or Ratnamala, place them in:

HD/Library/Keyboard Layouts.



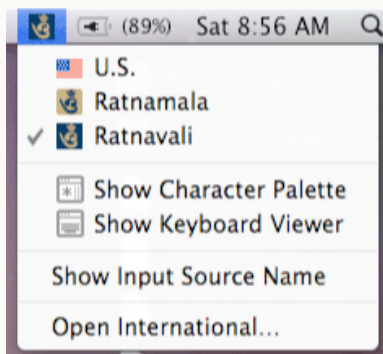
Go to **System Preferences**, then the **International** section, and then open the **Input Menu** tab.



Scroll through the dialogue box and check the box for Ratnavali, or Ratnamala, or both, as the case may be.

At the bottom of the dialogue box check “Show input menu in menu bar”.

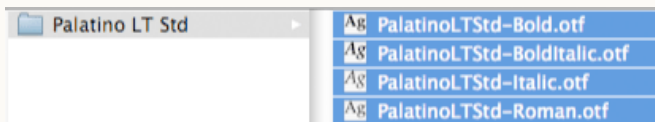
To the left of the clock in the menu bar in the right upper corner of your screen, you will see a flag appear. Click on the flag and check Ratnavali in the drop-down menu.



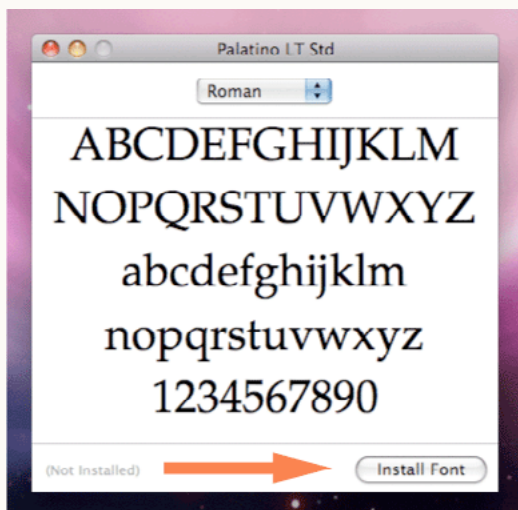
When Ratnavali or Ratnamala is selected, it empowers you to type roman diacritics and Bengali or Devanagari anywhere on your computer (in a word processor, mail client, or web browser).

2.3 Mac OS x font installation

To install any font, select the font in the Finder. If the typefaces within a font come as separate files, select them all at once, and then open them with **Font Book**.






Click the **Install Font** button in the Font Book dialogue box.











Restart the application with which you want to use the font if it is open, and the font will automatically appear in the application's font menu.

2.4 Windows keyboard layout installation

To install Ratnakhani, Ratnahara, and /or Ratnakar, open the folder they are contained within.

Name	Date modified	Type
 Ratnahara	30-06-2012 17:04	File folder
 Ratnakar	30-06-2012 17:05	File folder
 Ratnakhani	30-06-2012 08:07	File folder

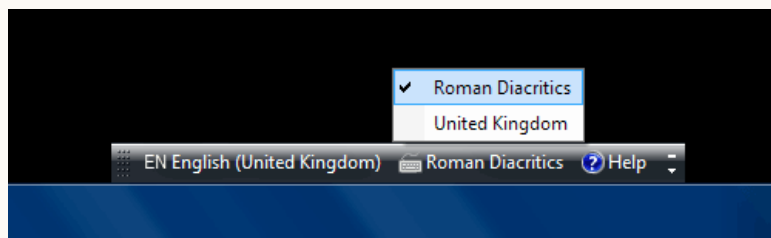
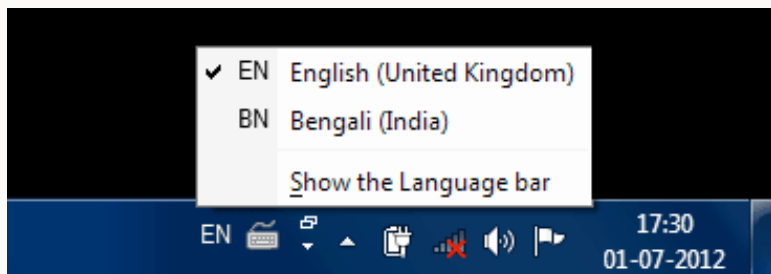
Run the installer, which is the file named **setup**.

Documents library			
Ratnakar			
Arrange by: Folder ▾			
Name	Date modified	Type	Size
 amd64	30-06-2012 17:05	File folder	
 i386	30-06-2012 17:05	File folder	
 ia64	30-06-2012 17:05	File folder	
 wow64	30-06-2012 17:05	File folder	
 Ratnakar_amd64	30-06-2012 17:05	Windows Installer ...	112 KB
 Ratnakar_i386	30-06-2012 17:05	Windows Installer ...	112 KB
 Ratnakar_ia64	30-06-2012 17:05	Windows Installer ...	112 KB
 setup	30-06-2012 17:05	Application	140 KB

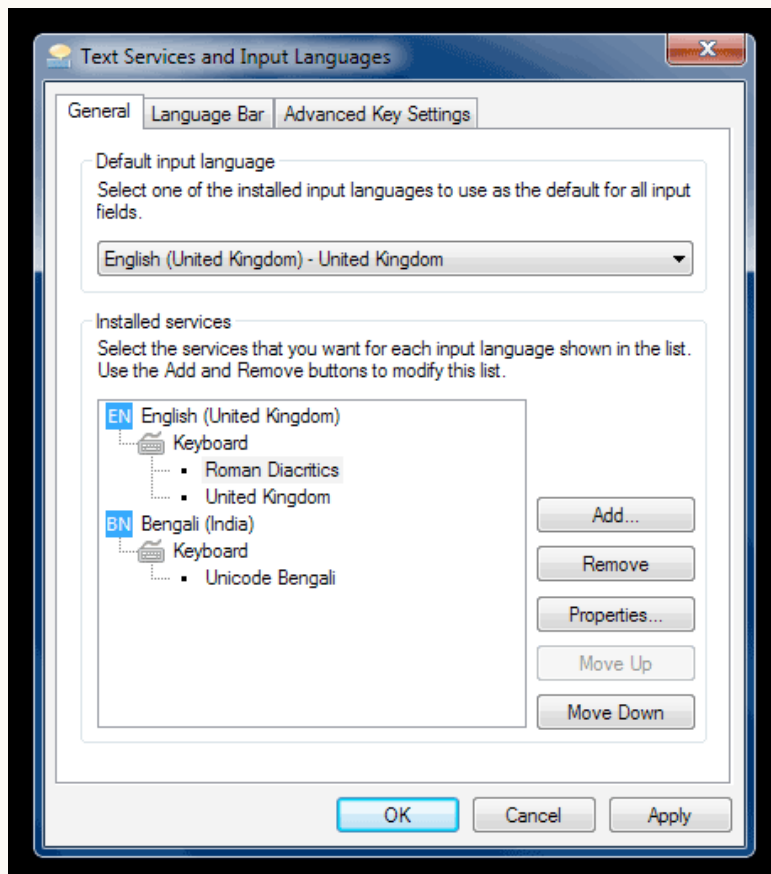
Once the installation is complete, either the **Language Bar** will appear at the bottom of the screen, or a small icon representing it will appear in the dock.



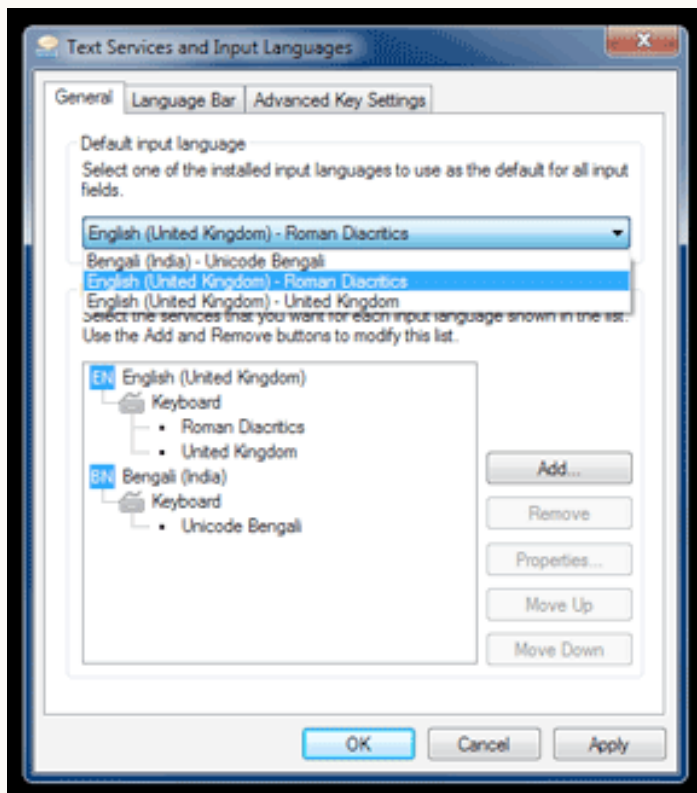
Click on the icon or the bar to display their options and then select the language in which you desire to type. Ratnakhani displays in the **Language Bar** as **Roman Diacritics**, Ratnahara as **Bengali (India)**, and Ratnakar as **Devanagari (India)**.



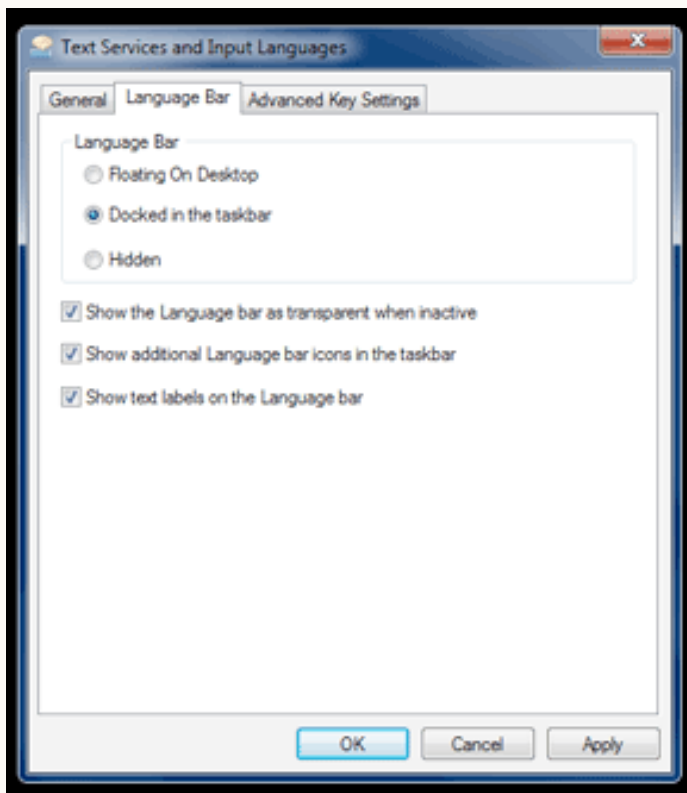
To customise the appearance of the keyboard layouts open the **Settings** dialog box in the **Language Bar**.



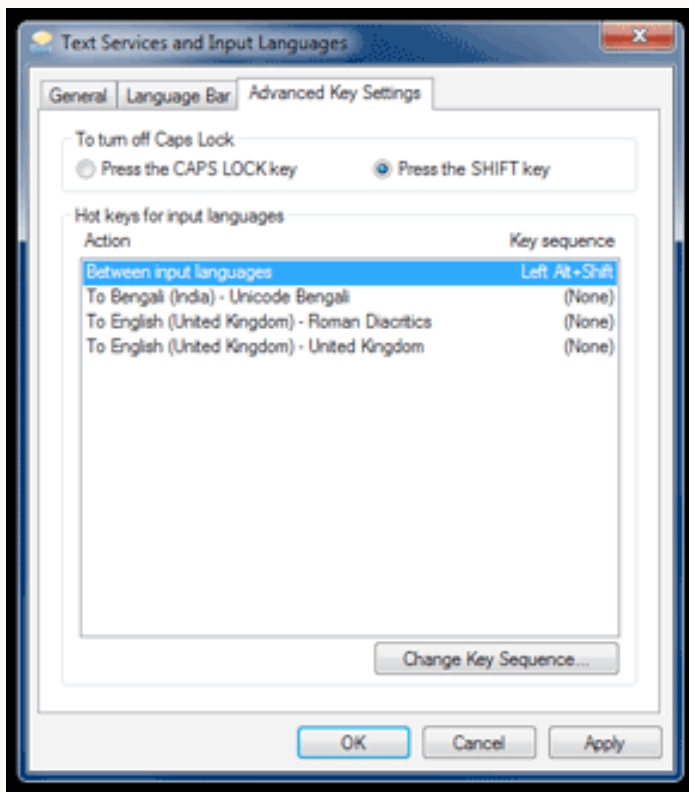
In this dialogue box the default keyboard layout can be set and other keyboard layouts can be added or removed from the **Language Bar**.



The **Language Bar** tab in this dialogue box gives you control over the appearance and behaviour of the **Language Bar**.





The **Advanced Key Settings** tab allows you to set a keyboard shortcut which will activate a particular keyboard layout.



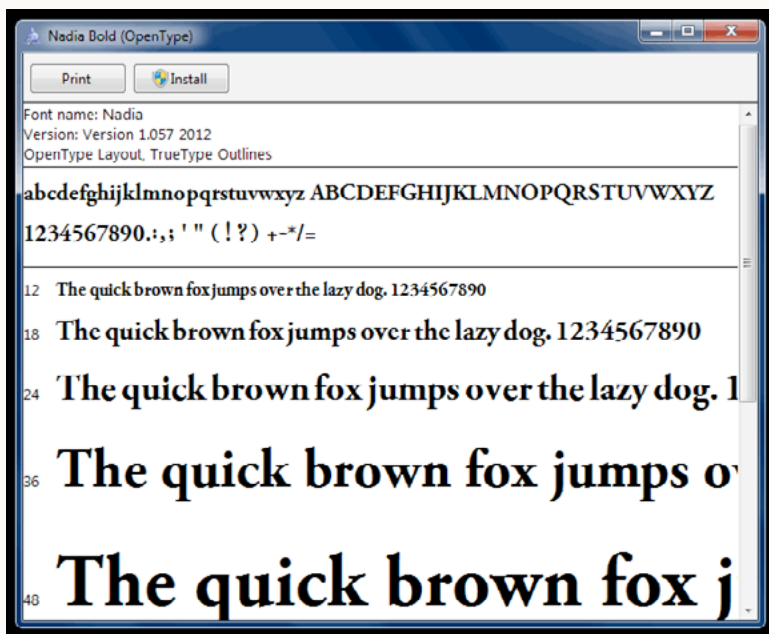
When a keyboard layout is activated in the **Language Bar**, you can type Roman diacritics, Bengali, or Devanagari anywhere on your computer (in a word processor, mail client, or web browser).

2.5 Windows font installation

To install any font, select the font in **Windows Explorer**. If the typefaces within a font come as separate files, select them all at once, and then open them.

Name	Date modified	Type	Size
 nadia-bold-shipped-20120629	30-06-2012 06:59	TrueType font file	290 KB
 nadia-regular-shipped-20120629	30-06-2012 07:00	TrueType font file	298 KB

Click the **Install** button in the dialogue box.



Restart the application with which you want to use the font if it is open, and the font will automatically appear in the application's font menu.

2.6 Activation

To type with any of the newly installed keyboard layouts and fonts, open a word processor such as InDesign and then activate one of the keyboard layouts. If you activate the layout prior to entering a particular application, another keyboard layout may take over when you enter the application. In such instances, simply re-activate the layout while within the word processing application.

2.7 Typing schemes

The following sections explain the keystrokes for each of the keyboard layouts.

Mac:

2.7.1 [Roman](#)

2.7.2 [Typographic features](#)

2.7.3 [Bengali](#)

2.7.5 [Devanagari](#)

Windows:

2.7.7 [Roman](#)

2.7.8 [Typographic features](#)

2.7.9 [Bengali](#)

2.7.10 [Devanagari](#)

2.7.1 Mac Roman keystroke charts

The system for typing diacritic and typographic characters is based on the semicolon. Notice that the semicolon key in the diagram is darkened to indicate that it is a ‘hot-key’.



Anytime a special character outside the standard set of characters visible in the diagram is required, simply tap the semicolon and then the key on which the special character is mapped. For example, to type *ā*, type the semicolon and then *a*. If a semicolon itself is desired, tap the semicolon key and then a space, or double tap the semicolon key.

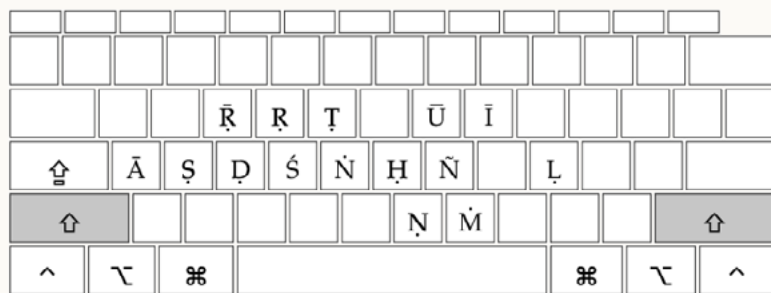
When the semicolon is tapped, the keyboard map changes to the following scheme.



As far as possible the diacritic characters have been mapped to the key of the characters they modify. In instances such as *s*, where two diacritics exist for one standard character (*ṣ* and *ś*), one of the them has been mapped to the *s* and the other has been mapped to a nearby character that is as convenient as possible (*f*).

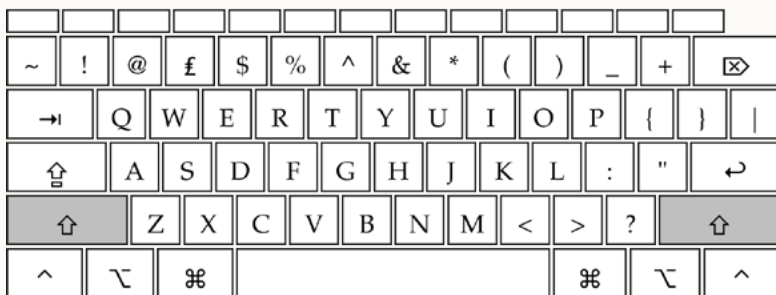
Note that the chandrabindu (◌̣) is a combining glyph; type the keystroke for the letter it should sit above and then type the chandrabindu's keystroke (e.g. *ā* = *a* ; *`*).

After the semicolon has been tapped, if ⇧ (shift) is held, the keyboard map changes as follows:



Spatial typographic features, such as the em space and en space, are also present in this scheme but do not appear in the diagram. Take note of their keystrokes in the following section.

The convention of holding down ⇧ (shift) to access the capital form of a letter is well established. Standard keyboard maps change as follows when this is done.

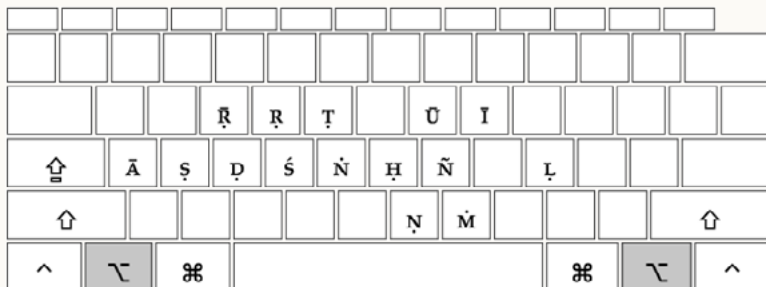


Ratnavali uses a similar convention to type **small capitals**: simply hold down ˇ (option) key.



Note that in this scheme **old-style numbers** are also available.

To type small capitals with diacritics, follow the same process that is used to type capitals with diacritics but hold down ⌥ (option) rather than ⇧ (shift) after tapping the semicolon. When this is done, the keyboard map shifts as follows:



2.7.2 Mac keystrokes for typographic features

The symbols $\hat{\cup}$ and ⌘ in the keystrokes column indicate that these keys should be held down while the key following them is tapped.

Typographic feature	Glyph	Keystroke
Double left quote	“	; p
Double right quote	”	; \
Left quote	‘	; [
Right quote	’	;]
Ellipsis	...	; .
Bullet	•	; b
Em dash	—	; 1
En dash	–	; 2
Figure dash	—	; 3
Minus sign	–	; 4
Em space		; $\hat{\cup}$ 1
En space (½ em)		; $\hat{\cup}$ 2
Third space (⅓ em)		; $\hat{\cup}$ 3
Fourth space (¼ em)		; $\hat{\cup}$ 4
Thin space (⅕ em)		; $\hat{\cup}$ 5
Sixth space (⅙ em)		; $\hat{\cup}$ 6
Hair space (⅛ em)		; $\hat{\cup}$ 7
Figure space		; $\hat{\cup}$ 8
Punctuation space		; $\hat{\cup}$ 9
Zero-width space		; $\hat{\cup}$ 0
No-break space		; $\hat{\cup}$ -
Narrow no-break space		; $\hat{\cup}$ =

Because it occurs frequently in typesetting, the no-break space, which is also known as a *non-breaking space*, has a second, quick access keystroke: holding shift (⇧), type the space bar.

Note also that the narrow no-break space is sometimes also referred to as a *fixed-width non-breaking space*.

2.7.3 Mac Bengali keystroke charts

To type Bengali, make sure Ratnavali is running and then turn on caps lock. The keyboard map changes as follows.

[illegible]

Note that the vowel signs, rather than the full vowel forms, have been placed on the vowel keys because they occur more frequently.

When the semicolon is tapped, the key map changes as follows.



Note that the aspirate forms of the consonants appear in this state on the keys of their corresponding unaspirated consonants. To type ড and ঢ, double tap the semicolon and then type *q* and *w* respectively.

2.7.4 Mac Bengali keystroke order

To type a conjunct, type the first consonant within it, then the hasanta (*f*), and then the second consonant. The character will automatically combine once all three glyphs are typed.

Conjunct	Consonants	Transliteration	Keystroke
ত্ত	ত + ত	tta	t f t
ত্য়	ত + য	tya	t f ; y
ত্ব	ত + ত + ব	ttva	t f t f v

Type vowel signs after the consonants they modify even if they appear in Bengali prior to the consonant. In other words, type them in the order that you would type their transliterated form. They will automatically jump in front of the consonant.

Combination	Letters	Transliteration	Keystroke
কি	ক + ি	ki	k i
কী	ক + ী	kī	k ; i
কু	ক + ু	ku	k u
কূ	ক + ং	kū	k ; u
ক্	ক + ্	kṛ	k r
কে	ক + ে	ke	k e
কৈ	ক + ঐ	kai	k ; e
কো	ক + ঔ	ko	k o
কৌ	ক + ঔ	kau	k a u

To type an atypical consonant-vowel combination, simply type the consonant and then the vowel as normal. The glyph will form automatically.

Combination	Letters	Transliteration	Keystroke
গু	গ + _u	gu	g u
ত্র	ত + র + _u	tru	t f r u
ন্তু	ন + ত + _u	ntu	n t u
রূ	র + _u	rū	r ; u
শ্রু	শ + র + _u	śru	s f r u
হ্র	হ + _r	hr̥	h r

2.7.5 Mac Devanagari keystroke charts

To type Devanagari, make sure Ratnamala is running and then turn on caps lock. The keyboard map changes as follows.

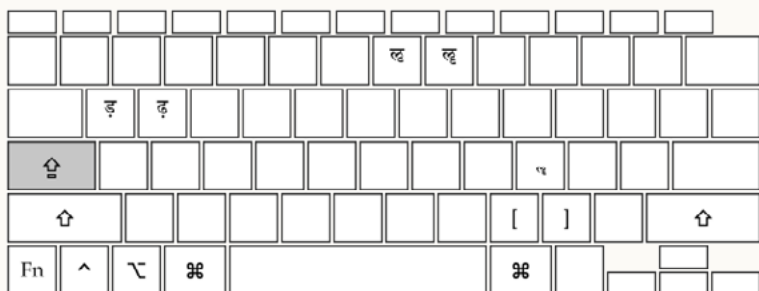
esc	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12	
␣	१	२	३	४	५	६	७	८	९	०	-	=	⌫
→	ड	ट	ॆ	र	त	य	उ	ि	ी	प	ण	ङ	।
⌘	।	स	द	॑	ग	ह	ज	क	ल	;	ॣ	↵	
⌘	ष	श	च	व	ब	न	म	,	.	/	⌘		
Fn	^	⌥	⌘					⌘	×				

Again, note that the vowel signs, rather than full vowel forms, have been placed on the vowel keys because they occur more frequently.

When the semicolon is tapped, the keymap changes as follows.



Note that the aspirate forms of the consonants appear in this state on the keys of their corresponding unaspirated consonants. Double tap the semicolon to access these few additional characters.



2.7.6 Mac Devanagari keystroke order

To type a conjunct, type the first consonant within it, then the hasanta (*f*), and then the second consonant. The character will automatically combine once all three glyphs are typed.

Conjunct	Consonants	Transliteration	Keystroke
त्त	त + त	tta	t f t
त्य	त + य	tya	t f ; y
त्व	त + त + व	ttva	t f t f v

Type vowel signs after the consonants they modify even if they appear in Devanagari prior to the consonant. In other words, type them in the order that you would type their transliterated form. They will automatically jump in front of the consonant.

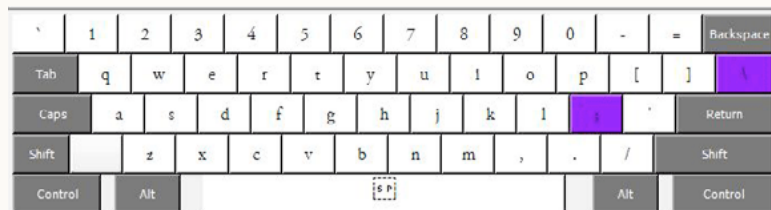
Combination	Letters	Transliteration	Keystroke
कि	क + ि	ki	k i
की	क + ी	kī	k ; i
कु	क + ु	ku	k u
कू	क + ू	kū	k ; u
कृ	क + ृ	kṛ	k r
कृ	क + ृ	kṛ	k ; r
के	क + े	ke	k e
कै	क + ै	kai	k ; e
को	क + ो	ko	k o
कौ	क + ौ	kau	k a u

To type an atypical consonant-vowel combination, simply type the consonant and then the vowel as normal. The glyph will form automatically.

Combination	Letters	Transliteration	Keystroke
रु	र + ू	rū	r ; u
ह्र	ह + र	hr̥	h ; r

2.7.7 Windows Roman keystroke charts

The system for typing diacritic and typographic characters is based on the semicolon. Notice that the semicolon (and the backslash) in the diagram is darkened to indicate that it is a ‘hot-key’.



Anytime a special character outside the standard set of characters visible in the diagram is required, simply tap the semicolon and then the key on which the special character is mapped. For example, to type \tilde{a} , type the semicolon and then *a*. If a semicolon itself is desired, type the semicolon key and then a space, or double tap the semicolon key.

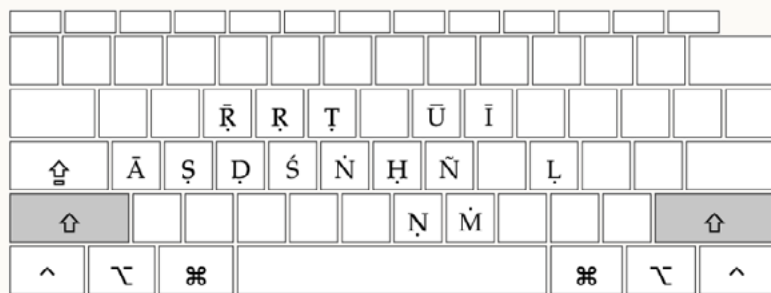
When the semicolon is tapped, the keyboard map changes to the following scheme.

◌̣	—	—	—	—									
			ṛ̣	ṛ̣	ṛ̣		ụ̄	ị̄		“	’	’	”
ḥ̣	ạ̄	ṣ̣	ḍ̣	ṣ́	ṇ̣	ḥ̣	ṇ̃		ḷ̣	;			
ḥ̣					•	ṇ̣	ṃ̇		...			ḥ̣	
^	Ṽ	⌘	;							⌘	Ṽ	^	

As far as possible the diacritic characters have been mapped to the key of the characters they modify. In instances such as *s*, where two diacritics exist for one standard character (*ṣ̣* and *ṣ́*), one of them has been mapped to the *s* and the other has been mapped as conveniently as possible (*f*).

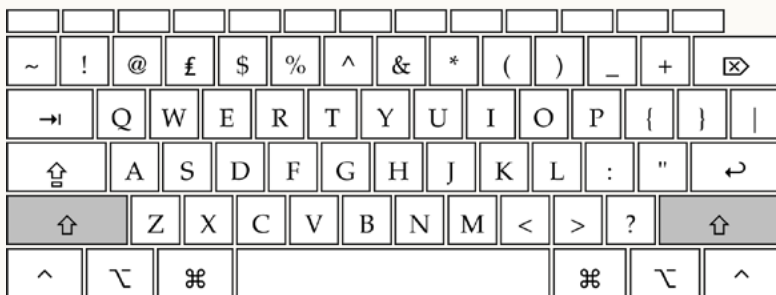
Note that the chandrabinu (◌̣) is a combining glyph; type the keystroke for the letter it should sit above and then type the chandrabinu’s keystroke (e.g. ạ̄ = ; a ; `).

After the semicolon has been tapped, if ⇧ (shift) is held, the keyboard map changes as follows:



Spatial typographic features, such as the em space and en space, are also present in this scheme but do not appear in the diagram. Take note of their keystrokes in the following section.

The convention of holding down ⇧ (shift) to access the capital form of a letter is well established. Standard keyboard maps change as follows when this is done.

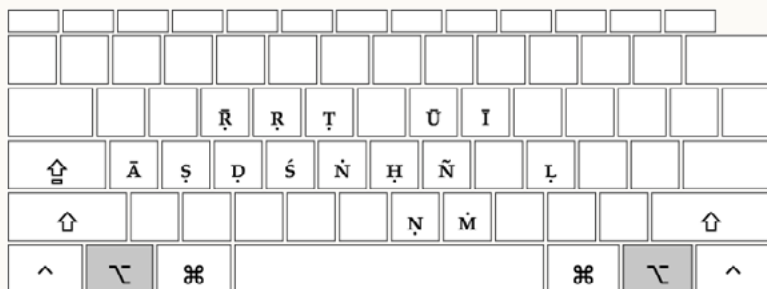


Ratnakhani uses a similar convention to type **small capitals**: simply hold down the **Alt** key.



Note that in this scheme **old-style numbers** are also available.

To type small capitals with diacritics, tap the backslash and then the desired letter. When the backslash is tapped, the keyboard map shifts as follows:



2.7.8 Windows keystrokes for typographic features

The symbol $\hat{\cup}$ (shift) in the keystrokes column indicates that it should be held down while the key following them is tapped.

Typographic feature	Glyph	Keystroke
Double left quote	“	; p
Double right quote	”	; \
Left quote	‘	; [
Right quote	’	;]
Ellipsis	...	; .
Bullet	•	; b
Em dash	—	; 1
En dash	–	; 2
Figure dash	–	; 3
Minus sign	–	; 4
Em space		; $\hat{\cup}$ 1
En space (½ em)		; $\hat{\cup}$ 2
Third space (⅓ em)		; $\hat{\cup}$ 3
Fourth space (¼ em)		; $\hat{\cup}$ 4
Thin space (⅕ em)		; $\hat{\cup}$ 5
Sixth space (⅙ em)		; $\hat{\cup}$ 6
Hair space (⅛ em)		; $\hat{\cup}$ 7
Figure space		; $\hat{\cup}$ 8
Punctuation space		; $\hat{\cup}$ 9
Zero-width space		; $\hat{\cup}$ 0
No-break space		; $\hat{\cup}$ -
Narrow no-break space		; $\hat{\cup}$ =

2.7.9 Windows Bengali keystroke charts

To type Bengali, make sure Ratnahara is running. When it is, the keyboard map changes as follows.

°	১	২	৩	৪	৫	৬	৭	৮	৯	০	-	ই	Backspace	
Tab	ড়	ট	ঠ	ড	ত	য	র	ল	শ	খ	প	[]	
Caps	।	স	দ	ণ	হ	জ	ক	অ	:	;			Return	
Shift		ব	শ	চ	ব	ব	ন	ম	,	.	/		Shift	
Control		Alt				sp						Alt	Control	

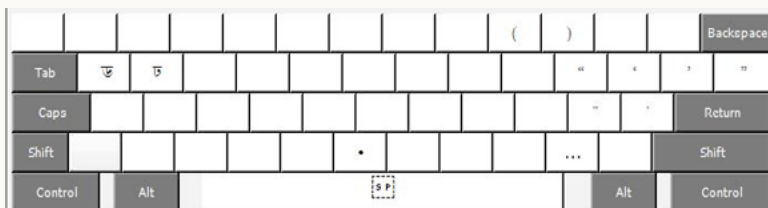
Note that the vowel signs, rather than the full vowel forms, have been placed on the vowel keys because they occur more frequently.

When the **Shift** key is held, the keyboard map changes as follows.

ওঁ	অ	আ	ই	ঈ	উ	ঊ	ঋ	ঌ	এ	ঐ	ও	ঔ	Backspace	
Tab	ড়	ঠ	ট		থ	য	র	ল	শ	খ	ফ	{	}	
Caps	অ	আ	ব	ব	খ	ঙ	বা	খ		:	:		Return	
Shift		এ	ঙ	ছ	ভ	ভ	ণ	ং	<	>	?		Shift	
Control		Alt				sp						Alt		Control

Note that the aspirate forms of the consonants appear in this state on the keys of their corresponding unaspirated consonants.

To type ് and ്, and some punctuation marks, hold down the right **Alt** key.



The typing syntax for conjuncts works the same way as the Mac keyboard layout. See [2.7.4](#) for an explanation of this.

2.7.10 Windows Devanagari keystroke charts

To type Devanagari, make sure Ratnakar is running. When it is, the keyboard map changes as follows.

ँ	१	२	३	४	५	६	७	८	९	०	-	S	Backspace
Tab	इ	ट	े	र	त	य	ु	ि	ी	प	[]	
Caps	ा	रा	द	ॆ	ग	ह	ज	क	ल	;	ॄ	Return	
Shift		ष	श	च	व	ख	न	म	,	.	/	Shift	
Control	Alt	[SP]										Alt	Control

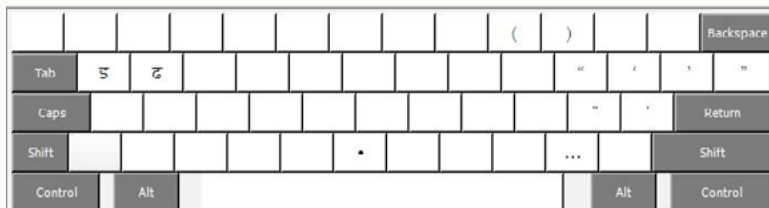
Note that the vowel signs, rather than the full vowel forms, have been placed on the vowel keys because they occur more frequently.

When the **Shift** key is held, the keyboard map changes as follows.

ॐ	अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ए	ऐ	ओ	औ	Backspace
Tab	ढ	ठ	ै		थ		ॡ	ी	ौ	फ	{	}	
Caps	अ	आ	थ		घ	:	झ	ख		:	ॢ	Return	
Shift		ज	ड	छ		झ	ण	ं	<	>	?	Shift	
Control	Alt	[SP]										Alt	Control

Note that the aspirate forms of the consonants appear in this state on the keys of their corresponding unaspirated consonants.

To type ് and ്, and some punctuation marks, hold down the right **Alt** key.



The typing syntax for conjuncts works the same way as the Mac keyboard layout. See [2.7.6](#) for an explanation of this.

2.8 International language support

Currently Ratnavali is available in [Spanish](#), that is, an alternate version of it has been outfitted with the customary hot-keys and accented characters used in the standard Spanish language keyboard layout for Mac. Keystroke charts accompany the file.

Upon [request](#), Ratnavali and Ratnamala can be developed for use with other languages.

The Mac layouts have been made with an application called [Ukelele](#), which is a free, easy-to-use os x application recommended to anyone interested in developing their own keyboard layout or modifying the ones that have been provided. For Windows, a less efficient free programme is available: [Microsoft Keyboard Layout Creator 1.4](#).

2.9 Unicode compatibility

The **Unicode** forms of the Bengali and Devanagari scripts are recently developed technologies. Mac OS 10.7 and above supports them, as does Windows Vista and above. These fonts work in InDesign 4 and above, though a **script** is necessary for them to function properly. To activate the script, place it in one of the following directories:

Mac

Hard Drive > Applications > Adobe InDesign CS5.5 or CS5 > Scripts > Scripts Panel

Hard Drive > Users > [user name] > Library > Preferences > Adobe InDesign > Version 7.5 or 7.0 > [en_US or other language] > Scripts > Scripts Panel

Windows 7 and Vista

C:Drive > Program Files > Adobe > Adobe InDesign CS5.5 or CS5 > Scripts > Scripts Panel

C:Drive > Users > [user name] > AppData > Roaming > Adobe > InDesign > Version 7.5 or 7.0 > [language such as en_US] > Scripts > Scripts Panel

Windows XP

C:Drive > Program Files > Adobe > Adobe InDesign CS5.5 or CS5 > Scripts > Scripts Panel

C:Drive > Documents and Settings > [user name] > Application Data > Adobe > InDesign > Version 7.5 or 7.0 > [en_US or other language] > Scripts > Scripts Panel

After placing the script, in Adobe InDesign CS5.5 or CS5 go into the Window menu and choose Utilities > Scripts. After displaying this palette, place the cursor on any line within a text frame and then double click the script in the Scripts Panel to activate it. To apply the script throughout a document, after activating it within a given paragraph, redefine the paragraph's style.

2.10 Unicode conversion

The [Unicode](#) script converter [diCrunch](#) can convert text typed in Unicode standard diacritic roman into Bengali or Devanagari, and vice versa. Thus any verse or passage typed in roman with diacritics does not need to be retyped in Bengali or Devanagari (avoiding doing so also limits the chance of mistakes being made, though all text always needs to be proofread). See the [conversion](#) section in the typography chapter for more information.



CHAPTER 3

Punctuation

- 3.1 Formatting punctuation marks
- 3.2 Commas
- 3.3 Semicolons
- 3.4 Colons
- 3.5 Em dashes
- 3.6 En dashes
- 3.7 Quotation marks (inverted commas)
- 3.8 Apostrophes
- 3.9 Ellipses
- 3.10 Brackets
- 3.11 Asterisks
- 3.12 Ampersands

This chapter is intended to act as a general guide. It addresses only the most frequently occurring aspects of most punctuation marks' usage. Please consult the referenced [manuals](#) for comprehensive explanations.

Overall, use light-standard punctuation, that is, use punctuation when it is integral to the meaning of a given expression; omit unnecessary marks that clutter the text. Punctuation's purpose is to clarify meaning and facilitate smooth reading.

3.1 Formatting punctuation marks

3.1.1 Roman and italic

Format punctuation marks in the same type style as the sentence in which they appear. If an italic word appears in a roman sentence, format a punctuation mark adjacent to it roman; similarly, format all punctuation in an italic sentence italic.

Have you read *Affectionate Guidance*?

Not: Have you read *Affectionate Guidance*?

(Zoom in to see that the question mark is in roman.)

In Affectionate Guidance (chapter ten, ‘A Life of Service’), Śrīla Govinda Mahārāj discusses the importance of Guru–Vaiṣṇava sevā.

(Note that the parentheses, commas, and quotes are in italics.)

An exception to this rule is punctuation that belongs to a word being presented in the alternate typeface.

Śrīla Saraswatī Ṭhākur’s song *Vaiṣṇava Ke?* explains the dangers of kanak, kāmīnī, and pratiṣṭhā.

(Zoom in to see that the question mark is in italics.)

3.1.2 Bold and colour

Format punctuation marks in bold or colour if the text which precedes or follows them is formatted that way as a feature of the publication's design. Otherwise, format them in roman.

Instances of bold punctuation:

Their; there; they're. (a bold glossary entry)

Figure 4. The devotees on parikramā. (A colour caption number)

An example of non-bold punctuation (the punctuation mark is not part of what is being specially styled):

Will my order be submitted after I click **Accept**?

(*Accept* is in bold; the question mark is in roman.)

3.2 Commas

A comma (,) indicates a slight break or pause within a sentence. It is a tool that aids writers in expressing complex ideas concisely. Commas have a wide variety of uses; the most common amongst them are discussed here.

Use a comma before *and* or *or* in a list of three or more items (a comma used in this context is known as the *serial* or *Oxford* comma):

Our focus in life is to serve Śrī Hari, Śrī Guru, and the Vaiṣṇavas.

Use a comma before phrases like *and so on* or *etc.* (**do not add a full stop after *etc.***) at the end of an enumeration:

While in South India, Mahāprabhu visited all the renowned places of pilgrimage: Nīlāchal, Vidyā Nagar, Śrī Raṅgam, Rāmeśvar, and so on.

All these practices (śravaṇam, kīrtanam, etc.) will be devotion only if we perform them with the proper consciousness: “Everything is for my Lord’s satisfaction”.

Use a comma to introduce quoted material:

Gurudev teaches us, “Be humble, be tolerant, and give honour to others”.

Omit a comma before quotations if they are introduced by conjunctions like *that*, *whether*, etc.:

Gurudev said that “be humble, be tolerant, and give honour to others” was his most important teaching.

Use a pair of commas around non-defining relative clauses (clauses which do not define or identify their antecedent nouns):

Devotees in the Maṭh, who come from all over the world, attend maṅgal āraṭi every day.

(non-defining clause; commas necessary)

Devotees in the Maṭh who practise properly attend maṅgal āraṭi every day.

(defining clause; no commas necessary)

Note that non-defining clauses always begin with *who* or *which*, but defining clauses may begin *who*, *which*, or *that* (using *that* rather than *which* in defining clauses minimises ambiguity and is preferable).

Note the difference a comma can make in the meaning of a sentence:

He engages in service which benefits the Maṭh.

(A defining clause that implies that he engages only in services that benefit the Maṭh.)

He engages in service, which benefits the Maṭh.

(A non-defining clause that implies generally that his engaging in service benefits the Maṭh.)

We went to the temple where the lecture was being given.

(A defining clause that implies that we went to the temple because a lecture was being given there.)

We went to the temple, where the lecture was being given.

(A non-defining clause that implies that we went to the temple and the lecture happened to be taking place.)

We joined the devotees who had already begun the kīrtan.

(A defining clause that implies that the devotees we joined were the ones who began the kīrtan.)

We joined the devotees, who had already begun the kīrtan.

(A non-defining clause that implies that the devotees we joined happened to have already begun a kīrtan.)

Set off with commas non-defining appositive words, phrases, and clauses (elements that comment on, supply additional information about, or provide explanatory equivalents of a noun):

Kṛṣṇadās Kavirāj Goswāmī's two books, *Śrī Chaitanya-charitāmṛta* and *Śrī Govinda-līlāmṛta*, have made him immortal and given him the highest position amongst the sādhus.

The author, Kṛṣṇadās Kavirāj Goswāmī, begins the book with an invocation of auspiciousness.

Traditionally, Vaiṣṇavas decorate temple courtyards with mālatī flowers, that is, jasmine.

The divine agent through whom this function manifests is Śrī Guru, the divine guide.

Compare these with a defining clause (wherein no comma should be used):

The immortal sādhu Kṛṣṇadās Kavirāj Goswāmī wrote *Śrī Chaitanya-charitāmṛta*.

Do not join two main clauses, or clauses linked by adverbs or adverbial phrases (e.g. *nevertheless, as a result*), with a comma. The following are examples of this error, which is known as a comma splice:

He likes prasādam, he comes to the temple every Sunday.

He was exhausted, nevertheless he woke up on time.

Fix this error by adding a **coordinating conjunction** (*and, but, so, etc.*) or replacing the comma with a semicolon or colon:

He likes prasādam, and comes to the temple every Sunday.

He was exhausted; nevertheless he woke up on time.

Parenthetical or appositive phrases do not require commas when they are defining (when they identify which person or thing is meant):

The ancient sage Vyās wrote *Śrīmad Bhāgavatam*.

My friend Kṛṣṇadās played the mṛdaṅga.

Use commas, however, when defining phrases (names and nouns) are transposed:

Vyās, the ancient sage, wrote *Śrīmad Bhāgavatam*.

Kṛṣṇadās, my friend, played the mṛdaṅga.

Use a comma after an introductory subordinate clause, adverbial phrase, or adverb:

Despite having a large family, he contributed to the temple generously.

Wonderfully, Mahāprabhu delivered even Jagāi and Mādhāi.

Do not use a comma after subordinate clauses that end a sentence, even if a comma would be used after them if they began the sentence.

Kṛṣṇa will reveal Himself in your heart if you avoid the offences.

If you avoid the offences, Kṛṣṇa will reveal Himself in your heart.

Kṛṣṇa will bestow His mercy upon me when He so desires.

When Kṛṣṇa so desires, He will bestow His mercy upon Me.

Use commas to set off adverbs like *however*, *therefore*, and *moreover*, unless a pause is undesirable.

Hoping for material happiness is, however, an illusion.

Moreover, even Kṛṣṇa worships Vaiṣṇavas.

That was indeed the result.

Use a comma before a conjunction that introduces an independent clause. In other words, if there are two subjects in a sentence, a comma is necessary; if there is one subject, omit the comma:

Nityānanda Prabhu stayed in Bengal, and the other devotees went to Pūrī.

The situation is difficult, but there are many lessons to be learned from it.

The situation is difficult but also educational. (no comma)

Mahāprabhu taught that all souls are servants of Kṛṣṇa and are suffering because they have turned away from Kṛṣṇa. (no comma)

Do not use a comma after short introductory clauses, especially those that pertain to specific times or locations. Omitting commas in such instances keeps text from appearing cluttered:

In 1981 he came to the Maṭh for the first time.

Before he left he put his japa-mālā in his pocket.

Use commas to separate large numbers into units:

\$1,000

8,400,000

Use commas after salutations:

Dear Prabhu,

Yours faithfully,

3.3 Semicolons

Semicolons (;) mark separations that are stronger than commas but less strong than full stops. They are used to divide main clauses that are closely related:

Bhakti is the way; bhakti is the goal.

When elements in a series include internal punctuation or are very long and complex, separate them with semicolons:

The language of *Śrī Gītā* is simple and sweet; its mood is grave, extensive, and radical; its thought is succinct, lucid, and impartial; and its logic is sound and natural.

3.4 Colons

A colon (:) introduces elements that develop the content preceding it. A colon points from a premise to a conclusion, from a cause to an effect, from a principle to an example. Colons also fulfil the same function as words and phrases like *namely*, *that is*, *as follows*, and *for example*. Clauses preceding a colon need to be grammatically complete but material following a colon does not.

Use a colon to introduce a list:

All rasas are found in Kṛṣṇa-līlā: śānta, dāsyā, sakhya, vātsalya, and madhura.

Use a colon to amplify or illustrate what has preceded it:

This is the main thing: faith in Kṛṣṇa.

Do not capitalise the word following a colon (unless, of course, it is a proper noun).

3.5 Em dashes

An **em** is a unit of spatial measurement equal to the height of the type size being used. An em dash is a rule of this length (—). Set em dashes (KEYSTROKE: ; 1) closed up (do not put spaces around them), but do take care to kern them slightly if they appear too close to their surrounding glyphs:

Use em dashes:

- in pairs to draw attention to a parenthetical phrase:

All of their energy—their whole life—is dedicated to My service.

- as a single parenthetical dash in lieu of a colon to imply an afterthought:

Every soul is always doing something—thinking, feeling, and willing.

Nityānanda Prabhu delivered the sinful and fallen—anyone who fell before Him.

- to distinguish an appositive of an item within a series from the other items in the series:

Śrī Guru delivers us from the threefold miseries of material existence—ādhyātmik-tāp, ādhibhautik-tāp, and ādhidaivik-tāp—the darkness of ignorance, and our offences.

- to indicate the omission of a part of a word:

That's when someone from C— county arrived.

- to indicate an interruption:

Oh, they'll never come any clos—. Who's there?

3.6 En dashes

An **en** is a unit of spatial measurement equal to half the width of an **em**. The en dash (–) is a rule of this length, and visibly is longer than a hyphen (-). Set en dashes (KEYSTROKE: ; 2) closed up (do not put spaces around them), but do take care to kern them slightly if they appear too close to their surrounding glyphs.

Use en dashes:

- to indicate a span between dates, times, verses, page numbers, etc.:
September–November, (*Bg*: 6.46–47)
- to express a connection or relation between words that is equivalent in meaning to *to* or *and*:
Guru–disciple relationship, India–Bangladesh border
- to demonstrate dual authorship:
Rūpa–Sanātan
- to link a compound that contains a compound adjective or an open compound:
pseudo–human-rights activists; anti–Gauḍīya Maṭh sahajiyās
- to link compound nouns or adjectives derived from two names:
Brahma–Mādhva–Gauḍīya sampradāya.

Use an en dash with spaces beside it to indicate missing letters:

Somewhere near — — — — dwīp.

3.7 Quotation marks (inverted commas)

There are two types of quotation marks: single (' ') and double (" "). They are known by various names: typographer's quotes, smart quotes, directional quotes, curly quotes, etc. Individually they are called either single or double, and right or left quote marks. Note that (') and (") are different from (' ') and (" "). They are known as straight quotes, upright quotes, stupid quotes, etc. Typographer's quotes should be used instead of straight quotes on the web and in print in all cases.

Most word processors have a setting in their preferences for determining which type of quotes are triggered by the apostrophe key. The default setting is usually set for straight quotes. This should be changed. Also, see [2.7.2](#) or [2.7.8](#) for the keystrokes for left, right, single, and double typographer's quotes that function under any settings in any application.

3.7.1 Quotation mark style

As an exception to our general preference for British English, we follow a mixture of British and American practices in quotation mark usage: we use the British system, which is known as *logical quotation*, for the positioning of punctuation marks in relation to quotation marks (3.7.4), but we use the American style of quotation mark hierarchy (3.7.2–3.7.3).

3.7.2 Double quotes

Use double quotation marks to indicate quoted speech and single quotation marks to indicate a quote within a quote:

Kṛṣṇa explained in *Bhagavad-gītā*, “I am the first to reveal to the people, ‘Worship Me in this way.’ I appear as Guru, and through him, I worship Myself.”

When text in quotes spans multiple paragraphs, do not end the first paragraph with a quotation mark but do begin the next paragraph(s) with a quotation mark. Close the quotes only at the end of the final paragraph of quoted material.

Note that quotation marks are not necessary when quoted matter is paraphrased speech or a narrator’s thoughts and not literally the speech of someone other than the narrator.

Rāmachandra declared He will protect anyone who surrenders unto Him.

You may ask, why am I shedding tears profusely? The answer is that I simply cheat people in general by acting as if I have love for Kṛṣṇa. Why do I say this? If I had any real love for Kṛṣṇa, I would have died from His separation.

3.7.3 Single quotes

Single quotation marks have additional functions:

- to indicate an expression other than the author's:

He is Love personified, and there is a tinge within us also; and like 'birds of a feather', love likes love.

- to indicate that a word is being used non-literally:

One should get rid of this 'centre' as soon as possible, and enter the land of confidence, goodness, fairness, and sweetness.

- to indicate that a word is not being used in its normal sense:

For the Name to be 'Kṛṣṇa', Kṛṣṇa has to come down.

- to indicate words that are being separated, named, or defined:

Khodā means 'God', and bāndā means 'servant'.

- to indicate a newly coined or unfamiliar word:

The fossil has created God? This is 'fossil-fatherism'.

'Hermeneutics' is a pretentious word for interpretation.

- to distance the writer from a particular view or claim:

Those who are captured by the 'scientific' way of thinking are not ready to admit that.

- to apologise for a colloquialism or vulgarism:

I was saved by the 'seat of my pants'.

When an italicised word or proper noun is being defined or referred to as a word, use single quotation marks to note this:

A devotee's '*raison d'être*' is Kṛṣṇa's service.

The Name 'Kṛṣṇa Chaitanya' is a wish-fulfilling jewel and an embodiment of rasa.

3.7.4 Punctuating quotations

When a quotation starts and ends within a sentence, punctuate the sentence outside the quotation marks:

He told me the book was ‘extremely interesting’, though I’m not sure I believed him.

When a quotation forms a complete sentence, place its full stop inside the quote marks:

He said, “This is a very interesting book, which you should read.”

Note the position of the punctuation:

“This is”, he said, “a very interesting book, which you should read.”

“This is a very interesting book,” he said, “which you should read.”

The comma before *he said* is outside the quotation mark in the first example because it does not form part of the quoted sentence; it is inside the quotation mark in the second example because it is part of the quoted sentence.

Do not use quotation marks to emphasise material (use italics).

3.8 Apostrophes

Use an apostrophe ('), also known as the right typographer's quotation mark, to indicate possession or an omission. Take care to avoid mistakenly using a left quotation mark (‘) or a straight quotation mark (") by typing the exact keystroke for the right quotation mark (;]). Otherwise, bear in mind that, if the smart quotes preference is activated, word processors automatically generate a left quotation mark when the cursor is to the right of a space and a right quotation mark when the cursor is to the right of a letter or punctuation mark.

Use an ' to indicate omitted letters in a contraction:

won't, we'll, o'er
deho 'smin yathā dehe

Use 's to indicate possession after singular nouns, indefinite pronouns, and plural nouns that do not end in s:

the Guru's words, everyone's nature, the people's ignorance

Use an ' alone after plural nouns that end in s to indicate possession:

our neighbours' land; our Gurus' words

Do not use an ' after possessive pronouns: hers, its, yours, and so on. Note the distinction between *its* and *it's*:

its = 'belonging to it'

it's = 'it is' or 'it has'

Unless it is necessary to clarify meaning, do not use an ' to form plurals:

dos and don'ts, CDs, 1930s

If it is awkward to pronounce, leave off a final *s* after an '. This practice is applied to common or classical names that end with an *s* or *z*.

Jesus' *not* Jesus's

Epicurus' *not* Epicurus's

Mars' *not* Mars's

Make use of a double possessive to avoid ambiguity:

a photo of Gurudev (a depiction of Gurudev)

a photo of Gurudev's (a photo taken by Gurudev)

3.9 Ellipses

An *ellipsis* is an omission of content, be it a word, phrase, line, paragraph, or multiple paragraphs. The character made up of three full points strung along the baseline that indicates this omission (...) is also known as an ellipsis. Our style is to write an ellipsis using the single glyph containing three full points (KEYSTROKE: ; .). Some style guides recommend typing out three full points without spaces between them while others recommend separating three full points with thin or non-breaking spaces. These practices have been omitted for the sake of simplicity, legibility, and neatness.

Use an ellipsis to indicate an omission of text from a sentence:

Original: *Bhakti-rasa-pātra* means a pot, or a person, that is filled with rasa.

Omission: *Bhakti-rasa-pātra* means ... a person that is filled with rasa.

Note that the ellipsis is preceded and followed by spaces.

Use an ellipsis with a full point before it to indicate that one or more sentences have been omitted from a paragraph:

Original: This verse explains that there are two types of Bhāgavatas: the book Bhāgavat and the person Bhāgavat. *Bhakti-rasa-pātra* means the sādhu, one who is living the life of a Bhāgavat. Bhāgavata-rasa-pātra means ‘one containing divine rasam pertaining to Bhagavān’. Living scripture is Bhāgavat and the Vaiṣṇava is Bhāgavat.

Omission: This verse explains that there are two types of Bhāgavatas: the book Bhāgavat and the person Bhāgavat. ... Living scripture is Bhāgavat and the Vaiṣṇava is Bhāgavat.

Note that the full point at the end of the sentence prior to the ellipsis is separated from the ellipsis by a space. This style is preferred to the practice of placing four equally spaced points immediately after the last letter of a sentence.

If one or more paragraphs is being omitted from a text, place a space and then an ellipsis after the final full stop at the end of the paragraph preceding the omission. If the content following the ellipsis resumes midway through a later paragraph, add an additional ellipsis at the beginning of the ensuing paragraph. If the content resumes at the beginning of a paragraph, do not add an additional ellipsis.

Sometimes the start or end of an omission is adjacent to punctuation marks. According to the sense of the omission, such punctuation marks are retained, omitted, or modified.

Original: O Gopīnāth, when will I wake up and abandon my enemy lust? When will You appear in my heart?

Omission: O Gopīnāth, ... when will You appear in my heart?

Note that the comma following *Gopīnāth* was retained and the *w* in *When* was formatted in lowercase.

Original: O Lord, when will waves of tears flow from my eyes?
When will my trembling voice be suffocated in ecstasy, and
the hairs of my body stand on end, while chanting Your
Holy Name?

Omission: O Lord, when will waves of tears flow from my
eyes ... while chanting Your Holy Name?

Note that the question mark following *eyes* was omitted.

Original: First, the position of divine love must be established:
the pursuit of liberation must be rejected. It is only then that
the soul can become dedicated to cultivating it.

Omission: First, the position of divine love must be established.
... Then the soul can become dedicated to cultivating it.

Note that the colon following *established* was changed into a
period, and the *t* in *then* was capitalised.

When an omission is part of a single sentence, punctuation marks
following an ellipsis may be retained and should be set flush with
the ellipsis.

Original: How are we to ascertain what is good and what is
bad, what we should aspire after and what we should reject?

Omission: How are we to ascertain what is good and what
is bad ...?

Original: What is this? This is a magnificent vision, with so
many faces!

Omission: What is this? This is a magnificent vision ...!

Original: Whenever it is necessary to keep the current pure and flowing in full force, help descends from above.

Omission: Whenever it is necessary to keep the current pure ..., help descends from above.

Original: ‘Finite’ refers to the attempt of our separate interest to measure the infinite, and thereby, we conceive of finite.

Omission: ‘Finite’ refers to the attempt of our separate interest to measure the infinite

Note that when omissions occur at the end of a sentence punctuation marks follow immediately after an ellipsis (the ellipsis and punctuation following it are not separated by space). When an ellipsis and a full point, question mark, or exclamation mark appear adjacent to each other, take care to adjust the kerning between the ellipsis glyph and the final punctuation mark so that equal space appears between all four points on the baseline.

An ellipsis should not be used to skew the meaning of a passage; a sentence containing an omission should retain the sense of the original passage.

Ellipses are not needed at the start or end of a quotation to indicate that there is additional material within the source that is not being quoted. The act of making a quotation implies that it is not necessarily complete.

Ellipses have the following additional functions:

- indicating a sentence is left incomplete deliberately

We have heard Mahāprabhu's "O Lord, I do not desire ..."
prayer so many times, but have the desires He describes
left our hearts?

- indicating a speaker's trailing off:

Chanting, "Śrī Kṛṣṇa Chaitanya, Śrī Kṛṣṇa Chaitanya ..."
Haridās Ṭhākura departed.

- dramatic effect:

O Lord, please protect me, please protect me ...

- to show the continuation of an inferred sequence or list:

The birds, the animals, the cool springtime breeze, the peacocks,
the bumblebees, the play of the muralī flute ...

Note that an ellipsis at the end of an incomplete sentence should not have a full stop after it.

3.10 Brackets

The symbols (), [], {}, and <> are all known as brackets.

3.10.1 Parentheses (round brackets)

Parentheses, (), are used as an alternative to paired commas or dashes to present ancillary information. Content enclosed within parentheses may include explanations, translations, glosses, references, digressions, variants, etc. Use a second set of parentheses rather than square brackets to set off content when parenthetical matter contains additional parenthetical content (such instances are sometimes inevitable (though can usually be avoided (as in this case))).

Śrīla Sarasvatī Ṭhākura started preaching in Kolkata (formerly Calcutta) in the 1920s.

Through śaraṇāgati (surrender) you can approach Kṛṣṇa, not through intellectual inquiry.

When he heard the printing cost was £1,000 (\$1,600) he was amazed.

We need to understand (a) who we are, (b) what we should do, and (c) where we should go.

He tries (as we all do) to avoid following his mind.

Bishop Berkeley (1685–1753) had an idealist theory: not that our mind is in the world, but the world is in our mind.

3.10.2 Other brackets

Square brackets, [], are used to indicate comments, translations, corrections, or error notices within prose or quotations made by an editor or commentator.

Following the eternal dharma [devotion to the Supreme Lord] is the necessity of every soul.

Adhokṣaja [the Name of Kṛṣṇa used in this verse] means, “He who reserves the right to remain inaccessible to our senses.”

Dedication to the Supreme Lord [*sic*] is humanity’s supreme religion.

Braces, { }, are used for topical purposes in mathematics, prosody, music, computing, etc.

Angle brackets, < >, are used in html code and mathematics.

3.11 Asterisks

Use a superscript asterisk (*) at the end of a word to indicate a footnote or endnote.

In informal contexts, asterisks are sometimes grouped around a word or phrase for emphasis or in place of quotes. Avoid such uses in formal writing.

3.12 Ampersands

The ampersand (&) stands for *and* or the Latin *et*. The symbol precedes the existence of its name as *ampersand* developed from the common explanation of the meaning of &: *and per se and* ('& by itself is *and*').

Do not use an ampersand as a substitute for *and* in running text.

Use ampersands only in established combinations, such as common terms or the names of organisations and companies.

They are still doing R&D on that technology.

AT&T Corporation was once known as the American Telephone and Telegraph Company.



CHAPTER 4

Numbers

Typographically speaking there are two types of numbers: **old-style numbers** and **lining numbers**. Old-style numbers have **ascenders** and **descenders**: 0123456789. Lining numbers were developed for writing numbers in cells; they have uniform ascenders and no descenders: 0123456789.

In general, spell out numbers below 100 in words, but write 100 and above as digits. Remember that spelled-out compound numbers are hyphenated.

Bhakti-rasāmṛta-sindhu lists sixty-four practices of devotion.

Gaura Pūrṇimā will be on the twenty-fifth this year.

Spell out simple fractions in running text:

The material world is only one-fourth of the Lord's domain.

Large round numbers may be expressed in a mixture of numerals and words (e.g. *6 million*; *1.5 million*) or entirely in words (e.g. *six million*; *one and a half million*).

If a mixture of numbers above and below 100 occur in the same sentence, write them in figures.

If multiple sets of numbers occur in a sentence, use a mixture of figures and words to make the information easier to understand.

There are seventy-two rooms in the 5-storey building and thirty-four rooms in the 3-storey building.

Write ordinal numbers (i.e first, second, third, etc.) out in words in running text. Exception: use figures in bibliographical contexts.

Use figures for:

- parts of books: chapters, pages, plates, etc.

That verse is in chapter 7 on page 64.

- the numbers of periodicals:

Śrī Gauḍīya Darśan, Volume 1, Issue 4

- house and building numbers:

Our guesthouse is located at 491 Dum Dum Park, opposite tank number 3.

Write units of measurement, ages, percentages, uncommon fractions, dates, etc. in figures:

The Deities in Ekachakrā are over 7 feet tall.

Kṛṣṇa Himself has given us 200 per cent assurance of that.

85 metres, 100 tons, etc.

Units of money may be spelled out or abbreviated, according to the context:

£1 billion

When writing times of day, use only figures with *a.m.* or *p.m.* and only words with *o'clock* (do not use both *a.m.* or *p.m.* and *o'clock*):

10 a.m.

Ten o'clock in the morning

Not: Class is at nine o'clock a.m. on the Samādhi Mandir.

A.m. or *p.m.* may be used to refer to exact hours or specified minutes, but use *o'clock* only to refer to an exact hour.

5.15 a.m.

Ārati starts at five o'clock.

Not: Ārati starts at five fifteen o'clock.

Insert a single space before or after numbers as necessary when using abbreviated units:

p. 5, 250 BC, 950 AD, 9 a.m., 3.30 p.m., 3 lb, 7 kg, 25 cm, \$4 m

Not: p.5, 250BC, 950AD, 9am, 3.30p.m., 3lb, 7kg, 25cm, \$4m

Write dates as follows:

5 November 1985

Not: 5th November 1985

Not: 5 November, 1985

Not: November 5, 1985

This form is standard in British English. It is ideal because the figures are separated by a word and no punctuation or ordinal number is required; the content is easy to grasp.

If a date is mentioned without a specific year, retain the same form:

The festival will be held on 2 June.

Use ordinal numbers only when the number of a day alone is given:

He will arrive on the 8th.

If a named day of the week is given in addition to a date, it must be followed by a comma as it is an appositive. If this construction occurs in a sentence, it must be followed by a comma as well.

On Saturday, 5 May 2012, we will celebrate Nṛsiṃha Chaturdaśī.

Number extents spanned by an en dash can be shortened:

24–6 *not* 24–26

245–54 *not* 245–254

1980–91 *not* 1980–1991

2006–7 *not* 2006–2007

Do not shorten number spans between 10 and 19:

16–19 *not* 16–9

310–11 *not* 310–1

Do not shorten spans of dates that cross the boundary of a century:

1790–1821; 1991–2008

Not: 1790–21; 1991–08

Do not shorten spans of dates in BC:

5004–1496; 108–74

Not: 5004–96; 108–4

Do not shorten dates in titles or headings.

The era of Śrīla Saraswatī Ṭhākura in Śrī Gauḍīya Maṭh: 1918–1936

When specifying a range use either 'from xxx to xxx', 'between xxx and xxx', or 'xxx-xxx'

The period from 1910 to 1940

The period between 1910 and 1940

The period 1910-40

Not: The period from 1910-40

Not: The period from 1910 to 40



- 5.1 Standard English rules
- 5.2 Theologically derived rules
- 5.3 Cases

CHAPTER 5

Capitalisation

Capitals are used to punctuate sentences, distinguish proper nouns, emphasise words, indicate words are being used in a special way, and style headings and titles.

As a general rule, proper nouns—the names of particular persons, places, or things—are capitalised, and common nouns—words denoting classes of people, places, or things—are not capitalised. For theological purposes, we capitalise certain common nouns in certain contexts (see [5.2](#)).

5.1 Standard English rules

Capitalise the first letter of a word that begins a sentence.

Capitalise the first letter of a word that begins a grammatically complete quoted sentence.

Mahāprabhu replied, “That is external; go deeper!”

Capitalise proper names (note the difference in meaning):

More devotees are coming from the West.

(*West* refers to Europe and the Americas.)

More devotees are coming from the west.

(*west* refers to anywhere west of the speaker.)

Capitalise the names of institutions, organisations, societies, movements, and groups:

Śrī Chaitanya Sāraswat Maṭh

Capitalise the names of geographical places and areas:

Take Jessore Road to get to Shyam Bazaar.

Mahāprabhu toured South India for two years.

Capitalise words for natural landmarks (rivers, oceans, seas, mountains, etc.) when they follow their name but not when they precede it (unless they are part of the landmark's name). If a word refers to a plurality of landmarks, lowercase it.

The Ganges River flows into the ocean at a bay on the coast of Bengal.

The Ganges River flows into the Indian Ocean at the Bay of Bengal.

Capitalise the names of days, months, festivals, and holy days:

Sunday, March, Kṛṣṇa Ekādaśī, Amāvasyā, Gaura Pūrṇimā

Capitalise the names of historical periods:

Kṛṣṇa appears in a hidden form in the Age of Kali.

This is not the theism of the Dark Ages.

Capitalise titles when they precede a name or are used alone:

Śrīla Bhakti Vinod Ṭhākura was a District Magistrate.

Prime Minister Mamata Banerjee attended the meeting.

Capitalise familial names when they are used as proper nouns, titles, or an address.

Offer these gifts to Mother Śachī.

O dear Mother, I come to eat your cooking every day.

Mahāprabhu would come to eat His mother Śachī's cooking every day.

Capitalise possessive pronouns when they are part of a title or address:

His Divine Grace, Your Holiness

Capitalise adjectives and nouns denoting nationality when they are integral to a subject's identity:

They organised a festival celebrating Indian culture.

And: This sentence is formatted in roman, not italic, type.

Capitalise words derived from proper names when they are integral to a subject's identity:

Mahāprabhu's movement started a Copernican revolution in theism.

(Nicolaus Copernicus was the first Western astronomer to theorise that the earth revolved around the sun; his work led to the rejection of geocentric cosmology.)

And: It's hard to find milk in the West that has not been pasteurised.

(Louis Pasteur is the chemist who invented the sterilisation process now named after him).

Capitalise the names of bodies of sacred writings:

Vedavyās wrote the Purāṇas, the Upaniṣads, and the Vedas.

5.2 Theologically derived rules

In gist, capitalise references to **Bhagavat-tattva**, Rādhā-tattva, Nām-tattva, Guru-tattva, and institutions or abodes of the Lord established by our Guru-varga, but not Tadiya-tattva (references to the Lord's secondary energies and expansions). The following is an outline of these principles.

Capitalise the Lord's names and terms that refer to Him in particular:

Kṛṣṇa, Gaurāṅga, Nityānanda, Balarām, Nārāyaṇ, Viṣṇu
Brahma, Paramātmā, Bhagavān, Īśvar, Avatār, God

Capitalise abstract terms that refer to Bhagavat-tattva as a person:

Search for Śrī Kṛṣṇa—Reality the Beautiful
The Sweet Absolute is captured by the love of His devotees.

Do not capitalise common nouns that happen to refer to the Lord:

The two brothers, Śrī Kṛṣṇa Chaitanya and Nityānanda, arose
simultaneously on the horizon of Gauḍa Deś.
(*Brothers* is not capitalised).

As an exception, capitalise *couple* when it refers to Rādhā-Kṛṣṇa:

Lalitā Devī is eager to take birth 100,000 times to remove one
drop of sweat from the lotus feet of the Divine Couple.

Capitalise the Names of Śrī Rādhā, Her expansions, and terms which refer to Them:

Rādhārāṇī, Lakṣmī, Yogamāyā

Devī, Ṭhākurāṇī, Īśvarī, Goddess, Mistress, Queen

Capitalise *name* and *nām* when they refer to Kṛṣṇa's non-different form; lowercase them when they refer to the Lord's Name indirectly, such as when they refer to the Lord's Name as a name:

Forcefully, the Name moves from my heart to the tip of my tongue.

Śrīman Mahāprabhu's Nām-saṅkīrtan movement has now spread all over the world.

Śrī Kṛṣṇa Chaitanya' is Śrī Gaurasundar's sannyās name.

Capitalise *ācārya*, *guru*, words compounded with them, and English words acting in their place (e.g. *master*, *preceptor*) when they refer to a specific Vaiṣṇava Guru or are used to refer to Guru-tattva in general. Keep them lowercase otherwise.

By the grace of Śrī Guru we can attain everything.

When we speak of the fundamental principle of Gurudev or Ācāryadev, we speak of something that is of universal application.

Narottam Ṭhākur had to endeavour greatly to be accepted by his Dīkṣā-guru.

Please accept my blessings in remembrance of my Divine Master.

He is an āchārya in one of the mājāvādī sampradāyas; another one of those ‘jagad gurus’.

[Click here for free advice from an online marketing guru.](#)

Capitalise *maṭh*, *ashram*, *mandir*, *temple*, *mission*, and similar words when they refer to an establishment of our Guru-varga or an abode of the Lord.

Everything in the Maṭh is so dear to Śrīla Gurudev.

Śrīla Gurudev established Ashrams all over the world.

This verse is found on Śrīla Guru Mahārāj’s Samādhi Mandir.

The Deities were installed in the Temple in 1955.

Śrīla Guru Mahārāj’s Mission must be protected with the greatest care.

The devotees arranged a preaching programme across the street from a local maṭh.

Capitalise *dhām* when it refers to the Lord’s abode and when it is part of a place’s title:

Only with the eye of faith can we see the Holy Dhām.

Grandeur may be adored in Vaikuṇṭha, but it is ignored in Vṛndāvan Dhām.

Beyond Devī Dhām and Maheś Dhām lies Hari Dhām, the Lord’s personal abode.

Capitalise personal and possessive pronouns that refer to Bhagavat-tattva, Rādhā-tattva, and Nām-tattva (e.g. *me, her, their*):

Kṛṣṇa has four qualities that none of His Avatārs who reside in Vaikuṇṭha possess.

There is no fault on the part of Lakṣmī Devī for wanting to enter Kṛṣṇa's rāsa-līlā. But why was She not able to do so?

How much power does Kṛṣṇa's Name possess? Entering the core of my heart through the gateway of my ears, He shows incomparable nectar upon my heart.

O Uddhava! You are more dear to Me than My own life.

I will always protect anyone who surrenders to Me, declaring, "I am Yours."

Although Śrī Rādhā and Śrī Kṛṣṇa are by nature one, for Their eternal Pastimes They exist in two separate forms.

Do not capitalise any other pronouns that refer to these three tattvas (who, which, that, etc.).

Those desirous of liberation should surrender unto that Lord, who reveals the innate function of the soul.

If a plural pronoun refers to capitalised and non-capitalised tattvas, leave the pronoun lowercase.

Kṛṣṇa and Arjuna blew their conchshells.

Do not capitalise pronouns referring to any of the other capitalised tattvas (Guru-tattva, etc.).

Guru Mahārāj gave the inner meaning of the gāyatrī mantram;
he was the only one who knew its deep meaning.

The Dhām is chinmay-bhūmi—it is made of transcendental substance.

Do not capitalise *tulasī*, *gāyatrī*, *māyā*, *yogamāyā*, *mahāmāyā*, or other potencies of the Lord unless they are being referred to as a person. Often statements can be interpreted to refer to both a function of the Lord’s potency and a person. Editors must consider such passages very carefully.

When Śrī Guru chants on a mālā, it turns into a tulasī-mālā.

We worship Tulasī after morning and evening āraṭi.

The general meaning of gāyatrī is “the song which grants liberation.”

Saguṇa means under the influence of māyā, the good and bad of this world.

It is yogamāyā, illusion of a higher class, which bewilders the residents of Vraja.

Sadāśīva, who is known as Māyādhīpati, is the husband of Māyā, and Saṅkarṣaṇ is the husband of Yogamāyā.

As per the instruction of Śrīla Govinda Mahārāj, capitalise *pastimes* when it describes the divine (to disassociate it from mundane connotations):

Nothing compares with Kṛṣṇa's beauty and the love found throughout His Pastimes.

Capitalise *Vaiṣṇava*, just as *Buddhist*, *Christian*, etc. are capitalised (do not capitalise *devotee* or other synonyms for *Vaiṣṇava*):

The soul is not Hindu, Muslim, or Christian. The soul is Vaiṣṇava.

The scriptures place devotees in three different classes: kaniṣṭha, madhyam, and uttam.

Remember to capitalise addresses to Bhagavat-tattva, Rādhā-tattva, Nām-tattva, and Guru-tattva:

O Benediction Moon, please lend me Your helping hand.

O Queen of my heart, for a long, long time I have been waiting for Your Mercy.

O Festival of Gokul! O Holy Name! Distressed, I fall at Your feet.

O Gurudev, O Ocean of Mercy, rescue me!

Capitalise adjectives such as *holy*, *divine*, and *supreme* when they precede a reference to Bhagavat-tattva, Rādhā-tattva, or Nām-tattva:

The agitated mind is subdued by serving the Supreme Lord.

The whole world is chanting the Holy Name of Lord Kṛṣṇa by his grace.

She is actually our Guru, our Divine Mistress.

Format expressions such as *supreme shelter* or *supreme saviour* in lowercase unless they are forms of address to a capitalised tattva. Check the lists of [capitalised common nouns](#) and the [usage dictionary](#) for exceptions.

Lord Kṛṣṇa is the supreme shelter of all souls.

O Supreme Saviour, please be merciful to me!

When words that are normally capitalised appear in a list with words which normally are not, capitalise them all:

Kṛṣṇa is the Supreme Personality of Godhead.

We receive light from the transcendental world through the Sādhus, Gurus, and Vaiṣṇavas.

Māyāvādīs consider the Name, Forms, Qualities, Pastimes, and Potencies of the Supreme Lord to be illusory.

Not: Māyāvādīs consider the Name, forms, qualities, Pastimes, and potencies of the Supreme Lord to be illusory.

Format in lowercase any word within a hyphenated compound that follows a capitalised word, even if it is normally capitalised.

Kṛṣṇa-nām-saṅkīrtan is the essence of all religion.

Svayam Bhagavān Śrī Kṛṣṇa is origin of all the Puruṣ-avatārs.

Sanātan Goswāmī wrote the *Bṛhad-bhāgavatāmṛta*.

Consult the lists of [capitalised common nouns](#) and the [usage dictionary](#) for additional guidelines regarding individual cases of capitalisation.

5.3 Cases

There are four primary cases in which words are spelled: uppercase, lowercase, sentence case, and title case.

THIS IS AN EXAMPLE OF UPPERCASE

this is an example of lowercase

This is an example of sentence case

This Is an Example of Title Case

Uppercase is also referred to as *all caps*. Title case is also referred to as *proper case*, *headline style*, and *up style*. Sentence case is also referred to as *down style*. *Lowercase* usually refers to a letter that is not a capital but in the context of type cases refers to type formatted entirely in non-capitalised letters.

5.3.1 Case formation

The principles of formation for the first three cases are straightforward:

- Uppercase: capitalise every letter in every word.
- Lowercase: do not capitalise any letter in any word.
- Sentence case: capitalise words as is customary in prose sentences, i.e. capitalise the first word, proper nouns, and **especially capitalised common nouns**. The following example is formatted in sentence case:

Capitalise common nouns like Āchārya in sentence case.

Title case has intricate specifications:

- Capitalise the first and last words, regardless of their grammatical role.
- Capitalise all major words, i.e. nouns, pronouns, verbs, adjectives, adverbs, and **subordinating conjunctions**.
- Capitalise the first word after a colon or dash.
- Capitalise both parts of a hyphenated compound.
- Do not capitalise articles (*a, an, the*).
- Do not capitalise **coordinating conjunctions** (*and, but, for, nor, or, so, yet*).
- Do not capitalise prepositions (*about, at, by, in, of, to, through, with*, etc.), except when they play an emphatic role in the phrase.
- Do not capitalise the *to* in infinitives.

Examples of title case:

Dignity of the Divine Servitor

Śrīla Govinda Mahārāj Completes Another World Tour

The Search for Śrī Kṛṣṇa—Reality the Beautiful

5.3.2 Case usage

Always format body copy in sentence case.

Format titles that appear within body copy in title case:

Today we read from *Affectionate Guidance* during the morning class.

The CD *Song of the Heart* was recorded at Śrī Chaitanya Sāraswat Sevā Ashram in Soquel.

Format **full verse citations** in lowercase. Format verse citations within running text in sentence case. See the chapter on **verse citations** for further explanation.

Display type is sometimes formatted in sentence case, sometimes in title case, and sometimes in uppercase.

As is common in British style, use sentence case in headings and subheadings. Using full capitals and small capitals, rather than full capitals and lowercase letters, to form sentence case in headings is optional.

Use title case in display type for headlines in news publications.

Uppercase can be used in display type for the name of a publication on its cover, the name of an organisation on its logo, or a headline in a news publication. Do not use uppercase for emphasis in body copy, as is sometimes done in informal e-mails and handwriting.

6.1 Our Guru-varga

6.2 Honorifics

6.3 Deities

CHAPTER 6

Titles

6.1 Our Guru-varga

6.1.1 Full titles

Śrīla Bhakti Rakṣak Śrīdhar Dev-Goswāmī Mahārāj

Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj

Śrīla Bhakti Nirmal Āchārya Mahārāj

The full title for both Śrīla Śrīdhar Mahārāj and Śrīla Govinda Mahārāj is *Dev-Goswāmī Mahārāj*—with a hyphen. *Dev-Goswāmī* is one item; *Mahārāj* is another.

The usage of the honorific *Dev-Goswāmī* for Śrīla Śrīdhar Mahārāj was established by Śrīla Govinda Mahārāj as a way to distinguish Śrīla Śrīdhar Mahārāj from other Vaiṣṇava Āchāryas who began

using the title *Goswāmī*. It is a traditional title used for Vaiṣṇavas who are born in brāhmaṇ families.. Śrīla Śrīdhara Mahārāj accepted this usage. In time, the title became used to honour Śrīla Govinda Mahārāj. As he also appeared in this world in a brāhmaṇ family, he accepted this. Śrīla Āchārya Mahārāj has specifically stated that the titles *Dev-Goswāmī* and *Goswāmī* should not be added to his name.

These full titles are used by default in all publications. Use abbreviated or short titles according to the directions explained herein.

6.1.2 Abbreviated titles

Śrīla B. R. Śrīdhar Dev-Goswāmī Mahārāj

Śrīla B. R. Śrīdhar Mahārāj

Śrīla Śrīdhar Mahārāj

Swāmī B. R. Śrīdhar

Śrīla B. S. Govinda Dev-Goswāmī Mahārāj

Śrīla B. S. Govinda Mahārāj

Śrīla Govinda Mahārāj

Swāmī B. S. Govinda

Śrīla B. N. Āchārya Mahārāj

Śrīla Āchārya Mahārāj

Swāmī B. N. Āchārya

Note that initials should be followed by a full stop and separated by space, preferably [thin spaces](#).

Use the titles *Śrīla Śrīdhar Mahārāj*, *Śrīla Govinda Mahārāj*, and *Śrīla Āchārya Mahārāj* in prose when the name of a particular Āchārya occurs repeatedly. Begin using these abbreviated titles only after the full name of the Āchārya has been given. Constant repetition of a full length title can make text difficult to read.

Note that the titles that contain initials and the titles that begin with *Swāmī* are not used as means of address. Use the titles that contain initials when there are spatial limitations to a publication's

design and the full length titles cannot be used (e.g. book covers, posters). Use the titles that begin with *Swāmī* when something is authored by, or will be perceived to have been created by, one of our Āchāryas. Because they, in their humility, do not use a title beginning with *Śrīla* to refer to themselves, we should allow them to humbly present themselves when it is appropriate (e.g. a signed letter, a publication edited by them).

6.1.3 Short titles

Śrīla Guru Mahārāj

Śrīla Gurudev

Śrīla Āchāryadev

Śrīla Prabhupād

Śrīla Mahārāj

Over the course of time, each of these titles has been used to refer to at least two of the following āchāryas: Śrīla Saraswatī Ṭhākura, Śrīla Śrīdhara Mahārāj, Śrīla Govinda Mahārāj, Śrīla Swāmī Mahārāj, and Śrīla Āchārya Mahārāj. Because the primary person indicated by these titles varies according to both the speaker and readers, always specify who is being referred to by including his full name as a clause between commas after the first use of the short title in prose. Thereafter, the short title may be used on its own.

Śrīla Guru Mahārāj, Śrīla Bhakti Rakṣak Śrīdhara Dev-Goswāmī Mahārāj, founded Śrī Chaitanya Sāraswat Maṭh in 1941. At that time Śrīla Guru Mahārāj ...

Note that *Śrīla Āchāryadev* is a title derived from the word *Āchārya*; it is not customary to add *-dev* to the second name of a tridaṇḍi sannyāsī (e.g. we do not write Śrīla Govindadev in reference to Śrīla Govinda Mahārāj).

6.1.4 Previous titles

Note the titles used by Śrīla Śrīdhar Mahārāj, Śrīla Govinda Mahārāj, and Śrīla Āchārya Mahārāj while they were not situated in the sannyās-ashram. These titles should only be used in instances of historical reference or poetic significance.

Śrī Rāmendrasundar Bhaṭṭāchārya

Śrī Rāmānanda Dās

Śrī Gaurendu Brahmachārī Vidyā Rañjan

Mahopadeśak Paṇḍit Śrī Govinda Sundar Vidyā Rañjan, Bhakti
Śāstrī, Jyotir Bhūṣaṇ

Śrī Vinod Rañjan Brahmachārī

6.1.4 Sampradāya Āchāryas

View these links to the usage dictionary entries where the formatting for the names of the previous Āchāryas in the Rūpānuga sampradāya are explained.

Śrīla Bhakti Nirmal Āchārya Mahārāj

Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj

Śrīla Bhakti Rakṣak Śrīdhar Dev-Goswāmī Mahārāj

Śrīla Bhakti Siddhānta Saraswatī Ṭhākur

Śrīla Gaura Kīśor Dās Bābājī Mahārāj

Śrīla Bhakti Vinod Ṭhākur

Śrīla Jagannāth Dās Bābājī Mahārāj

Śrīla Baladev Vidyābhūṣaṇ

Śrīla Viśvanāth Chakravartī Ṭhākur

Śrīla Narottam Dās Ṭhākur

Śrīla Kṛṣṇadās Kavirāj Goswāmī

Śrīla Jīva Goswāmī

Śrīla Raghunāth Dās Goswāmī

Śrīla Rūpa Goswāmī (Śrīla Sanātan Goswāmī)

Śrīla Svarūp Dāmodar Goswāmī

Śrī Kṛṣṇa Chaitanya Mahāprabhu

6.2 Honorifics

Śrīla Govinda Mahārāj has pointed out that during the fourteen year period he published *Śrī Gauḍīya Darśan* he never once omitted the appropriate honorary title for a devotee named in the magazine.

6.2.1 General titles

Śrī may be used for all devotees, regardless of gender, age, or seniority. It is also used to refer to scriptures and to the Lord's Dhāms.

Śrīla is for someone whom you consider to be your Guru. This title is standard for Āchāryas of Śrī Chaitanya Sāraswat Maṭh, Āchāryas in the Rūpānuga sampradāya, and Mahāprabhu's pāraśads.

Śrīmad is a common title for Āchāryas in the Sāraswat–Gauḍīya sampradāya. It is also used for *Bhagavad-gītā* and the *Bhāgavat-purāṇa*.

Śrīman (note the *a*) is used for Śrī Chaitanya Mahāprabhu.

Śrīmān (note the *ā*) is used for highly respected male *gṛhasthas* (rarely).

Śrīpād is used for sannyāsīs and highly respected male *gṛhasthas*.

Śrīpāṭ is used to refer to a holy place, esp. the birthplace of an exalted Vaiṣṇava (e.g. Śrīpāṭ Hāpāniyā).

Śrīyukta (or fem. *Śrīyuktā*) is a seldom-used title for respected gr̥hasthas.

Dās Adhikārī is used for gr̥hastha men in formal circumstances (e.g. invitations, publishing credits).

Dās Brahmachārī is used for brahmachārīs in formal circumstances.

6.2.2 English titles

His Divine Grace should be used only for modern Āchāryas: Śrīla Śrīdhara Mahārāj, Śrīla Govinda Mahārāj, and Śrīla Āchārya Mahārāj. It is also used for Śrīla A. C. Bhaktivedānta Swāmī Prabhupād. *His Divine Grace* is typically used instead of *Oṃ Viṣṇupād Paramahansa Parivrajakāchārya-varya Aṣṭottara-śata-śrī* and other ornamental titles. It is common to see an Āchārya referred to as *His Divine Grace Śrīla ...*

Because of its wide spectrum of connotations in the public, *His Divine Grace* should not be used on the covers of publications.

His Holiness may be used for sannyāsīs and highly respected male gr̥hasthas. It is comparable to *Śrīpād*.

His Grace may be used for male devotees in general, regardless of their age or seniority. It is comparable to *Śrī*.

6.2.3 Ornamental titles

When describing in writing, formally addressing, or giving *jay* to our Gurus or other Vaiṣṇavas, the following titles are used.

Om Viṣṇupād Paramahaṁsa Parivṛājakāchārya-varya Aṣṭottara-śata-śrī is a standard title used for Śrīla Sarasvatī Thākura, Śrīla Śrīdhara Mahārāja, Śrīla Govinda Mahārāja, Śrīla Āchārya Mahārāja, and Āchāryas within the Sāraswat-Gauḍīya sampradāya. The individual parts of this title are also used independently:

Om Viṣṇupād. Here *om* functions as a sign of address. *Viṣṇupād*, lit. ‘Viṣṇu’s feet’, means ‘one who is non-different from Viṣṇu’ or ‘one who is a representative of Viṣṇu’. This title is used only for one’s Guru and his predecessors in the paramparā, regardless of whether they are bābājīs, sannyāsīs, or gr̥hasthas. It should not be used for worshippingable Vaiṣṇavas in general.

Paramahaṁsa, lit. ‘great swan’, is considered an epithet for an uttam-adhikārī Vaiṣṇava and refers to a great devotee’s capacity to extract and appreciate the essence of all things—Kṛṣṇa’s presence everywhere. Though *paramahaṁsa* is used in the scriptures as a name for the fourth stage of sannyās, it is not used in this sense in the addresses of our Āchāryas. *Paramahaṁsa* can be used for bābājīs, sannyāsīs, and gr̥hasthas within our paramparā, as well as worshippingable Vaiṣṇavas in general.

Parivṛājak means ‘itinerant’ and it is used for sannyāsīs who are renowned as preachers.

Āchārya is defined in the *Vāyu-purāṇa*:

**āchinoti yaḥ śāstrārtham āchāre sthāpayaty api
svayam ācharate yasmād āchāryas tena kīrtitaḥ**

“One who realises the purport of the scriptures, instils it within others, and practises it himself, is renowned as an āchārya.”

Āchārya can be used for bābājīs, sannyāsīs, and gr̥hasthas in our paramparā as well as great Vaiṣṇavas in other paramparās. Commonly, it is synonymous with *Guru*. Sometimes, however, it is used as a specific title awarded to an exalted preacher (e.g. Advaita Āchārya, Śrīnivās Āchārya, Rāmānuja Āchārya, Śaṅkar Āchārya) and as a surname for brāhmaṇs (e.g. Gopīnāth Āchārya, Bhagavān Āchārya, Ananta Āchārya).

Āchārya-varya means ‘best āchārya’ or ‘great āchārya’.

Aṣṭottara-śata-śrī, lit. ‘108 śrīs’, conveys the idea of ‘most holy, beautiful, or worshippable’, and can be used for bābājīs, sannyāsīs, and gr̥hasthas in our paramparā.

Additional titles:

Āchārya-bhāskar, lit. ‘āchārya sun’ means ‘self-evident āchārya’ or ‘illustrious āchārya’. This title has long been used for Śrīla Sarasvatī Ṭhākura and is seldom used for anyone else.

Ananta-śrī-vibhūṣita, lit. ‘adorned with unlimited *śrīs*’ conveys the idea of ‘most holy’, ‘infinitely beautiful’, or ‘dearly beloved’. It can be used for any of our Āchāryas (but not in combination with *Aṣṭottara-śata-śrī*).

Bhagavān, lit. ‘possessor of wealth’, most commonly is a general title for the Supreme Lord. It is used throughout the scriptures to refer to nearly all of Kṛṣṇa’s Avatārs (only Kṛṣṇa Himself is referred to as *Svayam Bhagavān*). Aside from this usage, *Bhagavān* is also used to refer to demigods and great souls (‘possessors of wealth’). In *Śrīmad Bhāgavatam*, for example, *Bhagavān* is used to refer to Śiva, Brahmā, Nāradaṣi, Kṛṣṇa Dvaipāyan Vedavyās, Śukadeva Goswāmī, Indra, and Droṇāchārya. Within the Rūpānuga sampradāya, *Bhagavān* has been used by Śrīla Śrīdhara Mahārāja and Śrīla Govinda Mahārāja to refer to Śrīla Sarasvatī Thākura as a means to indicate, amongst other things, that the depth of his contribution is comparable to that of Nārada, Vedavyās, and Śukadeva Goswāmī. *Bhagavān* should not be used for Āchāryas other than Śrīla Sarasvatī Thākura.

Bhaṭṭa, lit. ‘scholar’, and *Bhaṭṭāchārya*, are surnames for brāhmaṇas and also titles awarded to distinguished scholars (e.g. Rāmendrachandra Bhaṭṭāchārya, Sārvabhauma Bhaṭṭāchārya).

Gosāi (sometimes *Gosāñi*) can be used to refer to the Supreme Lord, one’s Guru, or a great soul in general.

Goswāmī, lit. ‘senses’ master’, is used to refer to a great sādhu, specifically one that is known to be in control of his senses, i.e. liberated. *Goswāmī* is also a surname for brāhmaṇas. *Goswāmī* is used

in the names of certain Āchāryas in our sampradāya and in the scriptures: Nārād Goswāmī, Śukadev Goswāmī, Sūta Goswāmī, Gadādhara Paṇḍit Goswāmī, Svarūp Dāmodar Goswāmī, Gopāl Bhaṭṭa Goswāmī, Jīva Goswāmī, Kṛṣṇadās Kavirāj Goswāmī, Raghunāth Dās Goswāmī, Raghunāth Bhaṭṭa Goswāmī, Rūpa Goswāmī, Sanātan Goswāmī, Śrīla Bhakti Siddhānta Sarasvatī Goswāmī Prabhupād, et al.

Goswāminī is the female form of *Goswāmī*. It is used to address highly advanced Vaiṣṇavīs, e.g. Śrī Gaṅgā Mātā Goswāminī.

Jagad Guru, lit. ‘world teacher’ means ‘one who is qualified to teach anyone or anywhere in the world’. Śrīla Govinda Mahārāj has commented that since the time of Śrīla A.C. Bhaktivedānta Swāmī Mahārāj, *Jagad Guru* has also come to mean ‘one who has actually gone and taught all over the world’. This title may be used for Āchāryas in our sampradāya.

Mahārāj, lit. ‘great king’, conveys the sense of a great, powerful personage, and is used as a respectful title and address for monarchs (e.g. Mahārāj Parīkṣit), sannyāsīs (e.g. Śrīla Āchārya Mahārāj), and bābājīs (e.g. Śrīla Gaura Kīśor Dās Bābājī Mahārāj). Though it is commonly done in U.P., do not use *Mahārāj* to refer to gr̥hasthas or worshippable persons in general. Also, Śrīla Govinda Mahārāj has stated that customarily *Mahārāj* precedes the name of a king but follows the name of a sannyāsī.

Mahārāṇī, lit. ‘great queen’, is used to address Tulasī Devī: Tulasī Mahārāṇī.

Mahāśay, lit. ‘great vessel’, is a respectful address roughly equivalent to *Mr* or *Sir* in colloquial usage. It is sometimes combined with other titles, e.g. *Ṭhākur Mahāśay*.

Nitya-līlā-praviṣṭa means ‘entered into the eternal Pastimes’. Śrīla Govinda Mahārāj has commented that he only uses this phrase on the disappearance day of Śrīla Śrīdhara Mahārāj as he feels that Śrīla Śrīdhara Mahārāj is always with him. Thus the use of this phrase should be reserved for instances where the disappearance of an Āchārya is being referred to specifically, and otherwise should not be used.

Pād is a title of respect sometimes added to the names of Āchāryas, e.g. Śrīla Mādhavendra Purīpād, Śrīla Prabodhānandapād, Śrīla Rūpa Goswāmīpād.

Pāda-padma, lit. ‘lotus feet’, is a title commonly used in spoken and written Bengali to refer to one’s Guru, e.g. ‘My Guru Pāda-padma once told me’

Paṇḍit, lit. ‘scholar’, is a surname for brāhmaṇas and also a title awarded to distinguished scholars, e.g. Gadādhara Paṇḍit, Śrīvāsa Paṇḍit, Śrīdhara Paṇḍit.

Paramahamṣa-kula-chūḍāmaṇi means ‘the crown-jewel of the paramahamṣas’. This title has been used for Śrīla Saraswatī Ṭhākura and Śrīla Śrīdhara Mahārāj.

Paramahaṁsa-kula-mukūṭa-maṇi also means ‘the crown-jewel of the paramahaṁsas’, and has been used for Śrīla Saraswatī Ṭhākura and Śrīla Śrīdhara Mahārāja.

Paramahaṁsa-kula-vareṇya means ‘one who is worshipped by paramahaṁsas.’ This title has been used for Śrīla Saraswatī Ṭhākura and Śrīla Śrīdhara Mahārāja.

Paramahaṁsa Ṭhākura is a title occasionally used to refer to Śrīla Bhakti Vinod Ṭhākura, Śrīla Saraswatī Ṭhākura, or other worshipping Vaiṣṇavas within the Gauḍīya sampradāya.

Paramārādhyatama means ‘supremely worshippingable’. This title can be used to refer to one’s Guru.

Prabhupāda, lit. ‘master’s feet’, is a general title for one’s Guru. *Prabhupāda* does not convey respect as deeply as *Viṣṇupāda*; Śrīla Govinda Mahārāja has said it is comparable to a general title for a sannyāsī, like *Śrīpāda*. *Prabhupāda* was used to refer to Śrīla Jīva Goswāmī and Śrīla Gopāl Bhaṭṭa Goswāmī. It is also common in the sahajiyā sampradāyas, and was used by the members of Śrī Gauḍīya Maṭh to refer to Śrīla Saraswatī Ṭhākura partly for the purpose of belittling the social position of gurus in those sampradāyas. More recently, *Prabhupāda* was adopted by the members of ISKCON as the preferred title for Śrīla A. C. Bhaktivedānta Swāmī Mahārāja. Though some of Śrīla Saraswatī Ṭhākura’s disciples objected to this, and neither Śrīla Śrīdhara Mahārāja nor any of his godbrothers ever allowed their disciples to refer to them as *Prabhupāda*, Śrīla Śrīdhara Mahārāja fully supported Śrīla Swāmī Mahārāja’s acceptance of the

title. In this regard Śrīla Govinda Mahārāj commented, “The meaning of *Prabhupād* has changed: *Prabhupād* now means ‘one who can spread Kṛṣṇa consciousness all over the world’”, implying that now *Prabhupād* will refer only to Śrīla Saraswatī Ṭhākur and Śrīla Swāmī Mahārāj.

President-Sevāite-Āchārya is the title Śrīla Govinda Mahārāj chose for himself when he was made the Āchārya of Śrī Chaitanya Sāraswat Maṭh by Śrīla Śrīdhar Mahārāj. He chose this title to express his feeling that he was not only the leader and teacher of the devotees in Śrī Chaitanya Sāraswat Maṭh, but also their servant (*sevāite* means servant).

Pūjyapād (or *Param Pūjyapād*), lit. ‘worshippable object’, is a general title used for sannyāsīs or Vaiṣṇavas.

Rūpānugāchārya-varya means ‘best of the Āchāryas who follow Śrī Rūpa’. This title has been used for Śrīla Bhakti Vinod Ṭhākur, Śrīla Saraswatī Ṭhākur, and Śrīla Śrīdhar Mahārāj.

Rūpānuga-pravara means ‘best of the followers of Śrī Rūpa’.

Sarva-śāstra-siddhānta-vit means ‘one who knows the conclusions of all the scriptures’. This title has been used for Śrīla Saraswatī Ṭhākur, Śrīla Śrīdhar Mahārāj, and Śrīla Govinda Mahārāj.

Swāmī, lit. ‘master’, is a title used to refer to sannyāsīs. Customarily, it is placed prior to a sannyāsī’s name (not after it). In colloquial parlance, it also means ‘husband’ and ‘proprietor’.

Ṭhākur, generally speaking, is a title for someone worshippingable. It is used for Deities, great Vaiṣṇavas, and Gurus. It is also a surname for brāhmaṇs and a way to address one's grandfather or grandmother. Within the Sāraswat–Gauḍīya sampradāya, it is used for Bhakti Vinod Ṭhākur, Bilvamaṅgal Ṭhākur, Haridās Ṭhākur, Narottam Dās Ṭhākur, Raghu Nandan Ṭhākur, Saraswatī Ṭhākur, Śrīvās Ṭhākur, Viśvanāth Chakravartī Ṭhākur, Vṛndāvan Dās Ṭhākur, et al.

Thākurāṇī is the female equivalent of *Ṭhākur*. It is used to address the Lord's consorts, e.g. Śrī Rādhā Ṭhākurāṇī, Śrī Lakṣmī Ṭhākurāṇī, Śrī Viṣṇupriyā Ṭhākurāṇī, Śrī Sītā Ṭhākurāṇī.

Ṭhākur Mahāśay is a respectful address used for an elderly or highly-placed Vaiṣṇava or gentleman. It has been used to refer to Śrīla Bhakti Vinod Ṭhākur and Śrīla Saraswatī Ṭhākur.

Tridaṇḍī refers to one who has taken *tridaṇḍī-sannyās*, that is, simply put, the vow to dedicate one's mind, body, and words exclusively to the Lord's service.

Tridaṇḍī Bhikṣu is a title for a tridaṇḍī sannyāsī that is typically used by such sannyāsīs to refer to themselves. It precedes a sannyāsī's name. *Bhikṣu* means mendicant.

Tridaṇḍī Swāmī is a title for a tridaṇḍī sannyāsī. It is suitable to refer to any such sannyāsī. It customarily precedes a sannyāsī's name.

Vaiṣṇava-siddhānta-āchārya-samrāṭ means 'emperor amongst the Āchāryas of Vaiṣṇava theology'. This title has been used for Śrīla Saraswatī Ṭhākur.

Viśva Āchārya and *Viśva Guru* have the same meaning and application as *Jagad Guru*.

Viśva-vareṇya means ‘one who is worshipped by the whole world’. This title is often used for Śrīla A.C. Bhaktivedānta Swāmī Prabhupād though it has also been used for Śrīla Śrīdhara Mahārāj and Śrīla Govinda Mahārāj.

6.2.4 Other titles

Mahātmā, lit. ‘great soul’, is found in the scriptures to refer to both great devotees of the Lord and to the Lord Himself. In modern-day parlance it is closely associated with Mohandas Karamchand ‘Mahatma’ Gandhi, largely as a result of Rabindranath Tagore’s use of this epithet for him.

Tagore is an alternate spelling and pronunciation of *Ṭhākur*. Because both *Mahātmā* and *Tagore* are (unfortunately) closely associated with non-devotees, they should not be used for Sāraswat-Gauḍīya-Vaiṣṇavas.

6.2.5 *Prabhu* and *Dās*

Prabhu, lit. ‘master’, was traditionally used as a title for one’s Guru and for the Supreme Lord (specifically, Mahāprabhu, Nityānanda Prabhu, and Advaita Prabhu). Śrīla Bhakti Siddhānta Saraswatī Ṭhākura, however, referred to his disciples as *Prabhu* because he considered them to be extensions of his Gurudev. He also encouraged his disciples to see their godbrothers as extensions of their Gurudev. Thus *Prabhu* is used within the Sāraswat–Gauḍīya sampradāya as a respectful address for initiated, male devotees of all ages, with the exception of sannyāsīs. *Prabhu* should not be used for uninitiated persons or ladies. Write *Prabhu* as a separate word following a person’s name.

Śrīla Śyāmānanda Prabhu

Dās, lit. ‘servant’, is used to refer to one’s self and rarely to address others. It is also used in the full titles of some of our Āchāryas. When writing a name that includes *dās*, write *dās* as a separate word with a capital *D*, except in the cases of *Kṛṣṇadās* and *Haridās*.

Śrīla Raghunāth Dās Goswāmī; Śrīla Narottam Dās Ṭhākura

Śrīla Kṛṣṇadās Kavirāj Goswāmī; Śrīla Haridās Ṭhākura

Normally the title *Prabhu* replaces the title *Dās* in an address. There are a few names that mandate an exception to this:

Kṛṣṇadās Prabhu; Haridās Prabhu; Premadās Prabhu

6.2.6 Ladies

Didi, lit. ‘elder sister’, is used for senior ladies. Śrīla Govinda Mahārāj once said that he never called anyone *Didi* except Ramā Didi, Śrīla Guru Mahārāj’s sister. In the time of Śrīla Guru Mahārāj, a highly respected lady named Kṛṣṇamayī was also addressed as *Didi*. Although today *Didi* is used in day-to-day parlance, it is best used only for highly respected, senior ladies. It should not, however, be used in written publications.

Devī Dāsī is used for females of all ages, and in print can optionally be shortened to *DD* (though *DD* is sometimes erroneously thought to mean *Didi*).

Śrī is used for all women, be they married, unmarried, or an avowed *brahmachārīnī*.

Śrīmatī is used for highly respected married women, though it is seldom used instead of the simple *Śrī*.

Kumārī may be used instead of *Devī Dāsī* for girls up to the age of about eleven years.

Mātājī, lit. ‘dear mother’ or ‘respected mother’, in modern Bengali culture, according to Śrīla Govinda Mahārāj, is sometimes used as a slang term for a mistress and can be construed as disrespectful. Śrīla Govinda Mahārāj preferred that this title not be used.

6.2.7 Scriptures

If a text has a specific honorific associated with it, use that honorific before it in running text and in bracketed references.

Texts with associated honorifics:

Śrī Brahma-saṁhitā

Śrīmad Bhagavad-gītā

Śrīmad Bhāgavatam

Śrī Chaitanya-bhāgavat

Śrī Chaitanya-charitāmṛta

Śrī Śrī Prapanna-jīvanāmṛtam

If a title does not have a specific honorific associated with it, a *Śrī* may be placed before it in running text. In bracketed references, omit the honorific.

(Bhakti-rasāmṛta-sindhu: Pūrva-vibhāga, 1.17)

6.2.8 Holy places

Place *Śrī* before the names of the three primary Dhāms: Nabadwīp, Vṛndāvan, and Purī.

Śrī Nabadwīp Dhām

Śrī Vṛndāvan Dhām

Śrī Puruṣottam Dhām

Place *Śrīpāṭ* before the name of the appearance place of an exalted Vaiṣṇava.

Śrīpāṭ Bamunpara

Śrīpāṭ Hapaniya

6.3 Deities

Format the names of the Deities presiding over our Mission's Temples as follows.

Śrī Śrī Guru Gaurāṅga Gāndharvā Govindasundar Jīu
 Śrī Śrī Guru Gaurāṅga Gāndharvā Govinda Nanda Nandan Jīu
 Śrī Śrī Guru Gaurāṅga Gāndharvā Rāsabihārī Jīu
 Śrī Śrī Guru Gaurāṅga Gāndharvā Rādhā Ramaṇsundar Jīu
 Śrī Śrī Guru Gaurāṅga Gāndharvā Rādhā Vallabha Jīu
 Śrī Śrī Guru Gaurāṅga Gāndharvikā Giridhārī Jīu
 Śrī Śrī Guru Gaurāṅga Rādhā Madan Mohan Jīu
 Śrī Śrī Guru Gaurāṅga Rādhā Gopīnāth Jīu
 Śrī Śrī Guru Gaurāṅga Rādhā Śyāmasundar Jīu
 Śrī Śrī Guru Anugīrīrāj Jīu
 Śrī Guru Śrī Gaura Śrī Nityānanda Jīu
 Śrī Śrī Guru Nītāi Chaitanyadev Jīu
 Śrī Śrī Guru Nītāi Gaurachandra Jīu
 Śrī Śrī Guru Gaurāṅgasundar Jīu
 Śrī Śrī Guru Gaurachandra Jīu

Note that the inclusion of *jīu*, which in this context means *Deity*, at the end of the Deities' names is optional.

If particular Deities are being discussed in prose, They may be referred to as *Their Lordships* after the first mention of Their full names.



CHAPTER 7

Editing

- 7.1 Common points of confusion
- 7.2 Latin abbreviations
- 7.3 Indian English
- 7.4 Bengali and Sanskrit words
- 7.5 Gender-neutral language
- 7.6 Writing tips

7.1 Common points of confusion

a; an. Use *a* before a word that begins with a consonant sound, and *an* before a word that begins with a vowel sound.

This is a short example.

This is an example.

Note that some words begin with a consonant but a vowel sound, and some words begin with a vowel but a consonant sound.

It will be an honour to have Your Holiness with us.

He runs a preaching programme at a university.

If an acronym or initialism is sounded out, precede it with an *an*; if it is pronounced as a word, precede it with an *a*.

Look how neat it is; it must be an SCSMath publication.

Why does this devotee have a scuba diving suit on?

(*Scuba* is an acronym for *self-contained underwater breathing apparatus*.)

affect; effect are both nouns and verbs. The noun *affect* occurs only in technical psychological terminology and means ‘emotion, desire’. The verb *affect* means ‘to influence, have an effect on’, or ‘to pretend to have or feel something’. The noun *effect* means ‘result, outcome’. The verb *effect* means ‘to bring about, make happen’.

Our behaviour affects others.

When he affected symptoms of ecstasy everyone was disgusted.

Our present experience is the effect of our mental acquisition.

Śrīla Śrīdhara Mahārāja effected the settlement of the Gauḍīya Maṭh.

all; everybody; everyone. When *all* is synonymous with *everybody* or *everyone*, it must have a direct object. If a sentence does not have a direct object, replace *all* with *everybody* or *everyone*.

✗ All must follow the regulative principles.

✓ Everyone must follow the regulative principles.

✓ All the devotees must follow the regulative principles.

Idioms are an exception to this principle:

We all knew it was true.

I heard all about it.

all ready, already. The first refers to preparation; the second refers to time.

Are the devotees all ready to go?

Has āraṭi already started?

all right, alright. Prefer *all right* in all cases.

all together, altogether. *All together* means ‘all in one place’ or ‘all at once’; *altogether* means ‘in total’.

We are all together under the umbrella of Śrīla Gurudev’s lotus feet.
The charm of lust, anger, and greed will vanish altogether when we get a taste of Mukunda’s service.

a lot. Two words. Informal. Prefer synonyms like *many* or *a large number* in all cases.

amongst; between. *Amongst* refers to undefined or collective relationships. *Between* refers to one-to-one relationships and can be used to refer to one-to-one relationships of pairs within a group of three or more.

Śrīpād Siddhānti Mahārāj was amongst some of the first devotees in the West.

Śrīpād Siddhānti Mahārāj sat between Śrīla Prabhupād and the other devotees on the stage.

anyone; any one. *Anyone* is a singular, indefinite pronoun; *any one* is a two-word phrase used to emphatically refer to a single person or thing within a group.

Whenever you meet anyone, tell them about Kṛṣṇa.

I have never heard any one of those stories.

anywhere; any place, anyplace. Use *anywhere* to refer to an indefinite location and *any place* to refer to an unspecified location. Don’t use *anyplace*.

There is no justice in divine love; it may flow anywhere and everywhere.

They couldn't find any place to set up a book table.

awhile; a while. Use *a while* with the prepositions *for* or *in*; use *awhile* otherwise. Use *awhile* only in informal contexts.

Stay in the Maṭh awhile.

Stay in the Maṭh for a while.

each other; one another. Use *each other* to refer to two things or people, and *one another* to refer to a group of more than two.

Gaura and Nitāi looked into each other's eyes.

The Pañcha Tattva relished the company of one another.

especially, specially. Use *especially* to specify a particular or indicate a great degree; *specially* refers to a special purpose. *Especially* is used far more commonly than *specially*.

We need to clean everything, especially the walls.

Honouring the senior devotees at the festival is especially important.

Bhaya-bhañjana jaya-śaṁśana was specially written for Śrīla Saraswatī Ṭhākura's appearance day.

everyday; every day. Something that is commonplace can be described by the one-word adjective *everyday*. The adverbial phrase *every day* pertains to something that happens 'each day' and is always spelled out in two words.

How can we apply these teachings in our everyday activities?

Walking down the stairs is an everyday matter.

He attended the āratīs, kīrtans, and classes every day.

There are so many sweet songs in *Śaraṇāgati* which are very good to chant every day.

every one; everyone. *Every one* is an emphatic way of saying ‘each’; *everyone* is a pronoun equivalent to *everybody*.

Every one of the devotees was embraced by the Lord.

Everyone received the Lord’s mercy.

gotten is an Americanism; simply *got* is used in British English.

into; in to. *Into* is more common than *in to*. Commonly, it indicates

- a movement whereby one becomes surrounded by something:

Gaura and Nītāi jumped into the Ganges and swam to Śāntipur.
Souls come into the world of exploitation because they desire to dominate.

- a movement whereby something makes contact with something else:

The creeper of devotion climbs into the wish-fulfilling tree of Śrī Kṛṣṇa’s lotus feet.

- a destination or direction something leads to or reaches:

Śrīla Gurudev climbed the steps leading into the temple.
Śrīman Mahāprabhu’s tears poured into the drain beside the Garuḍa Stambha.

- a change of state:

As ice can transform into water, and water can transform into gas, so the Lord’s energy can transform into matter.

In to is most commonly used when *to* conveys the sense of *in order to*:

The devotees came in to offer their obeisances.

When verbal phrases contain *in*, the meaning of a sentence will change when *in* is combined with *to*:

He ran into the manager on his way out of the temple.
(implies that he happened to meet, or bumped into, the manager)

He ran in to the manager on his way out of the temple.
(implies that he intentionally visited the manager before he left)

He turned the key in to the manager.
(implies that the key was received by the manager)

He turned the key into the manager.
(can imply that the key became the manager)

its; it's. *Its* means 'possessed by it' (i.e. of it). *It's* is a contraction of *it is* or *it has*.

Knowledge for its own sake has no real value.

Time is endless. It's infinite.

maybe, may be. *Maybe* is an adverb meaning 'perhaps' or 'possibly'; *may be* is a verb phrase meaning 'might be' or 'could be'.

Today or tomorrow, or maybe after millions of births, we will reach Vṛndāvan.

We may be the subjects in this world, but really we are objects of the Supersubject, Śrī Kṛṣṇa.

onto, on to. *Onto* is used to describe movement to a location that is on the surface of something, literally or figuratively.

As he read, tears fell from his eyes onto the pages of *Śrīmad Bhāgavatam*.

You experience a limited portion of the limited world. And you want to thrust that small experience onto the unlimited whole?

On to is used when *on* is an independent adverb.

Everyone is replaceable. If we do not perform a particular service, it will be passed on to someone else.

The Ganges flows down from the Himalayas to Nabadwīp and then on to the sea.

When verb phrases contain *on*, the meaning of a sentence will change when *on* is combined with *to*:

He moved onto the roof.

(implies he moved from elsewhere and situated himself on top of the roof)

He moved on to the roof.

(can imply that he left what he was doing and became concerned with the roof, or that he situated himself on top of the roof)

He moved on to the next verse.

(implies he finished considering a particular verse and directed his attention to the next one)

He moved onto the next verse.

(can imply someone is stepping on verses inside of a giant book)

their; there; they're. *Their* is the possessive form of the pronoun *they*. *There* is an adverb which means 'at that place', and is used with *is/are* to indicate the existence of something. *They're* is a contraction of *they are*.

The dust on their feet is holy.

At last Uddhava arrived there.

There is only one Rāmānanda.

They're putting their things over there.

your; you're. *Your* is the possessive form of *you*. *You're* is a contraction of *you are*.

You're going to hang your gumcha there?

7.2 Latin abbreviations

Note the meaning and roman formatting of the following common abbreviations:

e.g. (*exempli gratia*): for example

et al. (*et alia* [neut.], *et alii* [masc.], or *et aliae* [fem.]): and other persons

etc. (*et cetera*): and others of the same kind

i.e. (*id est*): that is

Though *etc.*, *e.g.*, and *i.e.* commonly occur in speech and informal writing, always prefer their English prose equivalents in running text (this convention prevents over usage and is standard in formal writing).

- ✗ He recommended that I read the Maṭh's books: *Affectionate Guidance, Śrī Guru and His Grace*, etc.
- ✓ He recommended that I read the Maṭh's books: *Affectionate Guidance, Śrī Guru and His Grace*, and others.
- ✗ Prahlaḍ Mahārāj, e.g., tolerated extreme adversity.
- ✓ Prahlaḍ Mahārāj, for example, tolerated extreme adversity.
- ✗ Śivam means maṅgalam, i.e., that which is safe from mortality.
- ✓ Śivam means maṅgalam, that is, that which is safe from mortality.

Use Latin abbreviations only within parentheses, word-by-word glosses, and explanatory notes, and do not double punctuate them, that is, do not follow them with a comma or full stop, even if they occur at the end of a sentence.

Śrīla Gurudev always advised everyone to avoid committing the ten offences (e.g. criticising devotees, disobeying Śrī Guru, and preaching to the faithless).

yajñāya—for yajña, i.e. for the pleasure of the Supreme Lord;

Here Śrīla Gurudev is referring to Mahāprabhu’s prescription for chanting Kṛṣṇa’s Name, i.e. be humble, be tolerant, and give honour to others.

Ash can be used in general cleaning—for floors, tiles, marble, etc.

Note the difference in meaning between *e.g.* and *i.e.*:

To offer āratī, a pūjārī needs the proper paraphernalia, e.g. incense, flowers, and ghee wicks.

To offer āratī, a pūjārī needs the proper paraphernalia, i.e. articles for worship.

Prefer *i.e.* to the rare *viz.* in all cases.

Do not use *etc.* or its prose equivalents after only one item; at least two items must be mentioned in a list for a reader to understand the principle behind it. An item in a list preceding *etc.* should be followed by a comma.

- ✗ Those who try to fulfil their desires through aṣṭāṅga-yoga, etc. never attain peace.
- ✓ Those who try to fulfil their desires through aṣṭāṅga-yoga,

karma, jñān, etc. never attain peace.

And should never precede *etc.* The *et* in *et cetera* means *and*.

- ✗ Kanak, kāmīnī, pratiṣṭhā, and etc., must be given up by a soul seeking liberation.
- ✓ Kanak, kāmīnī, pratiṣṭhā, etc. must be given up by a soul seeking liberation.

Such as, for example, including, and e.g. should never precede *etc.* or its prose equivalents like *and so forth* and *and so on*. All of these qualifiers imply that a list is incomplete and make adding *etc.* redundant. In gist, use either *e.g.* or *etc.* within a given sentence.

- ✗ Many Āchāryas, such as Rāmānuja, Madhva, etc. preached about vaidhī-bhakti.
- ✗ Many Āchāryas, such as Rāmānuja, Madhva, and so forth, preached about vaidhī-bhakti.
- ✓ Many Āchāryas, such as Rāmānuja and Madhva, preached about vaidhī-bhakti.

Use *et al.* or *and others*, not *etc.*, to refer to people; referring to people as things (*cetera*) is rude.

- ✗ The festival preparations were made by Rām, Śyām, Hari, etc.
- ✓ The festival preparations were made by Rām, Śyām, Hari, and others.

- ✗ These conclusions can be found in the commentaries of Śrīla Rūpa Goswāmī, Śrīla Jīva Goswāmī, Śrīla Viśvanāth Chakravartī Ṭhākura, etc.
- ✓ These conclusions can be found in the commentaries of Śrīla Rūpa Goswāmī, Śrīla Jīva Goswāmī, Śrīla Viśvanāth Chakravartī Ṭhākura, et al.

Latin abbreviations have been used throughout this manual because it is a work of reference, wherein succinct language is preferred.

7.3 Indian English

The Oxford Companion to the English Language outlines the typical features of common Indian English syntax. The following list has been excerpted from this text, and outfitted with additional examples and correct variants. The speech patterns listed here should be edited out of our publications, except in the case of quotations made for an intended effect.

(1) Interrogative constructions without subject/auxiliary inversion:

✗ What you would like to buy?

✓ What would you like to buy?

✗ You took prasādam?

✓ Did you take prasādam?

✗ You are okay?

✓ Are you okay?

(2) Definite article often used as if the conventions have been reversed:

✗ It is the nature's way.

✓ It is nature's way.

✗ Office is closed today.

✓ The office is closed today.

(3) *One* used rather than the indefinite article:

- ✗ He gave me one book.
- ✓ He gave me a book.
- ✗ Bring one chair for Mahārāj.
- ✓ Bring a chair for Mahārāj.

(4) Stative verbs given progressive forms:

- ✗ Līlā DD is having two books.
- ✓ Līlā DD has two books.
- ✗ You must be knowing my cousin-brother Mohan.
- ✓ You must know my cousin-brother Mohan.
- ✗ I'm not understanding the ways of the Lord.
- ✓ I do not understand the ways of the Lord.

(5) Reduplication used for emphasis and to indicate a distributive meaning:

- ✗ I bought some small small things.
- ✓ I bought some very small things.
- ✗ Why you don't give them one one piece of cake?
- ✓ Why don't you give each of them a piece of cake?

(6) *Yes* and *no* as question tags:

✗ He is coming, yes?

✓ Is he coming?

✗ She was helping you, no?

✓ Was she helping you?

(7) *Isn't it?* as a generalised question tag:

✗ They are coming tomorrow, isn't it?

✓ They coming tomorrow, aren't they?

(8) Reflexive pronouns and *only* used for emphasis:

✗ It was God's order itself.

✓ It was God's order.

✗ It was God's own order.

✓ It was God's order.

✗ They live like that only.

✓ That is how they live.

(9) Present perfect rather than simple past:

✗ I have bought the book yesterday.

✓ I bought the book yesterday.

7.4 Bengali and Sanskrit words

In general, do not use diacritics to spell publicly recognised personal names or geographical places, especially in legal documents, postal addresses, etc.

Mahatma Gandhi *not* Mahātmā Gāndhī

Kolkata *not* Kolkātā

Nadia *not* Nadiyā

Boro Bazaar *not* Baḍa Bajāra

Retain diacritics in the spellings of places that frequently appear in scripture, especially when their diacritic spelling is easily understood.

Nabadwīp Dhām *not* Nabadwip Dham

Review the [usage dictionary](#) for the spellings of specific places.

Capitalise Bengali or Sanskrit proper nouns when they appear in running text. Do not hyphenate them or include unpronounced final *a*'s. Check the [usage dictionary](#) to see if a name's final *a* is dropped.

- ✗ A tumultuous roar of hari-nāma-saṅkīrtana arose and filled the sky.
- ✓ A tumultuous roar of Hari-nām-saṅkīrtan arose and filled the sky.
- ✗ It is now seventy years since Śrīla Śrīdhara Mahārāj came and settled in śrī dhāma navadvīpa.
- ✓ It is now seventy years since Śrīla Śrīdhara Mahārāj came and settled in Śrī Dhām Nabadwīp.
- ✗ “Nanda-nandana kṛṣṇa is my heart and soul.” Hearing this expression Mahāprabhu was completely charmed.
- ✓ “Nanda Nandan Kṛṣṇa is my heart and soul.” Hearing this expression Mahāprabhu was completely charmed.

Derive adjectives from Bengali or Sanskrit nouns ending in *a* using the suffix *-ic*, not *-ik* or *-ika*. Format such adjectives with diacritics. View the list of accepted derived adjectives in this regard ([12.4](#)).

Vedāntic *not* Vedāntik
rājasic *not* rājasik

Avoid coining new words by working with the noun in an attributive or possessive form, or in conjunction with a preposition.

✗ He has vast siddhāntic knowledge.

✓ He has vast knowledge of siddhānta.

Note that names ending with *-chandra*, *-sundar*, and *-dev* are formatted as single words:

Gaurasundar *not* Gaura Sundar

Kṛṣṇachandra *not* Kṛṣṇa Chandra

Chaitanyadev *not* Chaitanya Dev

7.5 Gender-neutral language

Unlike Bengali and numerous other languages, English does not have a third-person singular pronoun that refers to men and women collectively. Traditionally *he* has been used and considered to refer to a person of unspecified sex, that is, both men and women, when paired with *someone*, *anybody*, or gender-neutral nouns like *soul* or *devotee*. In the later part of the 20th century this sense and use of *he* became a subject of discontent in popular culture. Since then the practice of substituting *he* or *she*, *they*, and other devices for *he* in instances where men and women are being referred to collectively has come into vogue. Such substitutes, however, often sound unnatural and modern English usage guides offer conflicting advice regarding their application.

Both Śrīla Śrīdhara Mahārāj and Śrīla Govinda Mahārāj have commented that they would prefer to use a pronoun that referred to a person of an unspecified sex, if such a pronoun existed. As it does not in English, they typically use *he* to refer to men and women, or souls, collectively.

Though the soul is an energy of the Lord, and has thus been explained to be ‘feminine’ in one respect, a soul’s eternal form in the spiritual world may be male or female. Thus the notion of using *she* to refer to souls collectively also has its limitations.

Our goal is to communicate the teachings of our Gurus to the people of the present day. We are not eager to alter the style of their speech yet we also consider it pertinent to take care to avoid

alienating persons who are preoccupied with the issue of sexism. We want that they will unhesitatingly study our Gurus' teachings and thereby quickly realise the frivolity of their worldly concerns.

There are numerous ways a third-person singular pronoun can be edited out of a sentence to avoid using *he* (though the impact and sense of an expression can be weakened as a result).

Omit the pronoun:

Before: A devotee has to be serious about his sādhana.

After: A devotee has to be serious about sādhana.

Replace the pronoun with an indefinite article (*a*, *an*, or *the*):

Before: A devotee should not be criticised for his unknowing offence.

After: A devotee should not be criticised for an unknowing offence.

Phrase the sentence in first or second person:

Before: By associating with sādhus, he develops his faith.

After: By associating with sādhus, you develop your faith.

Before: By remaining chaste to Gurudev, he will progress in his spiritual life.

After: By remaining chaste to Gurudev, I will progress in my spiritual life.

Use *he* or *she* (sparingly):

Before: When a soul is not satisfied in this world, he searches for Kṛṣṇa.

After: When a soul is not satisfied in this world, he or she searches for Kṛṣṇa.

Use the neutral, singular pronoun *one*:

Before: A preacher in India is more likely to encounter sahajiyās than he is in the West.

After: A preacher in India is more likely to encounter sahajiyās than one in the West.

Use the relative pronoun *who*:

Before: Temple managers know that if a pūjārī can't wake up early, he won't be able to serve the Deities properly.

After: Temple managers know that a pūjārī who can't wake up early won't be able to serve the Deities properly.

Repeat the noun:

Before: A sādhu has to be careful not to keep bad association, because his credibility will suffer.

After: A sādhu has to be careful not to keep bad association, because the sādhu's credibility will suffer.

Make the noun plural:

Before: A preacher must conduct himself with dignity at all times.

After: Preachers must conduct themselves with dignity at all times.

Use the imperative mood:

Before: A manager must be affectionate to the devotees after he has disciplined them.

After: Be affectionate to the devotees after disciplining them.

Rephrase the sentence:

Before: The devotee should bow before the Deity when he enters the temple.

After: The devotee should bow before the Deity when entering the temple.

In instances where none of these methods are suitable or desirable, use *he* to refer to a person of unspecified sex. This usage is the most common way that Śrīla Śrīdhara Mahārāja and Śrīla Govinda Mahārāja speak; it has been prominent for hundreds of years, is recognised by all dictionaries, and is still the norm in modern formal writing.

7.6 Writing tips

Avoid the use of informal contractions such as *I've*, *he's*, and *we'd*.

Avoid using *of* repeatedly within a sentence by forming possessives using the apostrophe.

- ✗ The service of the devotees of Kṛṣṇa and the chanting of the Name of Kṛṣṇa are the focus of my life.
- ✓ Serving Kṛṣṇa's devotees and chanting Kṛṣṇa's Name are my life's focus.

Always run a (British English) spellcheck before publishing anything.



CHAPTER 8

Typography

- 8.1 Type styles
- 8.2 Dos and don'ts
- 8.3 Method
- 8.4 Fonts

Profound ideas should be expressed in polished language; polished language should be recorded in neat type; and neat type should be set with aesthetic spacing. The artful arrangement of type is as integral to a publication's 'composition' as are its words, grammar, and message. Typography is the web that weaves together a text's visual and non-visual content. Type conveys a speaker's words, but in doing so it also speaks: it 'tells' readers about the speaker's words and ideas—it sets the mood and tempo with which readers absorb them. Type never neutrally communicates ideas; necessarily it also conveys an interpretation of them. Thus care must be taken to see that the type in our publications is on par with the principles they propound.

Bad typography is disharmony between the text's message and the type's motif. It disregards the needs of the text, either because it is unknowing and careless, or because it wants attention for itself. Good

typography clarifies a text's message and strengthens its impact. It is a manifestation of intelligence, skill, attention, and care—extreme attachment to the ideals its content represents. Like a Vaiṣṇava, good typography is humble: its goals are to serve the reader, honour the text, and abide by culturally established conventions. It is tolerant: it adjusts and readjusts itself to other design elements countless times and labours greatly to appear effortlessly smooth. It does not desire honour for itself: it facilitates and inspires readers to honour the text's content—its identity and purpose are inextricable from its master's feet. When it is successful, it disappears—and reappears whenever a reader requires it. Good typography is deeply concerned about the reader's slightest inconvenience and endeavours with zeal to represent the text's message to the full extent of its dignity. Though it has no desire for honour, when it excels in its service, it is valued with heartfelt regard by those it has served.

Typography's purpose is to communicate and honour the text—to inspire respect and interest within readers. Its goals are legibility, easily understood order, even colour, and repose. It tries to lead readers through the text with pleasing rhythm, personality, and feeling, making readers feel at ease yet eager to continue. Its success lies in increasing the longevity and renown of the text and its message.

Attention to typographic detail makes or breaks a publication. Imperatives and absolute statements lose their force when couched in ungraceful forms. Every letter, punctuation mark, and space should be considered to have conceptual, grammatical, and aesthetic value. Every feature of a publication's typographic scheme—its title, headings, subheadings, body copy, quotations, lists, notes, page

numbers, etc.—should have a tailored role within its design. And the space between its letters, words, lines, headings, columns, and margins should account for the relative importance and relationships between the elements involved. In gist, the type clarifies and reveals the text.

Please carefully review the explanations of typographic forms, terms, and principles in this chapter to understand how making a complex set of minor adjustments can create a major improvement in publication.

8.1 Type styles

8.1.1 Capitals

Use full capitals in headings, titles, and logos.

Śrī Chaitanya Sāraswat Maṭh; *Divine Guidance*; AT&T

Use capitals followed by a full stop to form initials. Separate initials by **thin spaces**.

Śrīmad A. B. Bhakti Sāraṅga Goswāmī Mahārāj

Not: Śrīla A. C. Bhaktivedānta Swāmī Prabhupād

Use **small capitals** (capitals approximately two-thirds the size of full capitals) for eras, abbreviated titles, acronyms and initialisms in running text, headings, drop caps, index references, roman numerals, etc.:

SCSMATH, BC, AD, etc.

Swāmī Bhakti Niṣkām Śānta, PH.D

Note that some layout programmes can generate small capitals from full capitals found within a font. Do not use this function. Use only genuine, small capitals that are pre-created. Look in the glyph palette to see if a font contains specially designed small capitals.

FAKE SMALL CAPITALS and TRUE SMALL CAPITALS

Note that the genuine small capitals are thicker and more legible at smaller sizes.

8.1.2 Bold

Bold type may be used in headings, titles, and indexes.

As per the preference of Śrīla Govinda Mahārāj, format transliterated Bengali and Sanskrit verses cited outside running text in bold (non-italic) type.

**bhagavad-bhaktiḥ sarvaṁ ity utsṛjya vidher api
kaiṅkaryam kṛṣṇa-pādaikāśrayatvaṁ śaraṇāgatiḥ**

For more information see the chapter on [verse citations](#).

Though it is uncommon and usually found only in textbooks, bold type may be used to highlight a newly introduced term that will be defined or discussed.

Kṛṣṇa taught Arjuna about **bhakti** in *Bhagavad-gītā*. Bhakti is a derivative of the root *bhaj*, which means *sevā*, service.

For an explanation of styling for punctuation marks, see [2.1](#).

8.1.3 Italics

Format type in italics for emphasis (use this sparingly):

Such kindness, such *grace*, is astounding.

Use italics to indicate a word, phrase, or character being discussed (this can also be done with single quotes):

Kṛṣṇa has said He is represented by the letter *a*.

Spell *Kṛṣṇa* with diacritics.

Format in italics the titles of books, newspapers, periodicals, mass media series, films, plays, vehicles, ships, scientific terms, works of art, and collections of verses or songs:

His picture was on the cover of *The New York Times*.

Śrīla Swāmī Mahārāj came to America by the *Jala Duta*.

Śrīla Govinda Mahārāj explains the history of *Śrī Gauḍīya Darśan* in ‘Caringly Educating’, chapter 25 in *Affectionate Guidance*.

Note that *the* is only italicised when it is actually part of a title being cited. Note also that the title of a literary source that is part of a greater work, such as the title of a chapter within a book, is not italicised.

With the exception of Bengali and Sanskrit words, format foreign language words that are uncommon in English in italic:

Logos is a Greek word that originally meant ‘word’ or ‘reason’.

If a whole sentence is being presented in italics, format words and punctuation marks which would normally appear italic in roman.

*In Vaiṣṇava Ke? Śrīla Sarasvatī Ṭhākura explains how to practise
yukta-vairāgya.*

8.1.4 Bengali and Sanskrit words

For the sake of neatness and readability, as well as simplicity in editing, format Bengali and Sanskrit words in roman. Though authoritative style guides customarily recommend italicising foreign language words, we omit this practice in the case of Bengali and Sanskrit words because they are ubiquitous in our publications and they function more like terminology than attempts at the avant-garde.

In printed publications, format all Bengali and Sanskrit words in fixed roman transliteration with diacritic spellings. On the web, format all Bengali and Sanskrit words in fixed roman transliteration without diacritics (see 1.3). In print and on the web, format Bengali and Sanskrit verse citations made within running text in italics (see 9.2).

For those strictly following varnāśram-dharma, *sarva-dharmān parityajya* (Bg: 18.66) comes as a heavy blow.

In print and on the web, format Bengali and Sanskrit verses cited outside of running text in bold roman type, with diacritics. See 9.1 for more detail.

8.2 Dos and don'ts

8.2.1 Punctuation

Use only one space between sentences (between a full stop and the capital letter that begins the following sentence).

Use a search and replace tool to remove double spaces in a document.

Use **typographer's quotes** in all cases and double check that they are facing the correct direction.

Use hanging punctuation.

“When hanging punctuation is used, punctuation marks ‘hang’ out into the text’s margins and the ends of each line appear visually flush.”

(Note that the quotation marks at the beginning of the sentence and after *hang* illustrate this.)

Kern pairs of characters that are set in a combination of italic and roman type so that they do not overlap.

Unkerned: *self*)

Kerned: *self*)

(Zoom in to see that the bracket does not touch the *f*).

Make sure that punctuation marks next to bold and italic text are set in the proper face. See the explanation of punctuation marks in [3.1](#).

8.2.2 Lines

When hyphenating a word, leave at least two characters on the first line and three on the second.

Avoid hyphenating capitalised words.

Avoid beginning consecutive lines with the same word.

Avoid ending consecutive lines with the same word.

Avoid allowing lines to end with articles (*a, an, the*) and short prepositions (*at, by, of, etc.*). Use non-breaking spaces after such articles to prevent them from being left at the end of a line.

- ✗ When articles are left at the end of a line, it slows the reader's pace.
- ✓ When articles are left at the end of a line, it slows the reader's pace.

Do not allow lines to end in the middle of an abbreviation. Use a non-breaking space (a thin space in the instance of the following example) to prevent this.

- ✗ Both Śrīmad A. B. Bhakti Sāraṅga Goswāmī Mahārāj and Śrīla A. C. Bhaktivedānta Swāmī Mahārāj retained the initials of their previous names in their formal titles.
- ✓ Both Śrīmad A. B. Bhakti Sāraṅga Goswāmī Mahārāj and Śrīla A. C. Bhaktivedānta Swāmī Mahārāj retained the initials of their previous names in their formal titles.

Do not start a line with an em or en dash.

- ✗ One who possesses knowledge of absolute divine love in **purity**
—**he** is Guru.
- ✓ One who possesses knowledge of absolute divine love in
purity—he is Guru.

While following all these rules, keep each line's word spacing and letter spacing smooth, i.e. don't allow the type's colour to become too dark or too light.

See the section in chapter 1 on **word division** for additional guidelines in this regard.

8.2.3 Paragraphs

Make sure that a paragraph's word spacing, letter spacing, and glyph scaling are (1) not too extreme, and (2) consistent throughout the paragraph.

In print, left justify paragraph text. On the web, align paragraph text either ragged right or left justified. When writing letters, even for print, never justify the text.

In print, never separate a paragraph from a heading, or paragraphs from each other, with multiple carriage returns.

Separate an initial paragraph from a heading by placing a carriage return at the end of the heading and then adjusting either the 'space before', 'space after', or leading values of the heading and the first line of the paragraph.

Do not indent the first line of a paragraph that follows a heading. Indent, however, all paragraphs that follow the first paragraph after a heading if they are not separated by space. Optionally, all paragraphs can be separated by space and left unindented.

On the web, do not use indentation at all. Make all paragraphs flush left and separate them by space.

Never combine separation by space and indentation, i.e. do not indent a paragraph that has been separated from its preceding paragraph or heading by space greater than the type's point size.

Never use a series of spaces to indent or align text; use paragraph styles, ems, or tabs.

Do not allow the final line of a paragraph to be less than five characters long.

Avoid **orphans**, **widows**, and **stacked type**.

Avoid allowing a paragraph to be hyphenated on more than two consecutive lines.

Avoid a large number of hyphens within a paragraph.

Achieve these goals by adjusting a paragraph's word spacing, letter spacing, tracking, glyph scaling, word division, etc.

8.2.4 Pages

Make sure the word spacing, letter spacing, and glyph scaling within a page's paragraphs are consistent across the page and no particular paragraph is noticeably darker or lighter than the rest on the page (i.e. care for the type's [colour](#)).

A minimum of two but preferably at least three lines of a paragraph should appear at the top and bottom of columns of running text.

Review the margin of every page to see that hyphenation has been done in an ideal manner.

Carefully integrate images with text. Always make sure there is aesthetic spacing between images and text. If text is being laid on top of an image, make sure that it is not placed directly on top of worshipping persons or elements (it should be placed in the sky or background of an image).

If it is not possible to keep all the lines on the pages within a spread level, then at least level the bottom lines of the columns on a spread (the baselines of the bottom lines of each column on a spread must be vertically flush).

8.2.5 Headings

Never hyphenate a heading.

Make sure the text is set in the proper case.

Adjust the kerning and tracking of display type to make sure characters fit together properly, e.g. watch out for loose vowels after an *M*, *T*, or *W*.

Do not place a heading near the bottom of a page; a bare minimum of four lines of type should remain between a heading and the bottom of a page.

On covers or in places where typographic detail is highly noticeable, tighten the leading or spacing of lines set in all caps, lines set in small caps, and lines that have few ascenders and descenders.

8.3 Method

8.3.1 Style sheets

The hallmark of good typesetting is consistency. Always take care to apply stylistic choices and typographic devices to text uniformly.

The foremost tool to achieve this, the indispensable tool of every typesetter, is the style sheet. A style sheet is a list of typographical formatting specifications that defines the appearance and behaviour of type at the paragraph or character level. *Paragraph styles* and *character styles* can specify nearly every aspect of type's formatting; most commonly they are used to set the general appearance of features of the text (titles, headings, body copy, etc.).

Character Styles

Font
Typeface
Point size
Baseline shift
Kerning
Tracking
Language
Colour
Case
Figure style

Paragraph Styles

Leading
Indentation
Tabs
Hyphenation
Justification
Word spacing
Letter spacing
Glyph scaling
Space above/below
Rules above/below

When a publication is set using style sheets, major changes to its formatting can be made with great efficiency. For example, the space after every heading in a book can be enlarged simply by changing the specification in the heading's style sheet; the change's effect 'ripples' through the entire document automatically.

Setting up specific style sheets for headings, body copy, and verse citations is customary whenever a book is typeset.

8.3.2 Fine tuning

Achieve the recommendations in the dos and don'ts section by using vertical justification tools, adjustments of the amount of space between paragraphs, expanding or contracting the word spacing, letter spacing, or glyph scaling within a paragraph to make it one line shorter or longer, or adjusting the point and leading size of the text. Subtle combinations of such adjustments is the primary duty of a typesetter. The number of lines within a given column can be adjusted. All the columns in a spread may be ended one line shorter or longer than normal to meet the needs of the text. Such an adjustment can sometimes save one from having to make a complicated set of adjustments to a particular spread.

Lines, paragraphs, and spreads should have a uniform appearance and be manually adjusted only as far as required. Every aspect of a book should be thoughtfully designed, and it should be noticeable that care and attention was given to making the text on every page easy to read and pleasing to the eyes. In gist, a book's **type colour** must be sharpened as far as possible.

8.4 Fonts

So that the Mañh's publications are linguistically accurate, typographically sound, stylistically consistent, universally compatible, and dignified in appearance, a set of standard typefaces is being developed for the Mañh's publishing. Typefaces honour and illuminate the character of publications. They set the tone and rhythm by which readers absorb a publication's words and ideas. It is customary for universities, publishing houses, and corporations to use a particular typeface, or set of typefaces, for all of their publishing. This increases an institution's recognisability and sets the tone of its public image.

8.4.1 Unicode fonts

All the Math's publishing is done with Unicode fonts. Unicode's Universal Character Set (UCS) is the character encoding system used in the operating systems of all the leading companies in the computer industry and on the worldwide web. It provides a unique code number for every character found in every language of the world. This means it contains specific code points for all the characters we use in our publishing: be they part of Roman, Bengali, or Devanagari alphabets. The Unicode system ensures that any text typed according to it will be read properly on any website or computer, provided the necessary fonts are installed on the computer in use.

All standard fonts found in modern software, such as Arial, Georgia, Helvetica, Lucinda, Minion, and Times New Roman, are formatted in Unicode. Though such standard fonts may contain only a limited range of the characters mapped by Unicode's universal character set, virtually every computer manufactured in recent years comes with at least one font that contains the full range of Unicode characters. Thus text formatted in Unicode can be read everywhere, regardless of whether it contains diacritics, Bengali, or Devanagari letters, or is viewed on a Mac or Windows machine.

8.4.2 Typefaces

Currently four fonts are being developed according to Unicode standards for our publishing: two for the Roman alphabet, one for Bengali, and one for Sanskrit.

The roman fonts will be expert set OpenType families, which means they will be fully compatible between Mac and Windows and they will contain an expanded character set that includes old-style numbers, small capitals, ligatures, and alternate characters. Currently, these fonts are being outfitted with all the characters used in the [IAST](#) system so that devotees can easily and consistently present our Maṭh's literature using universally compatible diacritic marks and a full range of typographic features.

The first of these is [Palatino LT Std](#) ('Palatino Linotype Standard'). Palatino is Śrīla Govinda Mahārāj's favourite font. It is classified as a neoclassical typeface, which means it is based on old-style calligraphy from the Renaissance but structured like a modern sans serif font. This combination produces a font that is both easy to read and classical in appearance. Palatino is used by professional typographers for display and body copy, both in print and online. Because of its great legibility and versatility, our Unicode diacritic Palatino font is our standard default publishing font.

Our second roman font is based on Garamond. Variants of this font have been used in numerous publications of the Maṭh: *The Hidden Treasure of the Sweet Absolute*, *Śrī Gauḍīya Darśan*, and *Śrī Brahma-saṁhitā*, to name a few. This font is praised by typographers for

its great legibility at small sizes and is considered one of the most environmentally friendly fonts because of its minimal use of ink. It is one of the most widely recognised old-style serif textfaces in the world, i.e. it is ideal for body copy and best suited for publishing full length books in print.

For Bengali, the Maṭh's standard typeface, [Nadia](#), which has been in use for the last twenty years and is found in publications such as *Śrī Chaitanya-charitāmṛta* and *Śrī Gauḍīya Gītāñjali*, has been reformatted according to Unicode specifications.

For Devanagari, the Maṭh's standard typeface, which is found in publications such as *Śrī Śrī Prapanna-jīvanāmṛta*, *Śrīmad Bhagavad-gītā*, and *Śrī Brahma-saṁhitā*, is being reformatted according to Unicode specifications and will be released when its construction is complete..

8.4.3 Specifications

Because our fonts contain chandrabindus, and characters combined with this accent are exceptionally tall, our fonts' ascender lines have been set higher than normal fonts. This adjustment ensures that the fonts display and print properly using any software. It also, on the down side, complicates the process of page layout.

The raised ascender line in our fonts causes characters to sit about 4.5 pixels lower in a text frame than normal fonts do. Thus designers should take care to align margins, columns, and images with the fonts' cap or ascender heights, rather than the frame the type is set in. They should bear in mind also that if a layout is made using another font and then shifted into one of our fonts, all the lines within the text frame will jump down about 4.5 pixels. To avoid having to realign columns, images, etc., designers should always begin projects with the font that they plan to publish them in.

8.4.4 Conversion

The Unicode script converter **diCrunch** can convert any Unicode based script, be it diacritic Roman, Bengali, or Devanagari, into any other Unicode based script. This means that *Kṛṣṇa* can automatically be converted into কৃষ্ণ or कृष्ण. Text of any length can be converted within a few seconds.

When using this converter to convert Roman into Bengali or Devanagari, make sure that the source is set as IAST Unicode and the *V to B* option is checked. Also, the converter formats the Bengali letters চ and ছ and Devanagari letters च and छ as *c* and *ch* rather than *ch* and *chh*. Thus a search and replace of *c* for *ch* must be run before inputting text into the converter. Always proofread text after it has been converted to be sure the process was done correctly.



CHAPTER 9

Citations

- 9.1 Full verse citations on the web
- 9.2 Full verse citations in print
- 9.3 Verse citations within running text
- 9.4 Interpolations
- 9.5 Formal translations
- 9.6 Titles within running text

Full verse citations and partial verse citations are formatted differently. Also, verses in print and on the web are formatted differently. Because citing full verses in print is far more complicated than citing verses on the web, web citations will be explained first and the additional specifications for citations in print will be explained afterwards.

9.1 Full verse citations on the web

9.1.1 General standard

Format full verse citations according to this example.

jivera svarupa haya krishnera nitya-dasa
krishnera tatastha-shakti bhedabheda-prakasha
(Sri Chaitanya-charitamrita: Madhya-lila, 20.108)

Type: The verse is formatted without diacritics in lowercase, bold roman type. The reference, including all of its brackets and punctuation marks, is formatted in italic type, also without diacritics.

Punctuation: There are no stops at the end of the verse's lines. The reference is enclosed in brackets. The reference's title is followed by a colon, the title's section is followed by a comma, and the chapter number is separated from the verse number by a full stop.

Alignment: The verse is aligned left. Its longest line is visually centred within the column. The reference is indented at least one em (twelve pixels) past the verse.

Vertical spacing: The verse is separated by vertical space from the text which surrounds it, typically by space equal to the number of pixels that its verse's type is set in.

Subsequent text: The paragraph after the citation is not indented.

Note on alignment: If the text column on a website is less than 400 pixels, the alignment demonstrated above is ideal. If the column is wider, simply indent verses approximately three ems and references at least one em past them.

9.1.2 Special Bengali verses

The alignment of verses in the Bengali metres that follow the syllable patterns six-six-eight, eight-eight-ten, and the rare six-six-ten require additional fine tuning. Format them as follows.

krishna se tomara krishna dite para
 tomara shakati achhe
 ami ta' kangala 'krishna' 'krishna' bali'
 dhai tava pachhe pachhe
 (*Sharanagati: Bhajana-lalasa*, 7.4)

Alignment: The verse is aligned left. It is visually centred within the column. The two phrases on the first and third lines are separated by at least four ems of space. The second and fourth lines are indented an equal distance past the first and third lines and appear visually centred beneath them. The reference is indented at least one em past the fourth line.

9.2 Full verse citations in print

To achieve consistency in citations, and to save oneself a great deal of time, remember to create paragraph styles for all the elements within verse citations and apply them through documents. Usually, paragraph styles are created for verses of a particular length, for references, and for paragraphs that precede or follow a citation.

9.2.1 Standard verses

Format full verse citations as follows.

भगवद्भक्तिः सर्वमित्युत्सृज्य विधेरपि ।
कैङ्कर्यं कृष्णपादैकाश्रयत्वं शरणागतिः ॥

**bhagavad-bhaktiḥ sarvam ity utsrjya vidher api
kainkaryam kṛṣṇa-pādaikāśrayatvaṁ śaraṇāgatiḥ**

(Śrī Śrī Prapanna-jīvanāmṛtam: 1.35)

Transliteration: Note that the daṇḍa (I) and double daṇḍa (II) are omitted in the roman transliteration (this rule also applies to Bengali dāḍis (I) and dudāḍis (II)).

Typeface: The Devanagari is in regular. The transliteration is formatted with diacritics in lowercase, bold roman type. The reference, including all of its brackets and other punctuation marks, is formatted in italic type, with diacritics.

Type size: The Devanagari and the bold roman type are set in the same size. The reference is set in type at least one full point size smaller than the transliterated verse text.

Alignment: The verse is aligned left. Its longest line is visually centred within the column. The reference is indented approximately two ems past the verse.

Vertical spacing: The space between the Devanagari and the paragraph that precedes it is about one-third of the point size of the body copy, and the space between the reference and the paragraph

that follows it is about two-thirds of the point size of the body copy. This is to say that a verse set in twelve point font should be about four points below the text which precedes it and eight points above the text that follows it. When Devanagari or Bengali is included in a citation, it is separated vertically from the roman transliteration by the one-third proportion. These proportions can be decreased if large type is being used and can be slightly expanded or contracted in order to set type neatly within a text block. Also, if verses appear at the top of a page, no space before them is necessary, and if they appear at the bottom of a page, no space is necessary after them.

Subsequent text: The paragraph after the citation is not indented.

Know that a verse citation does not need to be presented in both its native script and roman transliteration. Verses are always given in roman transliteration and may additionally be written in their native Bengali or Devanagari if such additions suit the purpose of a publication.

The verse shown in this example is in the *anuṣṭup* metre (a metre consisting of four parts made up of eight syllables each). This metre is the primary metre used in *Śrīmad Bhagavad-gītā*. Unless there are space constraints, format verses in this metre on two lines, not four, and do not separate their four divisions with commas or space (set them the way they appear in Devanagari).

9.2.2 Long verses

The next example is a verse in the twenty-one syllable metre known as śrāgdhāra. But for a few very rare exceptions, this is the longest metre that occurs in our scriptures and publications. Formatting verses in long metres such as this requires a careful application of typographical techniques.

vande 'haṁ śrī-guroḥ śrī-yuta-pada-kamalaṁ śrī-gurūn vaiṣṇavāṁś cha
 śrī-rūpaṁ sāgrajātaṁ saha-gaṇa raghunāthānviṭaṁ taṁ sa-jīvaṁ
 sādvaṭaṁ sāvadhūtaṁ parijana-sahitaṁ kṛṣṇa-chaitanya-devaṁ
 śrī-rādhā-kṛṣṇa-pādān saha-gaṇa-lalitā śrī-viśākhānviṭaṁś cha
 (Śrī Chaitanya-charitāmṛta: Antya-līlā, 2.1)

Alignment: The verse is not indented at all because of its extreme length.

Type size: The verse is set in type smaller than standard so that its four parts all fit on single lines within the text.

Type adjustments: The word and letter spacing is reduced, especially in the first line, so that the four parts of the verse all fit on single lines within the text block. Such adjustments should be kept to a minimum, and this example illustrates the extremes to which one should go. Always bear in mind that spacing adjustments should be made in harmony with a page's visual rhythm.

When word and letter spacing is being altered significantly, print out samples and check to see that the distortions do not make the text difficult to read or look deformed.

9.2.3 Special Bengali verses

Format verses in the Bengali metres that follow the syllable patterns six-six-eight, eight-eight-ten, and six-six-ten as follows:

kṛṣṇa-nāma-chintāmaṇi,	akhila rasera khani,
nitya-mukta śuddha-rasa-maya	
nāmera bālāi yata,	saba la'ye ha-i hata,
tabe mora sukhera udaya	
(Śaraṇāgati: Śrī Nāma-māhātmya, 8)	

Indentation: The verse is visually centred in the column using equal indentation on the left and right.

Alignment: The first and third lines of the verse are aligned flush left and flush right using a justifying tab (also known as a right indent tab) to separate the two phrases on the lines. Do not separate the phrases with the space bar! The second and fourth lines are aligned flush left and visually centred beneath the first and third lines. The reference is indented at least one em past the final line of the verse.

If a column is narrow, make sure the two phrases on the first and third lines are separated by at least one em of space.

9.2.4 Citation uniformity

If two or more verses appear on one page, they should be set in a uniform fashion. The space separating them from the text that comes before and after them should be the same size, and the verses should be aligned horizontally flush. The longest line in the verses on the page should be set in the visual centre of the page, and then the lines in all the other verses on the page should be set flush with that. If, however, verses on a page vary greatly in length, then they maybe offset so that all they all appear visually centred.

9.3 Verse citations within running text

Partial verse citations are formatted the same way on the web and in print, except that diacritics are omitted on the web (see 1.5).

One line from a two- or four-part verse can be cited within running text or set according to the standard given in 9.2.1, as is befitting the emphasis being placed on the verse (or the challenge presented to a typesetter). To format a citation in running text, use italics and abbreviate the source title (the reference should not be longer than the quotation).

The sound, *Vaikuṇṭha-nāma-grahaṇam* (SB: 6.2.14), must come from the infinite world.

Not: The sound, *Vaikuṇṭha-nāma-grahaṇam* (Śrīmad Bhāgavatam: 6.2.14), must come from the infinite world.

When a verse or part of a verse cited in running text is preceded by introductory words and followed by a translation, format it as follows:

Śrīla Narottam Thākura has written in *Prārthanā* (43.1), “*Āśraya la-iyā bhaje tāre Kṛṣṇa nāhi tyaje āra saba mare akāraṇa*: Kṛṣṇa never abandons one who takes shelter of a Vaiṣṇava and serves Him. All others die in vain.”

Notice that the introductory portion is followed by a comma, the verse is formatted in italics, a colon follows the verse, and both the citation and translation are within the quotes. Also notice that the reference number precedes the cited material. When a source

text (in this example *Prārthanā*) is mentioned, place the reference number before the quotation.

When there is no mention of the quotation's source in the text itself, place the reference for the citation in an abbreviated form after the quotation.

Yam evaiṣa vṛṇute tena labhyaḥ (Ku: 1.2.23): there is a conscious land, and whoever is accepted by that land can enter it.

If a verse is being directly explained within running text and the editor wants to include a reference for the verse, format the sentence as follows:

Kṛṣṇa says *jīva-bhūtān mahā-bāho yayedan dhāryate jagat*: “The spiritual energy is sustaining this material world” (Bg: 7.5).

Capitalise Bengali and Sanskrit nouns and pronouns within verse citations made in running text if their English equivalents are normally capitalised:

Śrīman Mahāprabhu revealed the nature of the soul: *jīvera 'svarūpa' haya Kṛṣṇera 'nitya-dāsa'*.

Kṛṣṇa declared, “*Sarva-dharmān parityajya Mām ekaṁ śaraṇaṁ vraja.*”

Include a list of scriptures cited, with their abbreviations, at the end of printed publications. Use the standard set of abbreviations for scriptural titles (A.13) to do so.

9.3.1 Abbreviated section names

Abbreviate the names of sections within scriptures as follows:

- Ādi-khaṇḍa, Madhya-khaṇḍa, and Antya-khaṇḍa: 1, 2, and 3
Śrī Chaitanya-bhāgavat: Antya-khaṇḍa, 5.303 = Cb: 3.5.303
- Ādi-līlā, Madhya-līlā, and Antya-līlā: 1, 2, and 3
Śrī Chaitanya-charitāmṛta: Madhya-līlā, 20.108 = Cc: 2.20.108
- Pūrva-vibhāgaḥ, Dakṣiṇa-vibhāgaḥ, Paśchima-vibhāga, Uttara-vibhāga: 1,2,3, and 4
Śrī Bhakti-rasāmṛta-sindhu: Pūrva-vibhāga, 1.11 = Brs: 1.1.11

9.4 Interpolations

Translations that have been included within a text by an editor should be enclosed in square brackets.

The beginning of devotional life is here, where Kṛṣṇa says, “*Vāsudevaḥ sarvaṁ iti*” (Bg: 7.19) [“I, Vāsudev, am the source and substance of all that be”]. Realisation of this grants one primary admission into the devotional school above jñān [knowledge] and vairāgya [renunciation].

9.5 Formal translations

If whole songs from a song book or chapters from a scripture are being presented, format them as follows.

kṛṣṇa se tomāra kṛṣṇa dite pāra
tomāra śakati āchhe
āmi ta' kāṅgāla 'kṛṣṇa' 'kṛṣṇa' bali'
dhāi tava pāchhe pāchhe [4]

kṛṣṇa—the Lord; **se**—He; **tomāra**—yours; **kṛṣṇa**—Kṛṣṇa Himself; **dite**—to give; **pāra**—able; **tomāra**—your; **śakati**—power; **āchhe**—is present; **āmi**—I; **ta'**—certainly; **kāṅgāla**—poor; **kṛṣṇa**—the Name of 'Kṛṣṇa'; **kṛṣṇa**—the Name of 'Kṛṣṇa'; **bali'**—saying; **dhāi**—I run; **tava**—your; **pāchhe**—after; **pāchhe**—behind. [4]

(4) Kṛṣṇa is yours. You are able to give Kṛṣṇa; you have that power. I am very poor. Calling out, 'Kṛṣṇa!' 'Kṛṣṇa!', I run after you.

Punctuation: The verse is followed by a number set in square brackets. In the word-by-word translation, the verse's words are followed by en dashes and the English translations are followed by semicolons. The prose translation is preceded by at least one en of space and its number, which is enclosed within parentheses.

Type size: The type in the word-by-word portion is at least one full point smaller than the type in the citation and translation.

Typeface: The verse is set in bold. The verse number and the brackets around it are set in regular type. The verse's words in

the word-by-word are in bold and the English translations are in roman type. The prose translation and its number are in roman type.

On the web, the verse's words in the word-by-word may be set in italic type if this adjustment improves legibility.

Vertical space: The verse, the word-by-word translation, and the prose translation are separated from the elements that precede them by space that is one-third of the size of the type the verse is set in. The paragraph that follows the prose translation is separated by space that is two-thirds the size of the type it is set in.

On the web, the verse, the word-by-word translation, and the prose translation are typically separated from the elements that precede them by space that is equal to the number of pixels that the verse's type is set in.

9.6 Titles within running text

Within prose, format the titles of scriptures and general books in title case and italics.

In *The Search for Śrī Kṛṣṇa—Reality the Beautiful*, Śrīla Śrīdhara Mahārāj explains the ten offences to the Holy Name.

Remember that only the first word of a compound Bengali or Sanskrit title is capitalised:

Bhāgavat-purāṇa **not** *Bhāgavat-Purāṇa*

But: *Śrīmad Bhāgavatam* **not** *Śrīmad-Bhāgavatam*

(*Śrīmad Bhāgavatam* is not a compound. It should not be hyphenated, and both *Śrīmad* and *Bhāgavatam* should be capitalised).

The names of bodies of sacred writings, as opposed to specific texts, are capitalised but not italicised:

Vedavyās wrote the Purāṇas, the Upaniṣads, and the Vedas.

Note that words like *scripture* and *śāstra* remain lowercase.



CHAPTER 10

Design

10.1 Dos and don'ts

10.2 Our logo

10.3 Logo usage

For a Sāraswat–Gauḍīya–Vaiṣṇava, graphic design is the art of visually communicating the message of the Guru-paramparā. Śrīla Śrīdhara Mahārāj and Śrīla Govinda Mahārāj's preferences regarding imagery in publications are strict and refined, and present devotees with a delicate, thought-provoking challenge.

The air of the Maṭh's publications should convey a sense of earnest purpose. The publications should have a 'clean' and dignified appearance. Their design should aim to be clear and communicative, elegant and evocative, yet reserved and concise. Imagery in publications (or the omission of it) strongly affects the state of mind in which a reader will contemplate the ideas to which they are being exposed. Thus care must be taken to see that the images in our publications, and the manner in which they are presented, reinforce (and do not contradict) the messages the publications convey.

Regarding Śrī Chaitanya Sāraswat Maṭh's 'Vṛndāvan standard' in publishing—the ideal that a book's form and substance should be one—bear in mind that typography and symbology are equal if not more powerful means to achieve this as photography and naturalist artwork. The simplistic notion that a book about Kṛṣṇa should be decorated with pictures of Kṛṣṇa has never been a design principle in Śrī Chaitanya Sāraswat Maṭh. Devotees are encouraged to find typographic and symbolic means to visually communicate siddhānta, rather than to rely upon literal illustration.

10.1 Dos and don'ts

10.1.1 Covers

As per the preference of Śrīla Saraswatī Thākura, Śrīla Śrīdhara Mahārāja, and Śrīla Govinda Mahārāja, never place images of our Guru-varga, Bhagavat-tattva, Rādhā-tattva, or other worshippingable persons on the covers of printed publications (to avoid incidence of offence). This rule pertains to banners, signs, posters, book covers, flyers, etc.—anything that may be thrown on the floor, left in the sun, kept in an unclean place, or neglected in some way.

Decorate covers, posters, etc. with symbology and imagery that illustrate or emphasise the content they present. Use visual elements of śānta-rasa to do this: temples, flowers, flags, chakras, etc.

Do not, however, decorate publications with elements that are contextually irrelevant or devoid of symbolic meaning.

10.1.2 Artwork

In general, Śrīla Saraswatī Ṭhākura, Śrīla Śrīdhara Mahārāja, and Śrīla Govinda Mahārāja prefer that imaginative illustrations of the Lord's forms and Pastimes not be used in publications. During the fourteen year period Śrīla Govinda Mahārāja published *Śrī Gauḍīya Darśan*, not a single painting or drawing of Kṛṣṇa (or any other form of the Lord) was published. The same can be said for the *Gauḍīya* published during the time of Śrīla Saraswatī Ṭhākura. The only visual representations of the Lord found in these magazines are photographs of worshipped Deities, and these photos were always placed on inner pages.

Once, when a new publication was offered to Śrīla Govinda Mahārāja which contained a print of a painting of Śrīman Mahāprabhu, Śrīla Govinda Mahārāja remarked (in Bengali, to the effect), “We do not use imaginative artwork in our books. For serious publications, I prefer that a photo of the Deities we worship be used.”

It is widely known that Śrīla A. C. Bhaktivedānta Swāmī Prabhupāda made use of naturalist artwork depicting the Lord's forms and Pastimes within printed publications. For the sake of preaching, he also used the harmonium for kīrtan and organised dramatic performances of the Lord's Pastimes. While all of these devices are certainly effective in attracting the interest of the public, and Śrīla Śrīdhara Mahārāja supported Śrīla Swāmī Mahārāja's use of them, Śrīla Śrīdhara Mahārāja also considered them compromises and did not endorse them within Śrī Chaitanya Sāraswat Maṭh.

The safe standard then, which was used in the time of Śrīla Sarasvatī Ṭhākura, and by Śrīla Govinda Mahārāj in *Śrī Gauḍīya Darśan*, is to use a photo of worshipped Deities if it is considered that a picture of the Lord must be included in a publication.

Should one decide to use naturalist artwork depicting the Lord, it is requested that one not use images that are copyrighted by, or culturally associated with, other institutions or Hindu culture in general. In this regard there are also some hard and fast rules:

- Do not use images of Rādhā-Kṛṣṇa in which They appear scantily clad or coupled in an erotic manner.
- Do not use images of Kṛṣṇa, Mahāprabhu, or other Deities that depict rasābhās or siddhānta-viruddha, i.e. which depict the Lord engaged in fictitious Pastimes or indicate the presence of anything that is known to be contrary to the Lord's sentiments.

10.1.3 Photos

Never use a photo that has dimensions which cut across a Deity's head, arms, or legs. Furthermore, never crop a photo in this manner. Śrīla Govinda Mahārāj once remarked that the offence a devotee made by printing a large-scale photo of a Deity with a cropped arm was the reason he withdrew from the Mission and gave up the practice of Kṛṣṇa consciousness.

Ideally, always err on the side of caution and use images that depict a Deity in full. This rule is hard and fast for printed publications. For web pages, images depicting only a Deity's face or upper body are permissible though such photos must be prepared with great care and everyone is encouraged to stick to what is safe.

In printed publications, do not present an image of the Deities from one of the Maṭh's temples that does not include the altar photos of our Gurus.

Ensure that printed images of Deities and our Gurus which may be used for worship, e.g. photos on calendars or within the front matter of book, always depict the full form of each person and that each person is wearing a garland.

Do not crop an image of a Vaiṣṇava's head, hands, or feet (unless the image is a large crowd shot from a distance).

Do not use an image of a Deity or one of our Gurus in which the camera angle is too high or too low (unless the image is clearly an aerial overview).

Ensure that a photo's subject as well as persons or elements in the background look decent.

10.1.4 Standard usage

It is customary to include photos of our Guru-paramparā in the front matter of a book. Depending on the size of the publication and its production specifications, at least photos of Śrīla Āchārya Mahārāj, Śrīla Govinda Mahārāj, and Śrīla Śrīdhar Mahārāj should be included. As a project's size and budget allow, photos of Śrīla Saraswatī Ṭhākur and his predecessors may also be included, as may a photo of Śrī Śrī Guru Gaurāṅga Gāndharvā Govindasundar, the Central Maṭh's Deities, and a photo of the Central Maṭh itself. This scheme of images can be found in the majority of the books published by the Maṭh.

10.2 Our logo

The Maṭh logo illustrates the gist of all the revealed scriptures, the ultimate meaning of om and the gāyatrī mantra, the gravity of the Guru–disciple relationship, the perfection of the soul’s existence, the import of Kṛṣṇa’s flute-song, the pre-eminence of Śrīmatī Rādhāṇī, the supremacy of divine love, and numerous other spiritual wonders. In sum, it visually conveys the gift of Śrīla Śrīdhara Mahārāja and Śrīla Govinda Mahārāja to the world—the ideal for which Śrī Chaitanya Sāraswat Maṭh stands. Moreover, it acts as the visual identifier of the Mission and a seal of authenticity for our publications.

The logo was designed by Śrīla Govinda Mahārāja, and its symbolism is drawn from a little known verse in the Purāṇas:

**nārāyaṇo ’pi vikṛtiṁ yāti guroḥ prachyutasya durbuddheḥ
kamalasya jalād apaiti raviḥ śuśyati nāśayati cha**

Śrīla Govinda Mahārāja commented on this verse as follows in a Bengali article he wrote in honour of Śrīla Śrīdhara Mahārāja’s appearance day in 1964:

The mahājans have given a very beautiful analogy for the relationship between the soul, Śrī Gurudev, and the Lord. They have compared the soul to a lotus, the Lord to the sun, and Gurudev to water. When a lotus remains within water, the sun’s rays nourish the lotus and cause it to bloom, and when a lotus is out of water, the sun’s rays burn the lotus and cause it to dry up. Similarly, the Lord is the cause of the

soul's supreme welfare when the soul is sheltered under Śrī Guru, yet the soul who offends Śrī Guru, or leaves the shelter of Śrī Guru, is forever deprived of the Lord's merciful glance.

10.2.1 Format

In our [logo library](#), the Maṭh logo is available in two scripts, Roman and Bengali, in png and vector formats.

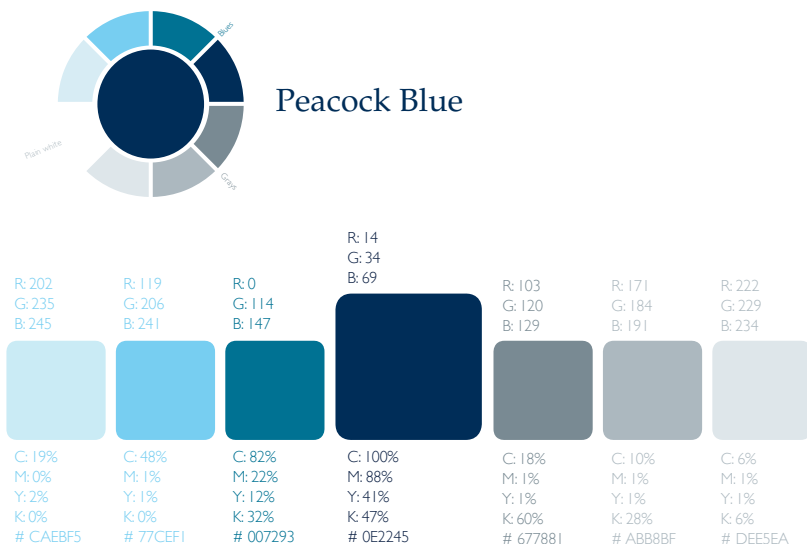


As pngs, the Roman and Bengali forms of the logo are available in two sizes: a minimum (301 by 186 px) and a likely maximum (1516 by 938 px). Each form of the logo at each scale is available in nine sample colour schemes. These thirty-six png files function as ready-made logos that can be used anywhere. They have transparent backgrounds and can easily be placed within a wide variety of designs.

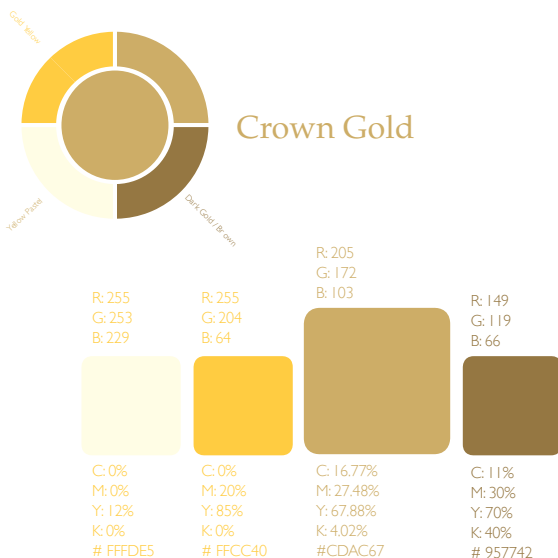
These thirty-six logo forms are also present within a single eps file wherein they are drawn as single path vectors. This means they can easily be rescaled to any size without losing resolution and recoloured quickly with precision.

10.2.2 Colour

The library's set of logos is styled using a palette based on favourite colours of Śrīla Govinda Mahārāj.



Peacock Blue was chosen by Śrīla Govinda Mahārāj for the type on Śrī Girirāj Govardhan and Śrī Sadāśiva Gaṅgādhara's temples in Nabadwīp. It is also the trim colour on a number of the Nabadwīp Maṭh's buildings. Having heard from Śrīla Govinda Mahārāj how much he likes this colour, Śrīla Bhakti Sudhīr Goswāmī Mahārāj also styled the type of the Maṭh logo on the Temple of Love and Affection in Peacock Blue. As this was being done it was discovered that Peacock Blue, as Śrīla Govinda Mahārāj refers to it, is otherwise known as Oxford Blue.



Crown Gold is based on the gold used for the cover of the Maṭh's printing of *Śrī Chaitanya-bhāgavat*, which Śrīla Govinda Mahārāj appreciated.

Blue and grey tones of Peacock Blue, and light and dark tones of Crown Gold form the colour range of the sample palette.

The purpose of this palette is not to standardise the colour of the Maṭh logo but to provide an example of how it can be styled. The one-, two-, and full-colour vectors in the library coloured with this palette can easily be reformatted according to any colour scheme. Assembled below are a variety of colour combinations from the palette that demonstrate common ways the Maṭh logo is presented.

10.2.3 One- and two-colour logos



10.2.4 Full-colour logos



10.2.5 Black and greyscale logos

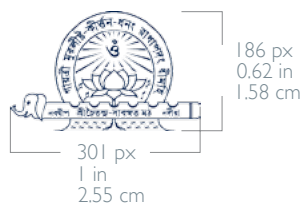
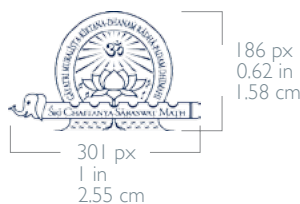
The [logo library](#) also provides a solid black and a two-tone greyscale logo to be used for printed publications.



The use of gradients in greyscale usually makes an image appear metallic. As this texture is contrary to the elements depicted in the logo (apart from the flute), no greyscale form of the logo has been provided that uses gradients.

10.3 Logo usage

10.3.1 Minimum size



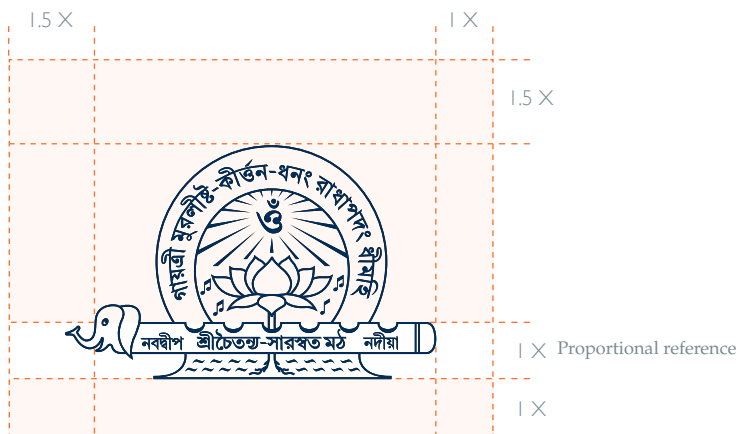
For the sake of legibility, and to prevent the logo from becoming considered a peripheral ornament, do not present the logo with proportions any smaller than these.

10.3.2 Aspect ratio



Do not distort the spatial proportions of the logo.

10.3.3 Living space



Do not place text or other design elements inside this range of space around the logo, or place the logo near a margin that cuts into this space.

10.3.4 Cropping



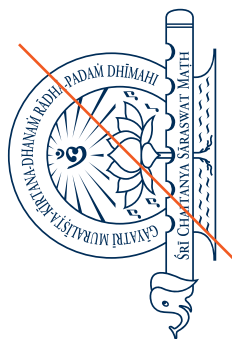
Do not crop the logo.

10.3.5 Reversal



Do not reverse the logo.

10.3.6 Rotation



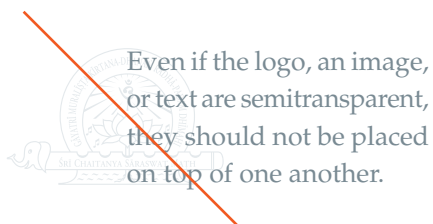
Do not rotate the logo.

10.3.7 Doubling



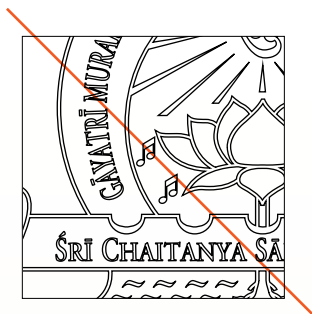
Do not use the logo twice within a given page or unit of composition.

10.3.8 Overprinting



Do not place text or images on top of the logo.

10.3.9 Stroking



The logo is not designed to be outfitted with strokes. If you are colouring the logo in Illustrator, take care to preserve the proportions between the text and paths.



CHAPTER 11

Publishing

- 11.1 Royalties
- 11.2 Copyright page
- 11.3 Appendices

11.1 Royalties

When Śrīla Bhakti Sudhīr Goswāmī Mahārāj began publishing books of Śrīla Śrīdhara Mahārāj's teachings, Śrīla Govinda Mahārāj told him, "I do not want any royalties. I do not want to do business with Śrīla Guru Mahārāj or his books." Śrīla Guru Mahārāj heard this, however, and said, "If Govinda Mahārāj says, 'No royalty', that is all right, but for the service of the Deities here you must send at least 25 per cent of the quantities of the books you print to the Maṭh."

Years after this conversation, in an instance when Śrīla Govinda Mahārāj was questioned about royalties, he said, "To honour Śrīla Guru Mahārāj's desire, please remember to send books to the Central Maṭh."

All publishers are requested to continue to act in accordance with this directive of Śrīla Śrīdhara Mahārāj in remembrance of Śrīla Govinda Mahārāj's teaching in *The Divine Servitor*: "If we can understand what was so dear to Śrīla Guru Mahārāj—his Deities, Maṭh, devotees, and paraphernalia—then it is not possible to think that suddenly these things are no longer dear to him and give them up."

11.2 Copyright page

Take note of the [copyright page](#) at the beginning of this book.

Note that a copyright page must meet the following specifications:

- Diacritics are omitted.
- The copyright is for Śrī Chaitanya Sāraswat Maṭh.
- The rights are reserved by the current President-Āchārya.
- The book is published by (or for) Śrī Chaitanya Sāraswat Maṭh.
- The devotees who produced the book are listed with appropriate honorific titles.
- The quantity of books printed during the current printing is stated.
- The printer is named.
- The organisation or person that funded the printing is named.

11.3 Appendices

At least an abbreviated list of the Maṭh's centres and publications is mandatory in all printed publications. Whenever a book was offered to Śrīla Govinda Mahārāj, he would make it a point to carefully read through these lists. On numerous occasions he even read them aloud and joyfully discussed the devotees who were responsible for the various entries. These lists should be presented following the main content of a book as appendices.

11.3.1 Centres

Before listing the Mañh's affiliated centres, check the online [centres list](#) to be sure the most up-to-date information is used. Also, include a note inviting readers to visit the Mañh's website ([SCSMath.com](#)) for more information.

11.3.2 Publications

In English language publications, include a list of the Maṭh's English publications. For other languages, list the publications that the Maṭh has available in that language. In both cases, include a note below the list stating that additional publications are available in other languages, and that they are available at GaudiyaDarshan.com. Lists of the Maṭh's publications in each language are found in [chapter 12](#).



A	M
B	N
C	O
D	P
E	R
F	S
G	T
H	U
I	V
J	W
K	Y
L	

Usage Dictionary

While using this dictionary, remember the meaning of these two important grammatical terms.

Proper noun. The name of a particular person, place, or thing.
Proper nouns are always capitalised.

Common noun. A noun denoting a class of people, places, things, or ideas. Common nouns are, in general, not capitalised.

Note that the plural endings of nouns listed in this dictionary are given in brackets following the nouns' singular forms.

Remember also that when presenting any of the Bengali or Sanskrit words found in this dictionary on the web, omit their diacritic marks according to the method explain in [1.5](#).

When preparing text for publication, use the spell-checker dictionary as an aid to adhere to the standards of usage established herein.

A

a; an. Use *a* before a word that begins with a consonant sound, and *an* before a word that begins with a vowel sound.

This is a short example.

This is an example.

Note that some words begin with a consonant but a vowel sound, and some words begin with a vowel but a consonant sound.

It will be an honour to have Your Holiness with us.

He runs a preaching programme at a university.

If an acronym or initialism is sounded out, precede it with an *an*; if it is pronounced as a word, precede it with an *a*.

Look how neat it is; it must be an SCSMath publication.

Why does this devotee have a scuba diving suit on?

abanī. Spell it *avanī*.

abhiniveś. Dropped *a*.

abhinna. Two *n*'s.

Abhirām Ṭhākura (Śrīla). Dropped *a*'s.

Absolute Truth. Capitalised when it refers to Bhagavat-tattva; lowercase when used colloquially.

Kṛṣṇa is the Supreme Absolute Truth.

Really, I did not hide the prasāda. It's the absolute truth.

Āchārya, āchārya. One *y*. Capitalised when part of a proper name; lowercase when used as a common noun, unless it refers to a pure Vaiṣṇava.

Śrīla Govinda Mahārāj indicated who would be the future Āchārya of the Maṭh by naming him 'Āchārya Mahārāj'.

Not all āchāryas are equal. Who can claim Madhva Āchārya and Śaṅkar Āchārya taught the same thing?

Āchāryadev, āchāryadev. Capitalised when used as a title; lowercase when used as a common noun, unless it refers to a pure Vaiṣṇava.

Śrīla Āchāryadev triumphantly returned to the Maṭh.

When we speak of the fundamental principle of Gurudev or Āchāryadev, we speak of something that is of universal application.

Āchāryaratna. One word.

achintya.

achintya-bhedābheda.

achintya-bhedābheda-siddhānta.

achintya-bhedābheda-tattva.

ādhibhautik.

ādhidaivik.

Adhivās, adhivās. Dropped *a*. Capitalised when used as the name of a day, otherwise lowercase.

Adhokṣaja, adhokṣaja. Capitalised as a proper name; lowercase as a common noun.

Humanity’s supreme religion is causeless devotion to Adhokṣaja. Knowledge that forcibly defeats and crosses over our sensory knowledge is known as *adhokṣaja*.

ādhyātmika.

Ādi-khaṇḍa, Ādi-khaṇḍa. Uppercase and roman, unless part of an italic book reference. Abbreviated with a 1.

Mahāprabhu’s childhood Pastimes are described in the Ādi-khaṇḍa of *Śrī Chaitanya-bhāgavat*.

(*Śrī Chaitanya-bhāgavat: Ādi-khaṇḍa*, 4.8)

Śrīla Guru Mahārāj explained that *Trikāla-satyāya* (Cb: 1.1.2) refers past, present, and future.

Ādi-līlā, Ādi-līlā. Uppercase and roman, unless part of an italic book reference. Abbreviated with a 1.

Have you read ‘The Glories of Śrī Nityānanda Balarām’, in the Ādi-līlā of *Śrī Chaitanya-charitāmṛta*?

(*Śrī Chaitanya-charitāmṛta: Ādi-līlā*, 5.1)

Everything in Vaikuṇṭha is spiritual (Cc: 5.1.53): the earth, water, fire, air, and space.

adham. Dropped *a*.

Advaita, advaita. Uppercase as a name; lowercase as a common noun.

Advaita Āchārya was saddened by the state of the world.

Śrīman Mahāprabhu defeated Śaṅkar Āchārya’s conception of advaitavād with common sense.

Advaita Āchārya, Advaita Gosāi, Advaita Prabhu.

Advaita Bhavan. Two words. Dropped *a*.

Advaitachandra. One word.

Advaya-jñān, advaya-jñān. Dropped *a*. Capitalised when it refers to Bhagavat-tattva; lowercase as a common noun.

We should feel within, “I want no less than that highest thing, that Advaya-jñān, that Autocrat.”

The ‘advaya-jñān’ taught by māyāvādīs is simply a delusion.

affect; effect are both nouns and verbs. The noun *affect* occurs only in technical psychological terminology and means “emotion, desire”. The verb *affect* means “to influence, have an effect on”, or “to pretend to have or feel something”. The noun *effect* means “result, outcome”. The verb *effect* means “to bring about, make happen”.

Our behaviour affects others.

When he affected symptoms of ecstasy everyone was disgusted.

Our present experience is the effect of our mental acquisition.

Śrīla Śrīdhara Mahārāj effected the settlement of the Gauḍīya Maṭh.

afterword refers to a concluding section in a book; *afterward* means ‘at a later time’.

Age. Capitalised when it refers to an era or historical period:

Age of Kali, Age of Quarrel, Age of Dvāpar, etc.

Aghāsura.

āhāra.

aid; aide. *Aid* refers to help in general; *aide* refers to a person who provides help.

Ajāmil. Dropped *a*.

Ajita Kṛṣṇa Brahmachārī (Śrīpād).

ain't should not be used as a contraction for *am not*, and in formal writing, should not be used at all.

Akiñchan, akiñchan(as). Dropped *a*. Uppercase as a title; lowercase as a common noun.

Akhila-rasāmṛta-mūrti. Capitalise this compound when it appears in running text.

akṣara.

Akṣaya Tṛtiyā. Caps; separate words.

all; everybody; everyone. When *all* is synonymous with *everybody* or *everyone*, it must have a direct object. If a sentence does not have a direct object, replace *all* with *everybody* or *everyone*.

- ✗ All must follow the regulative principles.
- ✓ Everyone must follow the regulative principles.
- ✓ All the devotees must follow the regulative principles.

Idioms are an exception to this principle:

We all knew it was true.

I heard all about it.

all ready; already. The first refers to preparation; the second refers to time.

Are the devotees all ready to go?

Has *ārati* already started?

all right, alright. Prefer *all right* in all cases.

all together, altogether. *All together* means ‘all in one place’ or ‘all at once’; *altogether* means ‘in total’.

We are all together under the umbrella of Śrīla Gurudev’s lotus feet.
The charm of lust, anger, and greed will vanish altogether when we get a taste of Mukunda’s service.

allude; elude; illude. To *allude* is to refer to something indirectly. To *elude* is to evade something. To *illude* is to deceive.

Śrīla Gurudev alluded to this problem years ago.
When Kṛṣṇa wants to elude someone, He fulfils their material desires.
The conditioned mind will surely illude you.

a lot. Two words. Informal. Prefer synonyms like *many* or *a large number* in all cases.

Amāvasyā. Uppercase.

amongst *not* *among* (an Americanism).

amongst; between. *Amongst* refers to undefined or collective relationships. *Between* refers to one-to-one relationships and can be used to refer to one-to-one relationships of pairs within a group of three or more.

Śrīpād Siddhānti Mahārāj was amongst some of the first devotees in the West.

Lenient dealings are necessary between members of the Mission.

Ānandotsav. Dropped *a*. Uppercase.

Anaṅga.

Anaṅga Mañjarī.

Anaṅga Mohan Dās Adhikārī (Śrīpād). Dropped *a*'s.

Anantadev. Dropped *a*. One word.

anna. Two *n*'s.

Annakūṭ Mahotsav. Dropped *a*'s. Caps; separate words.

Antya-khaṇḍa, Antya-khaṇḍa. Uppercase roman, unless part of an italic book reference. Abbreviated with a 3. See [ĀDI-KHAṆḌA](#).

Antya-līlā, Antya-līlā. Uppercase roman, unless part of an italic book reference. Abbreviated with a 3. See [ĀDI-LĪLĀ](#).

anyone; any one. *Anyone* is a singular, indefinite pronoun; *any one* is a two-word phrase used to emphatically refer to a single person or thing within a group.

Whenever you meet anyone, tell them about Kṛṣṇa.

I have never heard any one of those stories.

anywhere; any place, anyplace. Use *anywhere* to refer to an indefinite location and *any place* to refer to an unspecified location. Don't use *anyplace*.

There is no justice in divine love; it may flow anywhere and everywhere.

They couldn't find any place to set up a book table.

anukalpa.

anurāga.

aparādh(s). Dropped *a*.

aparā-prakṛti.

aparā-śakti.

archan. Dropped *a*. One *ch*.

Arjuna.

ārati, āratik. *Not* *āroti*, *āratika*, or *ārotic*.

āroha.

ārya. One *y*. Prefer *Aryan* to *ārya* or *Ārya* when referring to the people of the ancient Vedic culture.

The Aryans, the spiritually developed men of former times, used to see everything as consciousness.

āsan(s). Dropped *a*.

Ashram, āśram, ashram(s). Dropped *a*. An ashram, lit. ‘shelter’, in the words of Śrīla Govinda Mahārāj, is a place where the Lord’s service is going on twenty-four hours a day. The primary usage of *ashram* conveys the sense of a place where anyone can stay to engage in service, be they a man or woman, a brahmachārī, a gṛhastha, or a sannyāsī. Thus terms like *brahmachārī ashram* and *ladies ashram* are used when an ashram has a specified function. Śrīla Govinda Mahārāj named some of his centres *ashrams* and some of his centres *maths* because some of them would be inhabited by gṛhasthas and some would be inhabited only by brahmachārīs and sannyāsīs. See [MATH](#).

Ashram is capitalised when part of a proper name and lowercased when acting as a common noun. If *ashram* is compounded with

a Bengali or Sanskrit word that occurs amidst English prose, spell it *āśram*. If *ashram* occurs in a formal verse citation, spell it *āśrama*.

There are thirty-four rooms in our Sevā Ashram beside Govinda Kuṇḍa.

Nārad Goswāmī arrived at Vedavyās's ashram.

Mahāprabhu dismissed varṇāśram-dharma in His conversation with Rāmānanda Rāy.

śrī-chaitanya-vilāsa-dhāmani navadvīpāśrame sundare

āśraya.

Aṣṭamī. Uppercase as the name of a calendar day.

aṣṭāṅga-yoga.

Aṣṭottara-śata-śrī, aṣṭottara-śata-śrī. Uppercase when part of a title; lowercase when referred to as a common noun. See **ORNAMENTAL TITLES**.

asura. Avoid using it redundantly with *demon*.

By killing Aghāsura and Bakāsura, You will always protect me, O Lord!

By killing the demons Agha and Baka, You will always protect me, O Lord!

Not: By killing the demons Aghāsura and Bakāsura, You will always protect me, O Lord!

ātma, ātmā. Both are acceptable.

ātmārām. Dropped *a*.

ātmārāmatā.

attraction. “I have no attraction for Kṛṣṇa” means Kṛṣṇa is not attracted to me. “I have no attraction to Kṛṣṇa” means I am not attracted to Him.

audārya. One *y*.

Avadhūt, avadhūt. Dropped *a*. Uppercase as a name; lowercase as a common noun (i.e. as a synonym for paramahansa).

Śrīla Bhakti Bimal Avadhūt Mahārāj

The avadhūt described to the King the twenty-four Gurus he had found in the natural environment.

avanī. *Not:* *abanī*.

Avatār(s). Dropped *a*. Capitalised when it refers to Bhagavat-tattva, Rādhā-tattva, or Nām-tattva; otherwise lowercase. For an explanation of usage and translation, see [INCARNATION](#).

Kṛṣṇa also appeared in this world like the other Avatārs.

Speaking about Śrīla Swāmī Mahārāj, Śrīla Śrīdhara Mahārāj declared, “I consider him to be a Śaktyaveś-avatār.”

avaroha-panthā.

Āvirbhāv, āvirbhāv. Dropped *a*. Uppercase when part of a day’s name; lowercase as a common noun.

awakenment. Accepted though not found in standard dictionaries.

awhile; a while. Use *a while* with the prepositions *for* or *in*; use *awhile* otherwise. Use *awhile* only in informal contexts.

Stay in the Maṭh awhile.

Stay in the Maṭh for a while.

Ayodhyā. Spell it *Ayodhya*.

āyurveda.

āyurvedic.

B

Bābājī, bābājī. Uppercase when part of a title; lowercase when used as a common noun.

Numerous so-called bābājīs tried to claim Śrīla Gaura Kīśor Dās Bābājī Mahārāj's body after his disappearance.

Bābājī-guru, bābājī-guru. A term for one who gives bābājī initiation. Capitalise it if the Guru practises pure devotion.

baḍa, baḍā. Spelled with a *b*.

Badarīk Ashram. Dropped *a*'s. Two words.

bāḍi. Spell it *bari* on the web.

bahu, bāhu. Spelled with a *b*.

bājā. Spell it and its derivatives with a *b*.

bajra. Spell it *vajra*.

bakul(s). Dropped *a*.

bala. Spelled with a *b*.

Balabhadra.

Baladev, Balarām. Dropped *a*'s.

Baladev Vidyābhūṣaṇ (Śrīla). Dropped *a*'s. An exception to the rule of separating the parts of an honorary title.

-balī. Spell it *-valī*.

bālya. Spelled with a *b*.

bāma. Spell it *vāma*.

Bāman, Bāmandev. Spelled *Vāman, Vāmandev*. Dropped *a*'s.

Bamunpara (Śrīpāṭ). Omit the diacritics. The village in which Śrīla Govinda Mahārāj appeared was formerly known as *Brāhmaṇpur* (lit. 'brāhmaṇ town') but has since become known as *Bamanupada* (*Bāmunpāḍā*). *Bāmun* is a colloquial form of *brāhmaṇ* (*Bāmunpāḍā* lit. 'brāhmaṇ neighbourhood').

bandhan. Spelled with a *b*. Dropped *a*.

bandhu. Spelled with a *b*.

banyā. Spell it *vanyā*.

bara. Spell it *vara*, as in *Girivaradhārī* and *Naṭavar*.

bāri. Spell it *vāri*.

bāsa. Spell it, and its derivatives, with a *v* in verse transliteration (e.g. *vāsī, vaise*). Spell the colloquial *bās*, however, with a *b*.

baśa. Spell it *vaśa*.

basanta. Spell it *vasanta*.

bāsita. Spell it *vāsita*.

bastra. Spell it *vastra*.

began, begun. *Began* is the past tense form of *begin*. *Begun* is *begin*'s past participle, that is, it is used in the present and past perfect tenses.

Śrīla Gurudev began the programme. (Simple past tense)

Śrīla Gurudev has begun the programme. (Present perfect tense)

Śrīla Gurudev had begun the programme. (Past perfect tense)

belā. Spelled with a *b*.

benefitted, benefitting. The double *t* spelling is preferred to *benefited, benefiting*.

between. See [AMONGST](#).

Bhagavad-gītā. Hyphenated; lowercase *g*; italic.

Bhagavān. No final *a*.

Bhagavat, Bhāgavat, bhāgavat(as). No final *a* in *Bhagavat*; dropped final *a* in *bhāgavat*. *Bhagavat* refers to the Lord, and when it is compounded with words like *-prasād*, *-sevā*, and *-tattva*, it comes to mean, ‘The Lord’s *prasād*’, ‘the Lord’s service’, and ‘the Lord’s nature’. *Bhāgavat* refers to things that are related to the Lord. Specifically *bhāgavat* means a devotee or *Śrīmad Bhāgavatam*. *Bhāgavat*, *Bhāgavatam*, and *Bhāgavat-purāṇa* are all acceptable by-names for *Śrīmad Bhāgavatam*. Use *Śrīmad Bhāgavatam* in formal instances.

Bhāgavat-purāṇa.

Bhāgīrathī.

bhajan. Dropped *a*. *Bhajan* is a synonym for *sevā* and normally refers to service or spiritual practice in general. Use *kīrtan* or simply *song* rather than *bhajan* to refer to devotional songs. Calling songs ‘bhajans’ is common in Hindi and in the West, but not in Bengali.

bhajan-kutir(s). Dropped *a*’s.

bhakti.

bhakti-latā-bij(as). Dropped *a*.

bhakti-yoga.

Bhakti Ālok Paramahaṁsa Mahārāj (Śrīmad). Dropped *a's*.

Bhakti Bhūdev Śrauti Mahārāj (Śrīmad). Dropped *a's*.

Bhakti Bimal Avadhūt Mahārāj (Śrīla). Dropped *a's*.

Bhakti Dayita Mādhav Mahārāj (Śrīmad). Dropped *a's*. The final *a* in *Mādhava* is dropped because his name is ubiquitously pronounced this way.

Bhakti Gaurava Giri Mahārāj (Śrīmad). Dropped *a*.

Bhakti Gaurava Vaikhānas Mahārāj (Śrīmad). Dropped *a's*.

Bhakti Hṛday Bon Mahārāj (Śrīmad). Dropped *a's*. Irregular spelling of *vana* as *Bon*.

Bhakti Kamal Madhusūdan Mahārāj (Śrīmad). Dropped *a's*.

Bhakti Kusum Āśram Mahārāj (Śrīla). Dropped *a's*.

Bhakti Kusum Śramaṇ Mahārāj (Śrīmad). Dropped *a's*.

Bhakti Nirmal Āchārya Mahārāj (Śrīla). Dropped *a's*.

Full Title:

Śrīla Bhakti Nirmal Āchārya Mahārāj

Additional titles:

Swāmī B.N. Āchārya

Śrīla Āchārya Mahārāj

Short title:

Śrīla Āchāryadev

Previous title:

Śrī Vinod Rañjan Brahmachārī

Bhakti Pāvan Janārdan Mahārāj (Śrīla). Dropped *a*'s.

Bhakti Prakāś Araṇya Mahārāj (Śrīmad). Dropped *a*'s.

Bhakti Prajñān Keśav Mahārāj (Śrīmad). Dropped *a*'s. The final *a* in *Keśava* is dropped because his name is ubiquitously pronounced this way.

Bhakti Premik Siddhānti Mahārāj (Śrīpād). Dropped *a*'s.

Bhakti Rakṣak Śrīdhar Dev-Goswāmī Mahārāj (Śrīla). Dropped *a*'s.

Full Title:

Śrīla Bhakti Rakṣak Śrīdhar Dev-Goswāmī Mahārāj

Additional titles:

Śrīla B. R. Śrīdhar Dev-Goswāmī Mahārāj

Śrīla B. R. Śrīdhar Mahārāj

Śrīla Śrīdhar Dev-Goswāmī Mahārāj

Śrīla Śrīdhar Dev-Goswāmī

Śrīla Śrīdhar Mahārāj

Swāmī B. R. Śrīdhar

Short title:

Śrīla Guru Mahārāj

Previous titles:

Śrī Rāmendrasundar Bhaṭṭāchārya

Śrī Rāmānanda Dās

Bhakti-rasāmṛta-sindhu.

Bhakti-sandarbha.

Bhakti Sāraṅga Goswāmī Mahārāj (Śrīmad). Dropped *a*.

Full Title:

Śrīmad A. B. Bhakti Sāraṅga Goswāmī Mahārāj

Alternate Titles:

Śrīpād Atulachandra Bandhyopādhyāya Bhakti

Sāraṅga Goswāmī

Śrīpād Atulachandra Devaśarma Bandhyopādhyāya Bhakti

Sāraṅga Bhakti Śāstrī

Short titles:

Śrīmad Goswāmī Mahārāj

Previous title:

Aprākṛta Prabhu

Bhakti Śaraṇ Śānta Mahārāj (Śrīmad). Dropped *a*'s.

Bhakti Śaraṇ Vaiṣṇava Mahārāj (Śrīpād). Dropped *a*'s.

Bhakti Sarvasva Giri Mahārāj (Śrīmad). Dropped *a*.

Bhakti Siddhānta Saraswatī Ṭhākur (Śrīla). Dropped *a*.

Full titles:

Śrīla Bhakti Siddhānta Saraswatī Ṭhākur

Bhagavān Śrīla Bhakti Siddhānta Saraswatī Ṭhākur

Goswāmī Prabhupād

Additional titles:

Śrīla Bhakti Siddhānta Saraswatī Goswāmī Prabhupād

Śrīla Bhakti Siddhānta Saraswatī Goswāmī Ṭhākur

Vārṣabhānavī Dayita Dās

Short titles:

Śrīla Saraswatī Ṭhākura

Śrīla Prabhupād

Previous titles:

Bimal Prasād Datta

Siddhānta Saraswatī

Bhakti Śrīrūpa Purī Mahārāj (Śrīmad). Dropped *a*.

Bhakti Sudhīr Goswāmī Mahārāj (Śrīla). Dropped *a's*.

Bhakti Sundar Govinda Dev-Goswāmī Mahārāj (Śrīla). Dropped *a's*.

Full Title:

Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj

Additional titles:

Śrīla B.S. Govinda Dev-Goswāmī Mahārāj

Śrīla B.S. Govinda Mahārāj

Śrīla Govinda Dev-Goswāmī Mahārāj

Śrīla Govinda Dev-Goswāmī

Śrīla Govinda Mahārāj

Swāmī B.S. Govinda

Short title:

Śrīla Gurudev

Previous titles:

Śrī Gaurendu Brahmachārī Vidyā Rañjan

Mahopadeśak Paṇḍit Śrī Govinda Sundar Vidyā Rañjan

Bhakti Śāstrī Jyotir Bhūṣaṇ

Bhakti Svarūp Parvat Mahārāj (Śrīmad). Dropped *a's*.

Bhaktivedānta Swāmī Mahārāj (Śrīla). Dropped *a*. Because this is the manner in which he spelled his name and it is widely recognised in this way, *Bhaktivedānta* remains one word although we generally separate the titles of tridaṇḍi-sannyāsīs.

Full titles:

Śrīla A. C. Bhaktivedānta Swāmī Mahārāj Prabhupād

Additional titles:

Śrīla A. C. Bhaktivedānta Swāmī Mahārāj

Śrīla A. C. Bhaktivedānta Swāmī Prabhupād

Śrīla Abhay Charaṇāravinda Bhaktivedānta Swāmī
Prabhupād

Short titles:

Śrīla Swāmī Mahārāj

Śrīla Prabhupād

Previous titles:

Abhay Charaṇ De

Abhay Charaṇāravinda

Śrī Bhakti Siddhānta Adhikārī Dās

Bhakti Vighraha Bhikṣu Mahārāj (Śrīmad). Dropped *a*.

Bhakti Vilās Gabhāstinemī Mahārāj (Śrīmad). Dropped *a*'s.

Bhakti Vilās Tapasvī Mahārāj (Śrīmad). Dropped *a*'s.

Bhakti Vilās Tīrtha Mahārāj (Śrīmad). Dropped *a*'s.

Alternate Titles:

Śrī Kuṅja Bihārī Vidyā Bhūṣaṇ Bhāgavat Ratna Bhakti Śāstrī
Āchārya Trika

Kuṅja Bābu (Kuṅjadā)

Bhakti Vinod Ṭhākura (Śrīla). Dropped *a*'s.

Full Title:

Śrīla Sachchidānanda Bhakti Vinod Ṭhākura

Short title:

Śrīla Bhakti Vinod Ṭhākura

Previous titles:

Kedārnāth Datta Bhakti Vinod

Bhakti Viveka Bhāratī Mahārāja (Śrīmad). Dropped *a*'s.

Bhakti Vichār Jājāvar Mahārāja (Śrīmad). Dropped *a*'s. Because it unanimously pronounced with a *j*, *Jājāvar* is an exception to the rule that *vargīya ya* is always spelled with a *y*.

Bhārat. Dropped *a*.

bhaṭṭa. Two *ṭ*'s.

Bhaṭṭāchārya.

bhava.

bhāva.

bhay. Dropped *a*.

bhinna. Two *n*'s.

Bhīṣma.

bhog. Dropped *ā*.

bhog āratī. Dropped *a*. Two words.

Bhugarbha Goswāmī (Śrīla).

Bhūloka. This spelling is preferred to ‘Bhūḥloka’ and ‘Bhūrloka’.

Bhuvaloka. This spelling is preferred to ‘Bhuvaḥloka’ and ‘Bhuvarloka’.

bichār. Spell it *vichār*. Dropped *a*.

bihārī. Spelled with a *b*. An exception to the rule that words spelled with a *v* in Sanskrit are spelled with a *v* rather than a *b* in roman transliteration.

bīj(as). Dropped *a*.

bīj-mantra. Dropped *a*.

bimal. Spell it *vimāl*. Dropped *a*. Exception: personal names that are customarily spelled with a *b* (e.g. Bimal Prasād Datta, Śrīla Bhakti Bimal Avadhūt Mahārāj).

binā, binu. Spell them *vinā, vinu*.

bindu *not vindu*.

bipad. Spell it *vipad*. Dropped *a*.

bipin. Spell it *vipin*. Dropped *a*.

Birchandrapur. An epithet for Ekachakrā. In general, we spell Nityānanda Prabhu’s son’s name *Virachandra*; *Birchandapur* is standard, however, for the town’s name.

Biśākhā. Spell it *Viśākhā*.

biśrām. Spell it *viśrām*.

Bombay. Use *Mumbai*, except in historical contexts.

bona fide. Two words.

Brahma, brahma. One *m*. Capitalised when it refers to Bhagavat-tattva, Kṛṣṇa's bodily effulgence, and the Absolute in general; lowercase when it refers to the jīva or spirit in general. Note that *Brahman* is not a Sanskrit word and simply *Brahma* is preferred.

Who can I tell, and who will believe, that Brahma [Kṛṣṇa] hunts
cowherd men's wives in the groves along the Yamunā's banks?
To enter the Lord's family is a living merging, not a physical or
dead merging into brahma, spirit.

Brahmā. Note the *ā* at the end. Brahmā is the name of the first created being within the universe, the second Guru in our sampradāya. *Brahma* is a name and term for the Absolute. See [BRAHMA](#).

brahmachārī.

brahmachārini.

Brahma-jyoti. Uppercase.

Brahmaloka. Uppercase, dropped *a*. *Brahmaloka* refers to the spiritual world in general.

Brahmāloka. Uppercase, roman, dropped *a*. *Brahmāloka* refers to the abode of Lord Brahmā, the highest plane within the material world.

Brahma–Mādhva–Gauḍīya paramparā. Note the spellings *Brahma*, not *Brahmā*, and *Mādhva*, not *Madhva*. Also note the en dashes between *Brahma*, *Mādhva*, and *Gauḍīya* and the absence of a hyphen before *paramparā*.

Brahma–Mādhva–Gauḍīya sampradāya.

Brahman. See [BRAHMA](#).

brāhmaṇ, brāhmaṇs. Use this formal transliterated spelling rather than the English *Brahman* or *Brahmin*.

brahma-sāyujya. Lowercase.

brahminical. An exception to the standard set of adjectives derived from Bengali and Sanskrit nouns ([12.4](#)).

Braja. Spell it *Vraja*.

bṛthā. Spell it *vṛthā*.

Buddha Pūrṇimā.

buddhi.

Buddhiloka.

byañjan. Spell it *vyañjan*.

byasta. Spell it *vyasta*.

by foot. *On foot* is the established idiom, though it is an irregularity. *By* is more common than *on* when referring to transportation (*by bicycle, by bus, by car, etc.*).

- ✗ They travelled by foot to Badarīk Ashram.
- ✓ They travelled on foot to Badarīk Ashram.

C

Calcutta. Use *Kolkata*, except in historical contexts.

Causal Ocean. Caps.

chād. Dropped *a*. Spell it *chand* if diacritics are being omitted.

chādar. Dropped *a*.

Chakravartī. One word. One *t*.

Chaitanya, chaitanya. Capitalised as a name; lowercase when used as a common noun.

Keśava Bhāratī said, “You have brought everyone to life (chaitanya) by inaugurating the saṅkīrtan movement. Therefore Your name will be ‘Śrī Kṛṣṇa Chaitanya’.”

Chaitanya-bhāgavat. Italic; hyphenated; second word is lowercase.

Dropped *a* (an exception to the rule that the names of scriptures are always written in full).

Chaitanya Chandrodaya Mandir. Dropped *a*. Also referred to as the Mayapur Chandrodaya Mandir.

Chaitanya-charitāmṛta. Italic; hyphenated; second word is lowercase.

Chaitanyadev. Dropped *a*. One word.

Chaitanya Gosāi. Two words.

Chaitanya-līlā.

Chaitanya Maṭh (Śrī). Dropped *a*.

Chaitanya Sāraswat Maṭh (Śrī). Dropped *a*'s.

chaittya.

Chaittya-guru.

champak. Dropped *a*.

chandan. Dropped *a*.

Chandan Yātrā. Dropped *a*. Caps; separate words.

Chaṇḍī Dās. Dropped *a*. Two words.

Chandraśekhara. Dropped *a*. Uppercase as a name; lowercase as a common noun.

chāraṇa.

Chāraṇaloka.

Chaturdaśī. Uppercase. One *d*.

Chāturmāsya. One *m*.

Chaturtī. Uppercase.

chetana.

chiḍā. Spell it *chira* when diacritics are being omitted.

chinmay. Dropped *a*.

chintāmaṇi. One word.

chita. Spelled with one *t*; an exception.

chūdāmaṇī. One word.

conjugal. According to the [OED](#), *conjugal* means “of or relating to marriage or the relationship between husband and wife.” *Conjugal* is synonymous with *marital*, *nuptial*, etc. The Latin *conjug* means spouse. Use *amorous* or other words to refer to parakīya-madhura-rasa.

conchshell. *Conch* is often sufficient.

consider (as). The use of *as* with *consider* and *deem* is usually superfluous and should be omitted. *Consider as* should be used only to convey the sense of considering someone or something from a particular angle of vision.

- ✗ He is considered as a devotee of the Lord.
- ✓ He is considered a devotee of the Lord.
- ✓ He can be considered as a historical figure but we consider him a devotee of the Lord.

curd means panīr to a Westerner and yoghurt to an Indian. Prefer the word that specifies what is being discussed.

D

daemon, demoniac. See **DEMON**.

Dāmodar. Dropped *a*.

Dāmodar Vrata. Two words.

dāl. Use this spelling, rather than *dahl*, *dhal*, or *ḍāl*.

dān. Dropped *a*.

Dās, dās; Dāsī, dāsī. Dropped *a* in *dās*. Capitalised when part of a name; lowercase when used as a common noun.

Her name is Bimalā Devī Dāsī.

Nitya-dās means eternal servant, that is, slave.

Daśamī. Uppercase.

Dāśarath. Dropped *a*.

dāśya-prema.

Datta. A surname, as in *Mukunda Datta*, *Vāsudev Datta*. *Kedārnāth Datta*, *Bimal Prasād Datta*, etc.

dear-most. Though not in the dictionary, we accept and use *dear-most* as it is an apt translation of *priyatama* and other Sanskrit words.

Deity, deity. Capitalised when it refers to Bhagavat-tattva, Rādhā-tattva, or Guru-tattva; lowercase otherwise. Do not capitalise common nouns which refer to a *Deity* (form, body, etc.).

One who worships Kṛṣṇa's Deity form but does not serve the Vaiṣṇavas is a neophyte.

Sūrya is the presiding deity of the sun.

Our Maṭh's Deities are named Śrī Śrī Guru Gaurāṅga Gāndharvā Govindasundar.

Do not capitalise *deity* or its plural form if any of the deities to which it refers are not Bhagavat-tattva.

Mahāprabhu offered His obeisance unto deities of Rām, Viṣṇu, and Śiva during His tour of South India.

demigod, demigoddess. Single words; no caps.

demon, demonic *not* *daemon* or *demoniac* when they refer to an *asura*.

There is nectar for the devotees and poison for the demons.

The demonic do not surrender to the Lord.

Dev-, -dev, deva. Dropped *a* when part of the title *Dev-Goswāmī* and when used as a suffix (*-dev*); otherwise *deva*. Uppercase when it refers to Bhagavat-tattva or part of a name; lowercase when acting as a common noun.

Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj

Śrī Chaitanyadev appeared like a firebrand as He danced during the Ratha Yātrā before Jagannāthdev.

The devas pray to Lord Viṣṇu from the bank of the ocean of milk.

Deva dāsī. The young girls who dance for Jagannāth in Purī Dhām.

Devanagari. Caps; no diacritics.

Devānanda Paṇḍit (Śrīla). Dropped *a*.

Devarāj. Dropped *a*.

Devarṣi Nārad. Dropped *a*. Note the *r* in *Devarṣi*.

Devī, devī. Capitalised when part of a name or used as an address; lowercase when used as a common noun.

I offer my obeisance unto the feet of Śrī Śrī Rādhā Kṛṣṇa, Śrī Lalitā Devī, Śrī Viśākhā Devī, and all of Their associates.

O Devī, better than the worship of Viṣṇu is the worship of His devotees.

Śrīla Kṛṣṇadās Kavirāj Goswāmī miraculously revealed the meaning of the Sanskrit word *devī*.

Devī Dāsī. Two capitalised words when part of a name. *DD* may be used as an abbreviation. See **LADIES** in the chapter on titles.

devotion. Use *to*, not *for*, following *devotion* to express sentiments like “I do not serve Kṛṣṇa”.

✗ I have no devotion for Kṛṣṇa.

✓ I have no devotion to Kṛṣṇa.

Dhīra Samīra.

Dhām, dhām(s). Dropped *a*. Capitalised when part of a name; lowercase when used as a common noun, unless it refers to the Lord’s abode.

Śrīla Śrīdhara Mahārāj returned to Śrī Nabadwīp Dhām in 1940.
Residence within the Dhām is a matter of realisation, not geography.

Dhanañjaya Dās Prabhu (Śrīyukta).

dhāraṇā.

dharmā. One *m*.

dhyān. Dropped *a*.

dhyāna-yoga.

dība. Spelled with a *b*.

dīkṣā.

Dīkṣā-guru. Capitalised unless it refers to a non-devotee.

dīp(s). Dropped *a*.

Dīpāvalī. This is the Bengali spelling, as opposed to *Diwali*, etc.

disc is British; *disk* is American. Prefer *disc* unless spelling something that is customarily spelled *disk* (e.g. disk drive, floppy disk).

disciplic is not found in dictionaries. It has become established usage within our community, however, and is readily understandable. It is thus preferred to the technically correct *discipular*.

The very gist of the Guru-paramparā, the disciplic succession, is śikṣā, the spiritual teaching.

Divine Couple. Caps.

Without the special mercy of Rādhārāṇī, no one can enter where the Divine Couple are playing.

doi. This spelling is preferred to the technically correct *da-i*.

Dol Yātrā. Dropped *a*. Caps; two words.

doṣ. Dropped *a*.

dudh. Dropped *a*.

durlabha. One *l*.

Dutta. Spell it *Datta*. See **DATTA**.

Dvādaśī. Uppercase.

Dvāpar-yuga. Dropped *a*.

Dvārakā.

dveṣ. Dropped *a*.

Dvitiyā. Uppercase.

dvīpa, dwīp(s). Dropped *a*. Spelled with a *w* and an *i* outside of verse transliterations.

E

each other; one another. Use *each other* to refer to two things or people, and *one another* to refer to a group of more than two.

Gaura and Nitāi looked into each other's eyes.

The Pañcha Tattva relished the company of one another.

ebe. Spelled with a *b*.

ecstatic. Use this word when it is warranted, lest it becomes a cliché.

Mādhavendra Purī tasted Rādhārāṇī's ecstatic mood of separation through the śloka *ayi dīna-dayārdra Nātha* he as he departed from this world.

effect. See [AFFECT](#).

Ekachakrā.

Ekachakrā Dhām (Śrī).

Ekādaśī. Uppercase.

enter (into). The most common sense of enter is to 'come or go into (a place)'. To avoid redundancy, use the phrase *enter into* only when the sense is

- to participate, take interest, or become involved in (a situation, activity, or matter):

Every seeker must enter into a relationship with Śrī Guru.

- to form part of, or be a factor in:

Vaiṣṇava etiquette also entered into the decision.

- to consider or examine:

The lecture entered into the subtleties of Guru-tattva.

- to become party to (a contract):

The Maṭh entered into an agreement with the city.

especially, specially. Use *especially* to specify a particular or indicate a great degree; *specially* refers to a special purpose. *Especially* is used far more commonly than *specially*.

We need to clean everything, especially the walls.

Honouring the senior devotees at the festival is especially important.

Bhaya-bhañjana jaya-śaṁśana was specially written for Śrīla Sarasvatī Ṭhākura's appearance day.

everyday; every day. Something that is commonplace can be described by the one-word adjective *everyday*. The adverbial phrase *every day* pertains to something that happens 'each day' and is always spelled out in two words.

How can we apply these teachings in our everyday activities?

Walking down the stairs is an everyday matter.

He attended the āratīs, kīrtans, and classes every day.

There are so many sweet songs in *Śaraṇāgati* which are very good to chant every day.

every one; everyone. *Every one* is an emphatic way of saying 'each'; *everyone* is a pronoun equivalent to everybody.

Every one of the devotees was embraced by the Lord.

Everyone received the Lord's mercy.

F

Father, father. See **MOTHER**.

favourable. Use *to* rather than *for* following *favourable*.

Kṛṣṇa's will is always favourable to His devotees.

fire god. Two words.

flute-song. Hyphenated.

focused, focusing are preferred to *focussed, focussing*.

food *not* *foodstuffs* (archaic).

foreword refers to an introduction to a book; *forward* refers to a movement or a direction.

Founder-Āchārya. Uppercase. An exception to the rule that the second part of a hyphenated compound is not capitalised.

This was the style of Śrīla Bhakti Siddhānta Saraswatī Ṭhākura, the Founder-Āchārya of Śrī Gauḍīya Maṭh.

fulfil *not* *fulfill* (an Americanism).

G

Gadādhara. Dropped *a*.

Gadādhara Paṇḍita (Śrīla). Dropped *a*'s.

Gandharva, Gāndharvā. *Gandharvas* are musicians in the heavenly planets. *Gāndharvā* is a name of Śrīmatī Rādhārāṇī.

Gaṅgā, Gaṅgā Devī, Gaṅgā Mātā. May be translated as *Ganges* or *Ganges River* when her personality is not being emphasised.

Previously the civilisation of India was called the Gaṅgā-sabhyatā, the civilisation of the Ganges.

Rūpa Goswāmī Prabhu described the Ganges River as a liquid form of spirit that comes down from Vaikuṇṭha.

O Gaṅgā Devī, giver of happiness and devotion, you are my shelter.

Gaṅgā Dās. Uppercase, dropped *a*. Two words.

Gaṅgādhara. Dropped *a*. One word. An exception.

Gaṅgā Mātā Goswāminī (Śrī).

Gaṅgā Pūjā. Caps and separate words for the name of the holy day.

Garbhodakaśāyī Viṣṇu.

Garga Muni. Two words.

Gauḍa.

Gauḍa Deś. Dropped *a*.

Gauḍīya.

Gauḍīya Maṭh (Śrī). Dropped *a*. Roman.

Gauḍīya-Vaiṣṇava. Dropped *a*; separated by an en dash.

In the eighteen-syllable bij-mantra, the Deities of the Gauḍīya-Vaiṣṇavas are indicated: Kṛṣṇa, Govinda, and Gopī-jana-vallabha.

Gaura.

Gaurābda.

Gaurachāḍ. One word. Dropped *a*.

Gaurachandra. One word.

Gaurahari. One word.

Gaurahari Bhakti Sampad (Śrī). Dropped *a*.

Gauraharibol. One word.

Gaura Kiśor Dās Bābājī Mahārāj (Śrīla). Dropped *a*'s.

Full Title: Śrīla Gaura Kiśor Dās Bābājī Mahārāj

Short title: Śrīla Bābājī Mahārāj

Gaura Kṛṣṇa. Two words, even as a name.

Gaurāṅga, Gaurāṅgadev, Gaurāṅgasundar. One word; dropped *a*.

Gaura Naṭarāj. Two words; dropped *a*.

Gauranārāyaṇ. One word. Dropped *a*.

Gaura-Nitāi.

Gaura Pūrṇimā. Caps; separate words.

Gaurasundar. One word; dropped *a*.

Gaurī Dās Paṇḍit (Śrīla). Dropped *a*.

Gautam. Dropped *a*.

Gaya, gayā. Lowercase in verse citations; uppercase without the *ā* in prose.

ghee stands as it is because it is ubiquitous, and the formally transliterated *ghī* is likely to be misidentified.

Ghoṣ. Dropped *a*, as in Vāsudev Ghoṣ and the names of other devotees mentioned in the scriptures. Use *Ghosh* for public figures such as Aurobindo Ghosh.

giri.

Girirāj. Dropped *a*, one word. Do not use the title ‘Girirāj Mahārāj’. Through it is common in U.P., we use *Mahārāj* only to refer to sannyāsīs and monarchs, rather than worshippingable persons in general.

Gītā, gītā. Uppercase when used as a short name for *Śrīmad Bhagavad-gītā*; lowercase when used as a common noun.

God, god, -god. Uppercase when it refers to Bhagavat-tattva; lowercase when it refers to jīvas that administrate particular aspects of creation or humans that are adored for an extraordinary virtue. When *-god* forms the second part of a compound, the compound does not need to be hyphenated.

We can understand that God is actually one but according to our capacity we can understand Him deeply, more deeply, and most deeply.

The fire god, sun god, and moon god all came before Indra.

The hero was a god to his countrymen.

godbrother, godsister. Lowercase, one word.

Goddess, goddess, -goddess. Uppercase when it refers to Śrī Rādhā or Her expansions, is used as an honorific title, or refers to the notion of an absolute, female controlling power. Lowercase when it refers to jīvas that administrate particular aspects of creation or women that are adored for an extraordinary virtue. When *-goddess* forms the second part of a compound, the compound does not need to be hyphenated.

O my Goddess, if You are not merciful to me, then what will Kṛṣṇa be for me?

Bhūmī Devī, the goddess of the earth, assumes the form of a cow.

Chitraketu saw Lord Śiva sitting with Goddess Durgā.

Cults of Goddess worship are seldom based on scriptural principles.

Her singing ability elevated her to the position of a goddess.

Goddess of Fortune, goddess of fortune. Uppercase when it refers to Lakṣmī or Her manifestations; lowercase when it refers to demigoddesses.

godless. Lowercase.

godly. Lowercase.

Go Pūjā. Separate words when it refers to the holy day.

God realisation. No hyphen.

Godrum, Godrum Dhām. Dropped *a*'s.

Godrumadwīp. Dropped *a*.

Gokul. Dropped *a*.

Goloka.

Gopāl. Dropped *a*.

Gopāl Bhaṭṭa Goswāmī Prabhu (Śrīla). Acceptable variants:

Śrīla Gopāl Bhaṭṭa Goswāmī

Gopeśvar. Dropped *a*.

gopī. Lowercase.

gopī-chandan. Lowercase, dropped *a*.

Gopī-jana-vallabha.

gorochan. Dropped *a*.

Gosāi, gosāi, gosāñi. Uppercase as a title; lowercase as a common noun. Include the ñ in verse transliteration; omit it in running text.

Gosvāmī, gosvāmī, Goswāmī, Goswami. See [SWĀMĪ](#).

gotten is an Americanism; simply *got* is used in British English.

Govardhan, Govardhan Hill. Caps; dropped *a*; one *d*.

Govardhan Pūjā. Separate words.

Govardhan-śilā. Dropped *a*. Hyphenated.

Govinda.

Govinda Kuṇḍa. Two words.

Govinda Ghoṣ Ṭhākura (Śrīla). Dropped *a*.

Govindasundar. One word; dropped *a*.

granddisciple. No hyphen.

guesthouse. One word.

guṇa(s).

Guṇ-avatār. Dropped *a's*; *avatār* is uncapped in compound.

guṇḍa.

Guṇḍichā Mārjan. Dropped *a*. Caps; separated words.

Gupta Govardhan. Separate words.

Guru, guru. Capitalised as a proper noun; lowercase as a common noun, unless it refers to a pure Vaiṣṇava or Guru-tattva in general.

Nityānanda Prabhu is the general representation of Śrī Guru.

There are many types of gurus: sitar gurus, vyākaraṇa gurus, etc.

Gurudev, gurudev. Uppercase when used as a name or address; lowercase as a common noun, unless it refers to a pure Vaiṣṇava or Guru-tattva in general.

O Gurudev, your mercy is infinite.

I have received everything from Śrī Gurudev.

When we speak of the fundamental principle of Gurudev, or Āchāryadev, we speak of something that is of universal application.

His gurudev taught him the mantra *tat tvam asi*.

Guru Mahārāj, guru mahārāj. Uppercase and roman when used as a name or address; lowercase as a common noun, unless it refers to a pure Vaiṣṇava or Guru-tattva in general.

“O Guru Mahārāj!”

Our Guru Mahārāj did not allow us to read much, even of the lower types of scriptures dealing with general sādhana or practices, not to speak of the higher books.

Your guru mahārāj may stand on his head all night in meditation, but we do not consider such antics to be indications of devotion.

guru-paramparā. Capitalised when it refers to pure Vaiṣṇavas.

Śrīla Saraswatī Ṭhākura applied the essence of the Guru-paramparā’s teachings.

Guru Pūjā. Dropped *a*. Caps; separate words.

Guru Pūrṇimā. Caps; separate words.

Guru–Vaiṣṇava. Caps; separated by an en dash; dropped *a*.

guru-varga. Capitalised when it refers to pure Vaiṣṇavas.

Our intention is that *Śrī Gauḍīya Darśan* will give happiness to our Guru-varga, as well as nourishment to the newcomers and other Vaiṣṇavas.

H

Hapaniya (Śrīpāṭ). Omit the diacritics but spell it with diacritics (*hāpāniyā*) in poetry.

Hare Kṛṣṇa mahāmantra. Format the mantra itself like a scriptural verse but include commas after the second *Kṛṣṇa* and *Rāma*.

hare kṛṣṇa hare kṛṣṇa, kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma, rāma rāma hare hare

Format the mantra in running text as follows:

*Hare Kṛṣṇa Hare Kṛṣṇa, Kṛṣṇa Kṛṣṇa Hare Hare/Hare Rāma Hare
Rāma, Rāma Rāma Hare Hare.*

Note the slash and the thin spaces on both sides of it.

Hari.

Hari-bhajan. Dropped *a*.

Hari-bhakti.

Haribol. Uppercase. Because *Haribol* is firmly established within devotee parlance, it is preferred to *Haribala*, except in formal verse transliterations.

Haridās. One word. An exception.

Harihara Kṣetra.

Hari-kathā.

Hari-nām. Dropped *a*. *Nām* is lowercase here because it is in compound with a capitalised word.

Hari-nāma-chintāmaṇi.

Haripād Chaudurī Dās Adhikārī (Śrī).

Harivāsar Tithi. Dropped *a*.

have. The abbreviation for *have* is *ve* not *of*.

could've: could have *not* could of

Hayagrīva.

Herā Pañchamī. Caps; separated words.

hlādinī.

hlādinī-śakti.

Himalaya(s).

historic; historical. *Historic* refers to something significant in history, *historical* to anything that occurred in history.

The historic conversation on the bank of the Godāvarī.

Kṛṣṇa is eternal and unrelated to any historical event.

Holy Dhām. Caps.

Holy Name. Caps.

however. If the intended meaning is 'in whatever way' or 'to whatever extent', *however* can be placed at the beginning of a sentence followed by a comma. If the intended meaning, however, is 'on the other hand' or 'nevertheless', *however* is best used in the middle of the sentence, set off by commas:

However hard we try, we cannot enter by our own power.

If we pray for mercy, however, there is hope.

It was thirty degrees below zero. The enthusiastic devotees, however, still went out distributing books.

Hṛṣikeś. Dropped *a*. Note that *Rishikesh*, the name of a popular city in the Himalayan foothills, is a colloquial spelling of Hṛṣikeś. Use *Hṛṣikeś* for the Lord and *Rishikesh* for the city.

I

incarnation. Because *incarnate* literally means ‘made flesh’ or ‘into flesh’, it is not a desirable translation of the word *avatār*, which literally means ‘one who crosses down’ (especially when it refers to the Lord’s eternal, spiritual form which is never material, even when present within the material world). Using *avatār* untranslated is preferred to translating it as *incarnation*. *Avatār* has entered most English dictionaries and its primary definition therein is clearly understandable. Though its use in popular computing parlance is rather degraded, cultural ambiguity is a lesser obstacle than an outright misconception.

Indra.

Indraloka.

into; in to. *Into* is more common than *in to*. Commonly, it indicates

- a movement whereby one becomes surrounded by something:

Gaura and Nitāi jumped into the Ganges and swam to Śāntipur.
Souls come into the world of exploitation because they desire to dominate.

- a movement whereby something makes contact with something else:

The creeper of devotion climbs into the wish-fulfilling tree of Śrī Kṛṣṇa’s lotus feet.

- a destination or direction something leads to or reaches:

Śrīla Gurudev climbed the steps leading into the temple.

Śrīman Mahāprabhu's tears poured into the drain beside the Garuḍa Stambha.

- a change of state:

As ice can transform into water, and water can transform into gas, so the Lord's energy can transform into matter.

In to is most commonly used when *to* conveys the sense of *in order to*:

The devotees came in to offer their obeisances.

When verbal phrases contain *in*, the meaning of a sentence will change when *in* is combined with *to*:

He ran into the manager on his way out of the temple.

(implies that he happened to meet, or bumped into, the manager)

He ran in to the manager on his way out of the temple.

(implies that he intentionally visited the manager before he left)

He turned the key in to the manager.

(implies that the key was received by the manager)

He turned the key into the manager.

(can imply that the key became the manager)

Īśan. Dropped *a*.

Īśodyān. Dropped *a*.

Īśvar; īśvar(as). Dropped *a* when singular. Uppercase as a name; lowercase as a common noun.

Mahāprabhu blessed Īśvar Purī by accepting him as a Guru.

Kṛṣṇa alone is the Parameśvar.

Never imitate the īśvaras.

Īśvar Purī (Śrīla). Dropped *a*.

its; it's. *Its* means 'possessed by it' (i.e. of it). *It's* is a contraction of *it is* or *it has*.

Knowledge for its own sake has no real value.

Time is endless. It's infinite.

J

Jaḍ Bhārat. Dropped *a*'s.

Jadu. Spell it *Yadu*.

Jagabandhu Bhakti Rañjan (Śrīla).

jagad guru. A non-hyphenated compound. This spelling is preferred to *jagat guru*. Capitalised when it refers to a pure Vaiṣṇava.

The chants of “*Jagad Guru Prabhupād!*” filled the sky.

Jagadīś. Dropped *a*.

Jagadīś Paṇḍit. Dropped *a*'s.

Jagannāth. One word; dropped *a*; two *n*'s.

Jagannāth Dās Bābājī Mahārāj (Śrīla). Dropped *a*'s.

Full Title: Śrīla Jagannāth Dās Bābājī Mahārāj

Short title: Śrīla Bābājī Mahārāj

Jagannāthdev. Dropped *a*'s.

Jagannāth Purī. Dropped *a*.

jagat guru. See **JAGAD GURU**.

Jāhnavā Devī.

Jāhnavī Pūjā. Caps; separate words.

jaiva.

***Jaiva-dharma*, jaiva-dharma.** The common noun is lowercase; the title is uppercase and italic.

Jamarāj. Spell it *Yamarāj*.

Jamunā. Spell it *Yamunā*.

Jāmun Āchārya. Spell it *Yāmun Āchārya*.

Janaloka. This spelling is preferred to *Janaḥloka* and *Janarloka*.

Janārdan. Dropped *a*.

Janmāṣṭamī. Capitalised.

Jaśodā. Spell it *Yaśodā*.

jauvana. Spell it *yauvana*.

javana. Spell it *yavana*.

jāti.

Jāvaṭ. Spell it *Yāvaṭ*. Dropped *a*.

jay. Dropped *a*.

Jayadev Goswāmī. Dropped *a*.

Jayantī, jayantī. Uppercase when part of a title; lowercase when used as a common noun. As per the instruction of Śrīla Sarasvatī Ṭhākura, *jayantī*, which means birthday or birthday celebration, should not be used for anyone other than Kṛṣṇa and Mahāprabhu.

Devotees from all over the world celebrate Gaura Jayantī in Nabadwīp.

The jayantī festival for Śrīman Mahāprabhu is the biggest festival of the year.

Never: Gandhi Jayantī, Netāji Jayantī, Ravindra Jayantī, Gītā Jayantī, etc.

jī is a term of respect or endearment common in informal speech. In formal Hindi it is often added after the names of Avatārs or Gurus, but in formal Bengali such usage is uncommon. Phrases like *Śrī Chaitanya Mahāprabhuji* have a distinct non-Bengali feel. *Jī*'s use in formal contexts should be restricted to quotes being made for an intended cultural effect.

jīu is both a noun and a verb. The noun, lit. 'life', is a common synonym for Deity and it often added to the end of Deities' names (e.g. Śrī Śrī Guru Gaurāṅgasundar Jīu). Śrīla Saraswatī Ṭhākur explains in his *Gauḍīya-bhāṣya* on *Śrī Chaitanya-bhāgavat* that the verb, the invocation *jīu*, lit. 'live', is an ancient Bengali corruption of the Sanskrit word *jīvatu*. Its use is comparable to the Italian and Spanish *viva* ('long live!').

jīva. Spelled with a *v* except in the case of the rare future tense verb *jība*.

Jīva Goswāmī Prabhu (Śrīla). Acceptable variants:

Śrīla Jīva Goswāmīpād

Śrīla Jīva Goswāmī

Śrī Jīva

jīva-soul. Hyphenated. From one perspective this term is a redundancy, as *soul* is an accepted translation of *jīva* and we do not speak of types of souls other than the *jīva*. From another perspective it is a partial English rendering of the phrase *jīvātma*. Unless *jīva-tattva* is being explained in detail and the significance of the

double term is part of the intended meaning, prefer either *jīva* or *soul*. That said, *jīva-soul* stands as it in our existing publications.

jīvātma. One word.

jñān. Dropped *a*, except in compounds.

Here we find that *jñān* means general knowledge, and *vijñān* means systematic knowledge.

jñāna-miśra-bhakti, *jñāna-śūnya-bhakti*, etc.

jñāna-miśra-bhakti.

jñāna-śūnya-bhakti.

jñāna-yoga.

jñātā.

jñeya.

jhulan. Dropped *a*.

jhulan-līlā. Dropped *a*.

Jhulan Yātrā. Caps; separate words.

Jugal-mūrti. Spell it *Yugal-mūrti*.

jutā.

jūtha. Spell it *yūtha*.

jūthi. Spell it *yūthi*.

K

Kali, Kālī. Take care not to confuse Kali, the personification of quarrel, as in the ‘Age of Kali’, with Mā Kālī, the frightening form of Māyā Devī who drinks the blood of the demons who worship her.

Kali-yuga.

Kālī Mā.

Kāliyā Kṛṣṇa Dās (Śrīla).

Kān. Dropped *a*.

Kānāi.

kaniṣṭha-adhikārī.

Kapila.

Kapila Muni.

Kapiladev. Dropped *a*.

Kāraṇodakaśāyī Viṣṇu.

karma. One *m*.

karma-bandhan. Dropped *a*.

karma-miśra-bhakti.

karma-yoga.

Karṇapur. Dropped *a*.

kārtā. One *t*.

kartāl(s). Dropped *a*’s. Spelled *karatāla* in verse transliteration.

Kārtik. Dropped *a*. One *t*.

Kārtik Vrata. Two words. Dropped *a*.

Kāśīśvar Paṇḍit (Śrīla). Dropped *a*'s.

kathā.

Katwa. This spelling is preferred to formally transliterated *kaṭoyā*.

kaupīn. Dropped *a*.

Kavirāj, kavirāj. Dropped *a*. Capitalised when part of a proper name; lowercase as a common noun.

Kavirāj Goswāmī is the giver of *Chaitanya-charitāmṛta*, the most valuable theological literature the world has ever seen.

Raghu Nandan Ṭhākur was born in a place named Śrī Khaṇḍa, in a kavirāj family, a lineage of āyurvedic doctors.

kebā. Spelled with a *b*.

Keśava.

Keśava Bhārati.

Keśava Kāśmīrī.

kibā. Spelled with a *b*.

kī jay. Dropped *a*.

Khān. Dropped *a*.

King, king. Uppercase when it precedes one or more personal names or is used in place of a name as a personal address. Lowercase when it is used as a common noun. Take care not to use *king* redundantly with *mahārāj*.

Then King Pratāparudra discarded his royal dress and entered the garden in the dress of a Vaiṣṇava.

Kṛṣṇa defeated Kings Kāṁsa and Jarasandha.

O King, please hear my words.

The king asked Sārvabhauma Bhaṭṭāchārya about the Lord.

Pratāparudra, the king of Orissa, massaged the Lord's feet.

O king of Mathurā!

kīrtan(s). Dropped *a*; one *t*.

Kīśor, kīśor. Dropped *a*. Uppercase when part of a name; lowercase as a common noun.

kleś. Dropped *a*.

kṣara. Dropped *a*.

Koladwīp, koladvīpa. Spelled with a *w*, an *i*, and without a final *a* in prose; spelled with a *v*, *ī*, and final *a* in verse transliterations.

koladvīpe śobhe gupta-govardhana-rūpa

This hidden form of Govardhan beautifies Koladwīp.

Kolkata is preferred to Calcutta.

Krishnanagar. A city near Nabadwīp in Nadia. Omit diacritics.

Kṛṣṇa. Spelled with diacritics in print but without on the web—*Krishna*.

Kṛṣṇa-bhajan.

Kṛṣṇa-bhakti.

Kṛṣṇa Chaitanya Mahāprabhu (Śrī). Alternate names:

Śrī Kṛṣṇa Chaitanya

Śrī Chaitanya Mahāprabhu

Śrī Chaitanyadev

Śrī Chaitanya

Śrīman Mahāprabhu

Śrī Gaura

Śrī Gaurachandra

Śrī Gaurahari

Śrī Gaurāṅga

Śrī Gaurāṅgasundar

Śrī Gaurasundar

Śrī Nimāi Paṇḍit

Śrī Viśvambhar Paṇḍit

Kṛṣṇa consciousness. Lowercase *consciousness*.

Śrīla Bhakti Vinod Ṭhākura is the pioneer of the modern Kṛṣṇa consciousness movement.

Kṛṣṇadās, Kṛṣṇa dās. As a name, format it as one word. As a common noun, *dās* is a separate word.

O Kṛṣṇadās, do not be afraid! Go to Vṛndāvan; there you will attain everything.

Every soul should aspire to be Kṛṣṇa dās.

Kṛṣṇadās Bābājī Mahārāj (Śrīmad). Dropped *a's*.

Kṛṣṇadās Kavirāj Goswāmī (Śrīla). Dropped *a's*. Acceptable variants:

Śrīla Kṛṣṇadās Kavirāj Goswāmī Prabhu

Śrīla Kṛṣṇadās Kavirāj

Śrīla Kavirāj Goswāmī Prabhu

Śrīla Kavirāj Goswāmī

Kṛṣṇa Dvaipāyan Vedavyās (Śrīla). Dropped *a's*. Kṛṣṇa Dvaipāyan is the name of the jīva who was empowered by the Lord to hold the office of a vyās in the modern age. He wrote *Śrīmad Bhāgavatam* and the other scriptures. Pronouns referring to him should be lowercase. He may be referred to as:

Śrīla Kṛṣṇa Dvaipāyan Vedavyās

Śrīla Vyāsdev

Śrīla Vedavyās

Kṛṣṇa Govinda Dās Adhikārī (Śrīpād). Dropped *a*.

Kṛṣṇa Janmāṣṭamī. Caps; separate words.

Kṛṣṇa-kīrtan. Dropped *a*.

Kṛṣṇaloka. Dropped *a*.

Kṛṣṇamayī Devī (Śrīmatī).

Kṛṣṇa-nām; Kṛṣṇa-nām-saṅkīrtan. Dropped *a's*.

Kṛṣṇānuśīlan, Kṛṣṇānuśīlanam, Krishnanushilana. Uppercase with a dropped *a* when discussed in general; with *-am* when it is being cited from *Bhakti-rasāmṛta-sindhu*; spelled without diacritics as the administrative title of our Kolkata Maṭhs.

Go on cultivating Kṛṣṇa consciousness, Kṛṣṇānuśīlan. By hook or by crook try to stay afloat upon this Kṛṣṇa consciousness.

Not abstract meditation, but service cultivation, Kṛṣṇānuśīlanam.

Dhīmahī means to participate in the spontaneous flow, the current of devotion in Vṛndāvan.

Our society in Kolkata is registered as the Sree Chaitanya Saraswata Krishnanushilana Sangha.

Kṛṣṇa-prema.

kṣatriya.

Kṣetra, kṣetra. Uppercase when part of a proper noun; lowercase as a common noun.

kṣīr. Dropped *a*.

Kṣīrodakaśāyī Viṣṇu.

Kulaśekhar. Dropped *a*. One word.

kumkum; kuṅkuma. Transliterated in verses as *kuṅkuma*, but spelled *kumkum* in all other instances.

Kuṇḍa, kuṇḍa. Retain the *a*. Capitalise *kuṇḍa* when it is part of a landmark's name; otherwise lowercase it.

Bathing in, or drinking the water of, Śrī Govinda Kuṇḍa dispels all fear of material existence.

The kuṇḍa outside the village was beautifully lit at sunset.

Kuñja, kuñja. Uppercase when part of a proper noun; lowercase as a common noun.

Our Maṭh is Vṛndāvan is a short walk from Sevā Kuñja.

The kuñjas around Govardhan, decorated with jasmine, enchant Kṛṣṇa's mind.

Kurukṣetra. One word.

Kusum Sarovar. Two words. Dropped *a's*.

L

laba. Spell it *lava*.

Lakṣmī Devī.

Lakṣmī Priyā.

Lalitā Devī.

Lakṣmī Vijay. Dropped *a*. Caps; separate words.

Lalitā Saptamī. Caps; separate words.

lit, not *lighted*, is the simple past tense form of the infinitive *to light*.

Līlā-āvatār. Dropped *a*. *Avatār* is lowercase because it is in compound with a capitalised word.

Lochan, lochan. Dropped *a*. Capitalised as a name; lowercase as a common noun.

Lochan Dās Ṭhākura (Śrīla).

-loka, loka(s). When *loka* is part of a place name, do not join it to the noun it modifies with a hyphen (set it closed up), and capitalise the compound word. Format the common noun *loka* lowercase. See 12.8 for a list of lokas.

Goloka, Kṛṣṇaloka, Vaikuṇṭhaloka, Brahmaloka, Satyaloka, etc.
O Bhārat, as the sun illuminates the entire loka [world], so the soul illuminates the body.

You are the father of all living beings, the worshipping and most glorious teacher. You have no equal within the three lokas.

Lokanāth Goswāmī Prabhu (Śrīla).

Lord, lord. Uppercase when it refers to Bhagavat-tattva or is used in an address or title; lowercase when it refers to Guru-tattva, demigods, and so forth.

The Lord soundlessly enters the homes of the gopīs, blows out their lamps, and devours their fresh butter.

O Lord, You are the affectionate friend of Your devotees.

The demigods Lord Śiva and Lord Brahmā are servants of Lord Viṣṇu.

I serve my lord, Śrīla Bhakti Siddhānta Saraswatī, who rescues the souls engulfed within the belly of the timingila of illusionism.

The demigods are the lords of various aspects of creation.

lots of. Informal. Prefer formal synonyms like *many* or *a large number* in all cases.

love. Replace phrases like “I have no love of Kṛṣṇa” with “I have no love for Kṛṣṇa”.

M

Madhya-khaṇḍa, *Madhya-khaṇḍa*. Uppercase roman, unless part of an italic book reference. Abbreviated with a 2. See [ĀDI-KHAṆḌA](#).

Madhya-līlā, *Madhya-līlā*. Uppercase roman, unless part of an italic book reference. Abbreviated with a 2. See [ĀDI-LĪLĀ](#).

madhyam-adhikārī. Dropped *a*.

Mādhava.

Mādhavendra Purī (Śrīla). Acceptable variants:

Śrīla Mādhavendra Purīpād

Mādhavī, **mādhavī**. Uppercase as a person's name; lowercase as a flower.

madhura, **mādhurya**. *Madhura* is an adjective which means 'sweet'. *Mādhurya* is a noun which means 'sweetness'. *Madhura-rasa* is the standard term for Kṛṣṇa's relationship with the Vraja-gopīs. In *Śrī Chaitanya-charitāmṛta* the phrase *mādhurya-rasa* occurs only once and refers in general to relishing Kṛṣṇa's sweetness.

Madhuotsav. Dropped *a*.

Madhusūdan. Dropped *a*.

Madhusūdan Dās Bābājī Mahārāj (Śrīla). Dropped *a*.

Madhva Āchārya (Śrīmad).

Madras. Use *Chennai*, except in historical contexts.

Māgh. Uppercase, dropped *a*.

mahā-. Use *mahā-* without a hyphen following it when it is part of a compound:

Mahāprabhu, Mahārāj, mahāprasād, mahāmantra, etc.

Exception: Double *mahā-*, e.g. mahā-mahāprasād.

mahābhāgavat. Lowercase, one word, no hyphen, dropped *a*.

Mahābhārata.

Mahābhāva, mahābhāva. Uppercase as a name and lowercase as a common noun.

Bhargo represents Mahābhāva, the predominated moiety, and *Deva*, Kṛṣṇa, is Rasarāj, the predominating moiety.

Śrī Gaurasundar revealed His mahābhāva late at night during the kīrtans in Śrīvās Ṭhākur's courtyard.

Mahādev. Roman, dropped *a*.

Mahādvādaśī.

Mahālakṣmī Devī.

Mahaloka. This spelling is preferred to *Mahaḥloka* and *Maharloka*.

mahāmantra. Lowercase; one word.

Mahāprabhu. Roman.

mahāpralaya.

mahāprasād. Dropped *a*.

mahāprasādam. Also acceptable; avoid *mahāprasāda*.

mahāpuruṣ(as). Dropped *a*. Capitalised when it refers to Bhagavat-tattva; lowercase when it refers to a great Vaiṣṇava.

Mahārāj, mahārāj(as). Dropped *a* when singular. Uppercase when part of a title or used as an address; lowercase when used as a common noun. To prevent ambiguity, *Mahārāj* should precede a king's name but follow as a sannyāsī's name. Take care not to use *mahārāj* redundantly with *king*.

The last wish of Mahārāj Parīkṣit was that everyone would go on singing the Lord's glories.

Śrīla Āchārya Mahārāj accepted sannyās in 1999.

One may be a mahārāj but not necessarily a sādhu.

Mahāsaṅkarṣaṇ. Dropped *a*. One word.

mahāsaṅkīrtan. Dropped *a*. One word.

Mahāviṣṇu. One word.

Maheś. Dropped *a*.

Maheś Paṇḍit (Śrīla). Dropped *a*'s.

Maheśvar. Dropped *a*.

mahotsav. Dropped *a*.

mālā.

Mālatī, mālātī. Uppercase as a person's name; lowercase as a flower.

Mālinī Devī. Roman, caps, spaced.

mallī.

-man. Dropped *a*.

-mān. Dropped *a*.

Maṇḍal, maṇḍal(as). Dropped *a's*. Uppercase when part of a person or place's name; lowercase when used as a common noun.

Mandir, mandir(s). Dropped *a*. Uppercase when part of the title of a temple; lowercase as a common noun. *Mandir*, as it is customarily used in our society, refers to a place of worship, be it a building wherein a Deity resides and receives offerings, or a hall wherein the practices of hearing, chanting, etc. take place.

maṅgal. Dropped *a*.

maṅgal āratī. Dropped *a*. Two words.

Mañjarī, mañjarī. Uppercase when part of a name; lowercase as a common noun.

mantra.

Manu-saṁhitā.

Manvantār-āvatār. Dropped *a's*.

mardan. Dropped *a*; one *d*.

mārg. Dropped *a*.

mārjan. Dropped *a*. One *j*.

Mārkaṇḍeya.

martya. One *t*.

Martyaloka.

Maṭh, maṭh(s). Dropped *a*. Though *maṭh* is sometimes used to refer to a temple in general, its specific definition is *maṭhanti vasanti chhātra yasmin iti maṭhaḥ*: a place where students live under the authority of an āchārya. Here *students* refers to brahmachārīs, that is, unmarried, full-time students. Thus a maṭh is a place where brahmachārīs and sannyāsīs live and *maṭh* should only be used to describe such an institution. See [ASHRAM](#).

Format *maṭh* uppercase as a proper noun and lowercase as a common noun. Format it uppercase, however, as a common noun, when it refers, either directly or indirectly, to a Maṭh established by our Guru-varga.

Śrī Chaitanya Sāraswat Maṭh was established in 1941.

The devotees arranged a preaching programme across the street from a local maṭh.

Śrīla Saraswatī Ṭhākur established sixty-four Maṭhs in India.

Everything in the Maṭh is so dear to Śrīla Gurudev.

Mathurā.

Mathurā Maṇḍal. Two words, dropped *a*, caps.

Mathurānāth. Dropped *a*, one word, caps.

maybe, may be. *Maybe* is an adverb meaning ‘perhaps’ or ‘possibly’; *may be* is a verb phrase meaning ‘might be’ or ‘could be’.

Today or tomorrow, or maybe after millions of births, we will reach Vṛndāvan.

We may be the subjects in this world, but really we are objects of the Supersubject, Śrī Kṛṣṇa.

Māyā, māyā. Uppercase when it refers to the person; lowercase when it refers to the energy. When this word can be read in both ways, discretion is left to the editor.

Souls who turn away from Kṛṣṇa are seized by Māyā.
My alluring, trimodal māyā is insurmountable.

Māyā Devī. Two words.

Māyādhīpati.

Mayapur. Dropped *a*. Omit diacritics.

Mayapur Chandrodaya Mandir. Dropped *a's*.

māyāvād. Dropped *a*.

māyāvādī.

meter, metre. In British English *metre* refers to a unit of spatial measurement and the rhythm of a poem while *meter* is a synonym for *gauge*. In American English, *meter* is used for all three. Prefer the British spelling scheme in all cases.

millennium means ‘a period of one thousand years’. Use *age*, *era*, or a phrase to translate words like *yuga*, *kalpa*, etc.

O son of Kuntī, at the end of every age all beings are merged
into My material energy.

Mīśra. Uppercase as a title; lowercase as an adjective.

Śrī Jagannāth Mīśra
jñāna-mīśra-bhakti

moon god. Two words.

Mother, mother. Lowercase as a common noun; capitalised when used as a name or address.

Nimāi's mother Śachī was devastated by His sannyās.
 Always be respectful to the mothers of the community.
 Offer these gifts to Mother Śachī.
 O Mother, I come to eat your cooking every day.

mṛdaṅga.

mukti means liberation; *mukta* means 'liberated soul'.

mung *not* *moong* dāl.

Mukunda Datta (Śrīla).

mukṭamaṇi. One word.

muni. Avoid using redundantly with *sage*.

Suddenly Nārad Muni appeared before Vedavyās.
 Suddenly the sage Nārad appeared before Vedavyās.
Not: Suddenly the sage Nārad Muni appeared before Vedavyās.

Murali Dhar. Two words. Dropped *a*.

Murali Vadan. Two words. Dropped *a*.

Murāri Gupta (Śrīla).

muri. Use this ubiquitous spelling rather than the formally transliterated *muḍī*, which is likely to be misidentified.

Muslim is preferred to *Moslem*, *Mohammedan*, or *Muhammadan*.

Mysore. Use *Karnataka* to refer to the state, except in historical contexts.

N

Nabadwīp, navadvīpa. Spelled with a *b* and a *w*, and without a final *a* in prose; spelled with *v*'s, a diacritic *ī*, and a final *a* in verse transliterations. Because the diacritic *ī* is easily understood and creates no conflict with *Nabadwīp*'s legal spelling (*Nabadwīp*), it is retained in prose.

bibhrat saṁbhātī gaṅgā-taṭa nikaṭa-navadvīpa-kolādirāje

On the banks of the Ganges in Koladwīp, Nabadwīp, Śrī Chaitanya
Sāraswat Maṭh stands resplendent.

Nabadwīpchandra. One word as a name of Śrīman Mahāprabhu.

Nabadwīp Dhām. Caps; separate words.

Nabadwīp Dhām Parikramā. Caps for the name of the festival.

Nabadwīp-līlā. Hyphenated.

Nadan Ghat. Dropped *a*'s. Caps; separate words. Omit diacritics.

Nadia, nadīyā. Use *nadīyā* in verse transliteration but *Nadia* for all other purposes.

naiṣkarma.

naiṣkarmya.

Nām, nām. Dropped *a*. Uppercase when it refers to *Nām-tattva*; lowercase when used as a common noun.

Nām Haṭṭa. Two words; caps; dropped *a*.

Name. Capitalise *Name* when the word refers to Kṛṣṇa's non-different form; otherwise, lowercase it:

Forcefully, the Name moves from my heart to the tip of my tongue.
 'Śrī Kṛṣṇa Chaitanya' is the sannyās name of Śrī Gaurasundar.

Nām-kīrtan. Dropped *a*'s.

Nām-saṅkīrtan. Dropped *a*'s.

Nanda Kīśor. Two words.

Nanda Kumār. Two words.

Nanda Mahārāj. Dropped *a*.

Nandan, nandan. Dropped *a*. Uppercase as a name; lowercase as a common noun.

Nanda Nandan. Dropped *a*; two words. Because it is ubiquitous, *Nanda Mahārāj* is an exception to the rule that *Mahārāj* should precede the name of a king.

Nanda Sūna. Two words.

Nanda Suta. Two words.

Nandīśvar. Dropped *a*.

Nandotsav. Dropped *a*.

Nārad, Nārad Muni, Nārad Ṛṣi. Dropped *a*.

Narahari Sarkār Ṭhākur (Śrīla). Dropped *a*'s.

Nārāyaṇ. Dropped *a*.

Nārāyaṇloka. Dropped *a*'s.

Narottam, narottam. Dropped *a*. Two *t*'s. Uppercase as a name; lowercase as a common noun.

Śrīla Narottam Dās Ṭhākur wrote the anthem of the Gauḍīya-sampradāya, *Śrī Rūpa Mañjarī Pada*.

One who realises the presence of God within his heart and wanders the Earth without care for his body is known as a narottam sannyaśī.

Narottam Dās Ṭhākur (Śrīla). Dropped *a*'s. Acceptable variants:

Śrīla Narottam Ṭhākur

Śrī Narottam

Naṭavar, naṭavar. Spelled with a *v*. Dropped *a*. Uppercase as a name of the Lord or Śiva; lowercase as a common noun.

naṭ mandir. Two words; dropped *a*'s; Capitalised as the title of a building; lowercase as a common noun, unless the *mandir* being referred to has been established by our Guru-varga.

Śrīla Govinda Mahārāj engraved the verse *mātala Hari-jana kīrtana raṅge* on the front of the Naṭ Mandir.

The villagers then led us to a partially constructed naṭ mandir in front of a Durgā temple where they had set up some lights and a microphone.

Naṭarāj. Dropped *a*. One word. Uppercase as a name of the Lord or Śiva.

Navamī. Uppercase.

Navadvīpa. See [NABADWIP](#).

nectarean. A *nectarine* is a type of peach; something enriched with, or full of, nectar is described by the adjective *nectarean*.

Nilāchal. Uppercase, dropped *a*.

Nilādri. Uppercase, roman.

nīlamaṇi.

Nilāmbar Chakravartī. Dropped *a*.

nipuṇa.

nirguṇa.

Nirjalā Ekādaśī. Caps; separate words. One *j*.

Nirviśeṣloka. Dropped *a*'s.

Niśikānta Sānnyāl (Śrī). Dropped *a*.

Alternate Titles:

Niśikānta Sānnyāl M.A. Bhakti Sudhākār Bhakti Śāstrī

Professor Sānnyāl

Nitāi.

Nitāichād. Dropped *a*. See *chād*.

nitya-dās. Hyphenated; dropped *a*.

Nityānanda, nityānanda. Uppercase as a name; lowercase as a common noun.

Nityānanda Prabhu.

Nityānanda Trayodaśī. Caps; separate words.

nirvāṇa.

nirviśeṣ. Dropped *a*.

niryāṇ. Dropped *a*; one *y*.

nivedan. Dropped *a*.

Niyama Sevā Vrata. Separate words.

nondifferent. Acceptable without a hyphen.

not with because. When a verb made negative by *not* is followed by a phrase introduced by *because*, the presence or absence of a comma before *because* changes the meaning of the sentence.

He did not take *sannyās*, because of material attachments.

(implies he had material attachments and therefore did not take *sannyās*)

He did not take *sannyās* because of material attachments.

(implies that material attachments were not the reason he took *sannyās*)

Because of material attachments, He did not take *sannyās*.

(a clearer way to express the first idea)

It was not because of material attachments that he took *sannyās*.

(a clearer way to express the second idea)

Nṛsimha, Nṛsimhadev. Dropped *a*.

Nṛsimha Chaturdaśī. Caps; separate words.

Nṛsimha Palli.

O

O and Oh. Use *O* without punctuation following it to form a vocative address, use *Oh* followed by a comma or exclamation mark as an emotive expression.

O brāhmaṇ, without My devotees, I do not desire even the joy of My own nature.

Oh! Even though the wicked Pūtanā nursed Kṛṣṇa with her poison-smearred breasts, intending to kill Him, He granted her a position befitting His mother!

offence *not offense* (an Americanism).

(to) offend is the infinitive verb, *not to offence*.

om is preferred to *aum* and *ō* for the sake of intelligibility even though these alternate forms are accurate transliterations.

on foot. *Not by foot.* Avoid redundant phrases like, “We walked there on foot.”

onto, on to. *Onto* is used to describe movement to a location that is on the surface of something.

As he read, tears would fall from his eyes onto the pages of *Śrīmad Bhāgavatam*.

You experience a limited portion of the limited world. And you want to thrust that small experience onto the unlimited whole?

On to is used when *on* is an independent adverb.

Everyone is replaceable. If we are not able to do a particular service, it will be passed on to someone else.

The Ganges flows down from the Himalayas to Nabadwip and then on to the sea.

When verbal phrases contain *on*, the meaning of a sentence will change when *on* is combined with *to*:

He moved onto the roof.

(implies he moved from elsewhere and situated himself on top of the roof)

He moved on to the roof.

(can imply that he left what he was doing and became concerned with the roof, or that he situated himself on top of the roof)

He moved on to the next verse.

(implies he finished considering a particular verse and directed his attention to the next one)

He moved onto the next verse.

(can imply someone is stepping on verses inside of a giant book)

outside (of). Use simply *outside* to say 'beyond the boundary of' or 'apart from'; use *outside of* only in cases where *outside* literally means 'on the outer side' of something.

✗ He seldom goes outside of the temple.

✓ He seldom goes outside the temple.

✓ He wrote the name of the temple on the outside of the kartāls.

Note the ambiguity:

Outside of India, he has little interest in preaching.

This sentence can imply he is interested in preaching only in India or that he is not interested in preaching when he goes to other countries.

P

pāba. Spelled with a *b*.

padma.

Padmanābha.

Padma-purāṇa.

palli. Two *l*'s.

pālya-dāsī.

Pañchamī. Uppercase.

Paṇḍit, paṇḍit(s). Dropped *a*. Uppercase as a title; lowercase as a common noun. *Paṇḍit* is preferred to *pundit*.

Śrīman Mahāprabhu appreciated Dāmodar Paṇḍit's impartiality.
Śrīla Śrīdhara Mahārāj remembered the story in the Purāṇas
about the great paṇḍit who did not share any of his learning
with anyone and took birth as a tree in his next life as a result.

Pāṇḍu Vijay. Dropped *a*. Two words.

Pāṇihāṭī (Śrīpāṭ).

Parabrahma.

parakīya.

Paramahaṁsa, paramahaṁsa. Uppercase as a title; lowercase as a common noun.

Paramānanda Prabhu Vidyā Ratna (Śrīpād).

Paramātmā.

Parameśvarī Dās Ṭhākur (Śrīla). Dropped *a*'s. Śrīla Vṇḍāvan Dās Ṭhākur and Śrīla Bhakti Siddhānta Saraswatī Ṭhākur refer to him as both Parameśvarī Dās and Parameśvar Dās. Either name is acceptable.

paramour. Strictly speaking, *paramour* is a noun, not an adjective. Śrīla Śrīdhara Mahārāj and Śrīla Govinda Mahārāj, however, have used it as an adjective, and because it is readily understandable as such, it stands unedited in our publications. In new publications, see if there is a way phrases can be reworked to avoid such usage.

paramparā.

pāraṇ. Dropped *a*.

Paraśurām. Dropped *a*.

pārṣad(s). Dropped *a*.

Parva. One *v*.

parvat. Dropped *a*. One *v*.

Pastimes. As per the instruction of Śrīla Govinda Mahārāj, capitalise *pastimes* when it functions as a translation of *līlā*, to disassociate it from mundane connotations.

Patit Pāvan. Two words. Dropped *a*'s.

pāvan. Dropped *a*. Capitalised when it refers to Bhagavat-tattva and Guru-tattva.

people; persons. Typically *persons* is used to refer to a number of people who can be counted and *people* is used to refer to an uncountable number of people.

personality is not synonymous with *person*; it specifically refers either to a person's distinctive character or to a celebrity. Avoid referring to Sādhus, Gurus, or forms of the Lord as 'great personalities'. Instead, use *great personage* or *great soul* for jīvas and *Supreme Person* or *Supreme Lord* for the Lord. See [SUPREME PERSONALITY OF GODHEAD](#).

Phālgun. Phālgun Pūrṇimā. Dropped *a*.

Phul Dol. Dropped *a*'s.

Phulia. A town near Shantipur where Haridās Ṭhākur performed Pastimes. *Phulia* is preferred to *phuliyā*.

Piṭṛloka. Dropped *a*.

play, when used as a synonym for *līlā*, does not need to be capitalised, as it is a common word which, in context, carries a positive connotation.

The birds, insects, His friends—everything in the environment—is singing in His sweet play.

Everything is the play of Kṛṣṇa. He is playing His līlā.

Porama Tala *not* *Parama Tala*. The non-diacritic spelling *Porama Tala* is preferred to *Poḍāmā Tāla*.

Prabhupād. Dropped *a*. See [HONORIFCS](#).

Prahlād Mahārāj. Dropped *a*'s. Because this reading is ubiquitous, *Prahlād Mahārāj* is an exception to the rule that *Mahārāj* should precede the name of a king.

prakṛti.

pralāp. Dropped *a*.

pralaya.

prāṇa.

praṇava.

prāṇāyām. Dropped *a*.

prāṇa-śakti.

praṇipāt. Dropped *a*.

prapanna. Two *n*'s.

prasād, prasādam. Dropped *a*. Both are acceptable. Avoid *prasāda*.

Pratipad. Dropped *a*. Uppercase.

Prauḍha Māyā. Two words.

pravartan. Spelled with a *v* and one *t*.

praveś. Dropped *a*.

Prayag is also known as *Allahabad*. *Allahabad* is the contemporary name but *Prayag*, the traditional name, is more commonly used by Vaiṣṇavas.

preach. Use *teach, share, spread*, or other words in sensitive contexts.

prema.

prema-dharma.

Prema-nām.

premānanda.

prema-rasa.

principal, principle. *Principal* is most commonly used as an adjective meaning ‘most important’ or ‘main’. It is also a noun, though, which means ‘person in charge, person of highest authority’ or ‘a capital sum, a sum of money on which interest is paid’. *Principle* is a noun, and not an adjective, which means ‘a fundamental truth’, ‘a natural law’, ‘a rule of conduct’, ‘a fundamental basis or source’, or ‘an essence’.

priya.

Puṇḍarik. Dropped *a*.

Puṇḍarik Vidyānidhi.

pundit. Spell it *paṇḍit*.

Purandar. Dropped *a*. Uppercase as a title.

Puruṣ-avatār. Dropped *a*’s. *Avatār* is lowercase because it is in compound with a capitalised word.

Puruṣottam. Dropped *a*. Two *t*’s.

Puruṣottam Dhām. Caps; dropped *a*’s.

Puruṣottam Ṭhākura (Śrīla). Dropped *a*’s.

pūrva. One *v*.

pūjā.

purāṇ(as), -purāṇa. As a singular common noun, drop the *a*; as a plural common noun, retain the *a*, add an *s*, and capitalise it. When *Purāṇ* is part of the name of a scripture, retain the *a* but italicise it and compound it with its title.

The *Bhāgavat-purāṇa* is the foremost of the eighteen Purāṇas. It is known as the spotless purāṇ.

Pūrṇa Yātrā. Caps; separate words.

Pūrṇimā. Capitalised. Always pronounce the *ā* at the end.

Purī Dhām. Caps; separate words.

R

Rādhā.

Rādhā-dāsyam.

Rāḍha Deś. Dropped *a*. Two words; caps. Remember *Rāḍha*, the name of the tract of land west of the Ganges in Central West Bengal, is pronounced more like *Rāra* than *Rādhā*. On the web, spell it *Rara Desh*.

Rādhā Kuṇḍa.

Radhānāth.

Rādhā Raman. Dropped *a*. Two words; caps.

Rādhārāṇī.

Rādhārāṇī Devī Chaudurāṇī (Śrīyuktā).

Rādhāṣṭamī.

Rādhikā.

rāga.

rāga-mārg. One dropped *a*.

rāgānugā.

rāgānugā-bhakti.

Raghunāth. Dropped *a*.

Raghunāth Bhaṭṭa Goswāmī Prabhu (Śrīla). Acceptable variants:

Śrīla Raghunāth Bhaṭṭa Goswāmī

Raghunāth Dās Goswāmī Prabhu (Śrīla). Acceptable variants:

Śrīla Raghunāth Dās Goswāmī

Śrīla Dās Goswāmī Prabhu

Śrīla Dās Goswāmī

Śrī Raghunāth Dās

Raghupati Upādhyāya.

Rahūgaṇ. Dropped *a*.

Rakṣak, rakṣak. Dropped *a*. Uppercase as a name; lowercase as a common noun.

Śrīla Bhakti Rakṣak Śrīdhar Dev-Goswāmī Mahārāj

Śrīla Jīva Goswāmī referred to the renowned *Śrīmad Bhāgavatam* commentator Śrī Śrīdhar Swāmīpād as *bhakti-eka-rakṣak*, the sole guardian of devotion.

Rāma.

Rāmachandra. One word.

Rāmachandra Kavirāj (Śrīla).

Ramā Devī (Śrīyuktā).

Rāmānanda Rāy (Śrīla). Dropped *a*.

Rāmānuja Āchārya. Dropped *a*, two words.

Rāma Navamī. Caps; separate words.

Ramakrishna. Omit diacritics in the name of the Kālī-bhakta of Bengal (as this pronunciation is ubiquitous).

Rara Desh. The web spelling of *Rāḍha Deś*.

rasa, rāsa, rasā. *Rasa* has numerous meanings: taste, juice, relationship, ecstasy, etc. *Rāsa* is the name of a type of dance that Kṛṣṇa performs with the Vraja-gopīs. *Rasā* is a term for vegetables prepared with a large amount of water.

Kṛṣṇa relishes madhura-rasa during the rāsa-līlā, His dancing Pastimes with His girlfriends.

Rasarāj. Dropped *a*.

Mahāprabhu smiled and showed Rāmānanda Rāy His full divine form as Rasarāj-Mahābhāva—Rādhā-Kṛṣṇa—combined.

Rāsa Yātrā. Caps; separate words.

Rāseśvar. Dropped *a*.

Rasikānanda Dev-Goswāmī (Śrīla).

Ratha Yātrā. Caps; separate words.

Rati Mañjarī (Śrī).

Rāvaṇ. Dropped *a*.

Rāy. Dropped *a*.

reciprocate (with). Kṛṣṇa reciprocates the desires of His devotees but reciprocates *with* His devotees. *Reciprocate* (alone) refers to something: an action, an emotion, etc. When used in relation to people, *reciprocate* requires a *with*.

religiosity. Not to be confused with *religion*. *Religiosity* specifically refers to affected displays of religious practice; in most cases, simply *religion* is more apt.

The Vaiṣṇavas loathe the religiosity of a hypocrite who makes a show of being religious for mundane purposes.

renunciant is a noun; *to renounce* is the common verb. Prefer *renunciant* to *renunciate* to refer to a sannyāsī.

Rishikesh. Use this spelling for the Himalayan city.

Ṛṣabdev Dās Adhikārī (Śrīpād). Dropped *a*'s.

Rūpa, rūpa. Uppercase as a name; lowercase as a common noun.

Rūpa Goswāmī Prabhu (Śrīla). Acceptable variants:

Śrīla Rūpa Goswāmīpād

Śrīla Rūpa Goswāmī

Śrī Rūpa

Rūpa Mañjarī (Śrī).

Rūpānuga.

Rūpānuga sampradāya. No hyphen.

Rūpānuga Guru-varga.

Rūpa–Sanātan. Separated by an en dash.

S

saba. Spell its derivatives with *b's*: *sabāra*, *sabakāra*, etc.

sach-chid-ānanda(-)vigraha. Hyphenate this entire phrase when it functions as a compound noun; omit a hyphen before *vigraha* when *sach-chid-ānanda* functions adjectivally.

Kṛṣṇa is the sach-chid-ānanda-vigraha.

(Kṛṣṇa is the embodiment of truth, consciousness, and joy.)

Kṛṣṇa has a sach-chid-ānanda vigraha.

(Kṛṣṇa has an eternal, conscious, joyful form.)

Śachī Devī. Two words.

Śachī Mātā. Two words.

Sadāśiva.

Sadāśiva Gaṅgādhara. Dropped *a*.

sādhu. Lowercase, but capitalised when part of a list of capitalised words.

Sādhu, Guru, Vaiṣṇava

sādhu-saṅga.

saguṇa. Dropped *a*.

Śaivites is preferred to Śaivas.

śāk(s). Dropped *a*.

Śaka. Uppercase. *Śāk* is Śrīman Mahāprabhu's favourite food; *Śaka* is the name of a calendar.

Śakābda. Uppercase.

Sakhī, sakhī. Uppercase when part of a name; lowercase as a common noun.

Sakhī Charaṇ Dās Bābājī Mahārāj (Śrīpād). Dropped *a*'s. He was previously known as Sakhī Charaṇ Rāy Bhakti Vijay.

Śaktyāveś-āvatār. Dropped *a*'s. Format pronouns that refer to such *Āvatārs* lowercase. See the list of [Śaktyāveś-avatārs](#).

sajjan. Dropped *a*. Two *j*'s.

Śālagrām(s); Śālagram-śilā. Dropped *a*'s.

Salila Bihār. Dropped *a*.

samādhi. Lowercase, unless part of a title or epithet for a temple.

The Bābājī appeared to be in samādhi.

Śrīla Govinda Mahārāj visited Śrīla Saraswatī Ṭhākur's Samādhi Mandir before travelling to the West.

-samhitā. Lowercase and italic when part of a scripture's name:

Brahma-samhitā, Manu-samhitā, etc.

sampradāya(s). No hyphen is necessary prior to *sampradāya*.

Within the Gauḍīya sampradāya, he shines like the sun in the morning sky.

saṁkār(s). Dropped *a*.

Sanātan, sanātan. Dropped *a*. Uppercase as a name; lowercase as a common noun.

Sanātan Goswāmī Prabhu (Śrīla). Acceptable variants:

Śrīla Sanātan Goswāmīpād

Śrīla Sanātan Goswāmī

Śrī Sanātan

sanātan-dharma. Dropped *a*, hyphenated, lowercase.

sandeś. Dropped *a*.

saṅga, saṅgha. *Saṅga* means association, in the sense of companionship and interaction; *saṅgha* refers to an association of persons, a party, or an organisation.

Sādhu-saṅga, association with devotees, is everyone's fundamental necessity.

Param Guru Mahārāj named our temple in Kolkata Śrī Chaitanya Sāraswat Kṛṣṇānuśīlan Saṅgha.

Śaṅkar Āchārya. Two words. Dropped *a*.

saṅkīrtan(s). Dropped *a*.

Saṅjaya.

sannyās. Dropped *a*.

sannyās-ashram. Dropped *a*'s.

Sannyās-guru, sannyās-guru. A term for one who gives sannyās initiation. Capitalise it if the guru practices pure devotion.

Saptamī. Uppercase.

Śāradyā Rāsa Yātrā.

Śaraṇāgati, śaraṇāgati. Uppercase as a book title; lowercase as a common noun.

Sāraṅga Murāri (Śrīla).

Sāraṅga Ṭhākura (Śrīla).

Sāraswat(as). Dropped *a*.

Saraswatī, sarasvatī. Use Saraswatī in running text; *sarasvatī* for verse transliterations.

Saraswatī Pūjā.

sari, preferred to *saree*, stands as it is because it is ubiquitous, and the formally transliterated *śāḍī* is likely to be misidentified.

Sarkār. Dropped *a*'s.

sarva not *sarvva* or *sarba*.

Sārvabhauma Bhaṭṭāchārya.

Sarveśvar.

Śaṣṭī. Uppercase.

śāstra. Lowercase.

śāstric.

sat-chit-ānanda. When sandhi is applied to this phrase its spelling changes to *sach-chid-ānanda*. Unless a verse which contains the sandhi form is being quoted, e.g. *Īśvaraḥ Paramaḥ Kṛṣṇaḥ Sachchid-ānanda-vigrahaḥ*, use the unmodified, more widely recognised form *sat-chit-ānanda*.

satya, satyam. Both are acceptable as common nouns. Use *satyam* only when it is being cited from a Sanskrit text.

satyam śivam sundaram

Satyaloka.

Satya-yuga.

Satyendrachandra Bhaṭṭāchārya (Śrīpād).

Saurīndranāth Prabhu Bhakti Vāridhi (Śrīyukta).

sava. Spell it *saba*.

scripture. Lowercase.

SCSMATH, SCSMATH, SCSMath. No stops. Prefer small caps in running text. Prefer combining full and small caps to full caps and lowercase letters whenever possible.

sensory, sensuous, sensual. While all these words describe experience pertaining to the senses, they have different connotations. Something *sensual* is gratifying to the senses in a hedonistic or sexual way, something *sensuous* is aesthetically pleasing to the senses, and something *sensory* is simply something perceived through the senses.

Sen. Dropped *a*. Note that *senā*, as in *senāpati*, has an *ā* at the end. *Sen* is typically a surname, as in ‘Śivānanda Sen’.

servitude. The primary connotation of *servitude* is slavery. Śrīla Śrīdhar Mahārāj has in some instances described dāśya-rasa as slavery and in others more generally as service. According to context, *servitude*, *servitorship* and *servanthood* may be suitable to describe dāśya-rasa.

Śeṣa.

setup is a noun; *set up* is the verbal phrase.

Sevā, sevā. Spelled with a *v*. Uppercase when part of a title; lowercase as a common noun.

He returned to the Sevā Ashram after completing his sevā.

sevak(as). Dropped *a*.

Sevak Bhavan. Dropped *a*'s.

Sevāite, sevāite. Uppercase when part of a title; lowercase as a common noun.

sevikā.

Shantipur. Spelled this way in running text and *śāntipura* in verse transliteration.

sic, lit. 'so' or 'in this manner', is a Latin term that is inserted, surrounded by square brackets, after a word that is misspelled or used incorrectly within a passage of quoted material. *Sic* should be only used to indicate that something is being presented verbatim in instances when it is undesirable to correct the quoted material.

Siddhaloka.

siddhānta.

siddhāntic.

śikṣā.

Śikṣā-guru, śikṣā-guru. Capitalised if the guru is a pure Vaiṣṇava.

Śikṣāṣṭak, Śikṣāṣṭakam. Both are acceptable.

śilā. Hyphenate *śilā* when it follows **Govardhan** or **Śālagrām**, e.g. Govardhan-śilā.

similarly is not a correlative of *as*. The established idiom is, “As here, so there.”

✗ Just as I am dear to the sādhus, similarly they are dear to Me.

✓ Just as I am dear to the sādhus, so they are dear to Me.

✓ I am dear to the sādhus and they are similarly dear to Me.

śiromaṇi. One word.

Sītā Devī. Two words.

Sītā Ṭhākuraṇī.

Śiva, śiva, śivam. Uppercase when it refers to Lord Śiva; lowercase when used as a common noun (both *śiva* and *śivam* are acceptable, except when the phrase *satyam śivam sundaram* is being discussed).

Lord Śiva said, “If you really want to understand śuddha-bhakti, go to Prahlaḍ Mahārāj.”

Cross beyond apprehension and uncertainty and you will find śivam, positive life.

Śivaloka. Dropped *a*.

Śivarātri. Uppercase. One word.

Śīsupāl. Dropped *a*.

six goswāmīs, ṣaḍ goswāmīs. Pluralise *ṣaḍ goswāmī* when it appears in prose.

six *Sandarbhas*. Lowercase six; uppercase, italic *sandarbha*.

smaraṇ. Dropped *a*. Preferred to *smaraṇam*, unless a Sanskrit verse reference is being discussed.

Snān Yātrā. Dropped *a*. Caps; separate words.

spirit soul is an acceptable translation of *jīvātma*, but simply *soul* is preferred.

spiritualism. To avoid reference to the 19th century practice of communicating with spirits of the dead, *spirituality* is preferred, even as an antonym for materialism, unless technical philosophical terminology is being used.

sphūrta, sphūrti. Spelled with one *t*.

śraddhā.

Śrī, śrī. This title takes its case and type style from the text following it. Titles beginning with *śrī* or its compounds do not require *the* before them. See [HONORIFICS](#).

Śrīla Guru Mahārāj began his composition *Śrī Śrī Prapanna-jīvanāmṛtam* by offering his obeisance unto Śrī Guru.

Kṛṣṇa explained bhakti-yoga in *Śrīmad Bhagavad-gītā*.

Kṛṣṇa consoled Arjuna in the *Bhagavad-gītā*.

Śrī Chaitanya Mahāprabhu.

Śrī Chaitanya Sāraswat Maṭh. It is not necessary to precede the full name of the Maṭh with *the*.

Śrī Gauḍīya Darśan: The Journal of Śrī Chaitanya Sāraswat Maṭh

Śrīdām. Dropped *a*. Śrīdām is one of Kṛṣṇa's friends; Śrī Dhām is a way to refer to Kṛṣṇa's abode.

Śrīdhar. Dropped *a*.

Śrīdhar Paṇḍit (Śrīla). Dropped *a*'s.

Śrīla. See [HONORIFICS](#).

Śrī Kṛṣṇa Chaitanya.

Śrīmad, Śrīmad. Italic if it is part of the title of a scripture. See [HONORIFICS](#).

Śrīmad Bhagavad-gītā.

Śrīmad Bhāgavatam. Not hyphenated.

Śrīman. See [HONORIFICS](#).

Śrīman Mahāprabhu.

Śrīmān. See [HONORIFICS](#).

Śrīmatī. See [HONORIFICS](#).

Śrīnivās Āchārya (Śrīla). Dropped *a*.

Śrīpād. Dropped *a*. See [HONORIFICS](#).

Śrīpāṭ. Dropped *a*. See [HONORIFICS](#).

Śrī Śrī Guru-Gaurāṅgau Jayataḥ is the standard heading on the Maṭh's Bengali publications. Note the ending *au* in *Gaurāṅgau*, the *ḥ* in *Jayataḥ*, and the absence of a hyphen between Śrī and Śrī. If this phrase appears in running text, rather than display type, format *Jayataḥ* in lowercase.

Customarily in our English language publications the phrase is presented in translated form as follows:

All glory to Śrī Guru and Śrī Gaurāṅga

All glory to Śrī Śrī Guru-Gaurāṅga

or

All glories to Śrī Guru and Śrī Gaurāṅga

All glories to Śrī Śrī Guru-Gaurāṅga

Not:

All glory to Śrī Śrī Guru and Gaurāṅga

All glories to Śrī Guru and Gaurāṅga

Śrīvās. One word, spelled within a *v*. Dropped *a*.

Śrīvās Aṅgan. Two words. Dropped *a*'s.

Śrīvās Paṇḍit. Dropped *a*'s.

Sthān, sthān. Dropped *a*. Uppercase when part of a proper noun; lowercase as a common noun.

Stotra-ratna.

sabji. Omit the diacritic on *ī*.

Śuklāmbār. Dropped *a*.

sudurlabha. One *l*.

Śukadev Goswāmī. Dropped *a*.

Sundar, -sundar, sundar, sundaram. Dropped *a*'s.

Sundarānanda Ṭhākura (Śrīla). Dropped *a*.

sun god. Two words.

superexcellent, superexcellence. Single words.

supramundane. One word. No hyphen.

Supreme Personality of Godhead refers exclusively to Vrajendra Nandan Kṛṣṇa, not Rāmachandra, Nārāyaṇ, or any of Kṛṣṇa's Avatārs. Kṛṣṇa is called *Supreme Personality of Godhead* because His personal qualities are unparalleled by any of His other forms. This is explained by Śrīla Rūpa Goswāmī Prabhu in the verse beginning *sarvādbhuta-chamatkāra* that Śrīla Govinda Mahārāj frequently cited from *Bhakti-rasāmṛta-sindhu*. Thus Kṛṣṇa alone should be described by the phrase *Supreme Personality of Godhead*. Unless the superexcellence of His character is being discussed specifically, however, Kṛṣṇa can more commonly be referred to as *Supreme Lord* or *Supreme Person*. Avoid using the term *Supreme Personality of Godhead* like a title. Also, avoid terms like *Absolute Personality*, *Supreme Personality*, *Personality of Godhead*, and *great personality* as titles or common nouns. In the following examples, the use of *personality* is warranted:

My senses, mind, and everything else have been drawn up, attracted by the all-attractive, all-charming, all-sweet Personality of Godhead, Śrī Kṛṣṇa, Reality the Beautiful.

In Vṛndāvan, not a corner is left neglected. Every grain of sand, every blade of grass, is well-represented there with personality.

Supreme Soul, Supersoul. The former is preferred to the latter to translate *Paramātmā* in instances of personal address. Capitalise *Supreme Soul* when it refers to Bhagavat-tattva.

O Supreme Soul, for so long in this world I have been tormented by sin, and have never obtained peace.

Supreme Truth. Capitalised when used as a name for Bhagavat-tattva; lowercase when used as a common noun.

Boys are attached to play. Youths are attached to young women.
The elderly are absorbed in worries. Alas! No one is conscious
of the Supreme Truth.

Govinda is the origin of all the universes, the supreme truth, and
the ultimate shelter.

Learn the supreme truth by surrendering, enquiring, and serving.

Surabhi.

Surabhi Kuñja.

sūrya. One *y*.

sūtra.

Suvarṇa Bihār. Dropped *a*.

svakīya.

Svaloka. This spelling is preferred to *Svaḥloka* and *Svarloka*.

Svargaloka.

Svarūp Dāmodar (Śrīla). Dropped *a*'s. Acceptable variants:

Śrīla Svarūp Dāmodar Goswāmī

Śrīla Svarūp Dāmodar

Śrīla Dāmodar Svarūp

svarūp-śakti.

Svayam Bhagavān. Two words, caps. Note the *m*, not *n*, at the
end of *svayam*.

svāmī, swāmī, Swāmī, Swami. In transliterated verses: *svāmī*. In running text, *swāmī* as a common noun, *Swāmī* as a proper noun, and *Swami* in administrative contexts and the names of public figures.

sweetball. One word. Accepted though not found in the dictionary.

sweet rice is a term devotees use for pudding made of rice, milk, and sugar (not a strain of rice that is naturally sweet). Because the term is ambiguous to general readers, prefer *rice pudding* or *paramanna* in formal writing.

sweets *not* *sweetmeats* (archaic, and possibly confusing).

Śyām. Dropped *a*.

Śyāmānanda Prabhu (Śrīla).

Śyāmasundar. Dropped *a*.

Śyām Kuṇḍa. Dropped *a*.

T

take shelter is a legitimate idiom.

tamāl. Dropped *a*.

tantra, -tantra.

tāp. Dropped *a*, as in *ādhyātmika-tāp*.

Tapaloka. This spelling is preferred to *Tapahloka* and *Taparloka*.

Tapan. Dropped *a*. Uppercase as a name.

tapasya is preferably translated as austerity, rather than penance.

Taraṅginī Devī (Śrīmatī).

taṭastha.

taṭastha-jīva.

tattva. Two *t*'s.

tava not *taba*.

tāvat. Spelled with a *v*.

Ṭhākur, ṭhākur(s). Uppercase when part of a name or address, or when used as a common noun that refers to Bhagavat-tattva; lowercase otherwise. See [HONORIFICS](#).

O Vaiṣṇava Ṭhākur!

The Ṭhākur's chādar is draped elegantly over His shoulders.

Their, there, they're. *Their* is the possessive form of the pronoun *they*. *There* is an adverb which means 'at that place', and is used

with *is/are* to indicate the existence of something. *They're* is a contraction of *they are*.

The dust on their feet is holy.

At last Uddhava arrived there.

There is only one Rāmānanda.

They're putting their things over there.

till. Prefer the more formal *until* in all cases.

Tilak, tilak. Dropped *a*. Uppercase when part of a name; lowercase when used as a common noun.

Did I put on tilak this morning?

Tirobhāv, tirobhāv. Dropped *a*. Capitalised when part of the title of a holy day, otherwise lowercase.

Tīrtha, tīrtha. Uppercase when part of a proper name; lowercase as a common noun.

Śrīman Mahāprabhu next arrived at Dhanus Tīrtha.

Śrīman Mahāprabhu visited tīrthas throughout South India for two years.

touchstone is defined in the dictionary as a flint-like stone that is used to test the purity of gold. *A philosopher's stone* was the dream of the alchemists who sought to turn common metals into gold. *Chintāmaṇi* literally means 'thought-jewel' and primarily connotes something that fulfils one's desires or something that is spiritual in nature. *Wish-fulfilling jewel* is preferred to *touchstone* as a general translation of *chintāmaṇi*.

Trailokyanāth. Dropped *a*.

transcend, transcendent, transcendental. To *transcend* literally means to climb across, and conventionally means to go beyond the range of something. *Transcendent* refers to something that surpasses the ordinary. *Transcendental* refers to something that is by nature beyond the ordinary. Use *transcendental* sparingly, where it is warranted, not as a synonym for *nice* or *wonderful*, lest it becomes a cliché.

Trayodaśī. Uppercase.

tridaṇḍa.

tridaṇḍa sannyās. Dropped *a*.

Tridaṇḍa sannyās means engaging in the service of the Lord with one's mind, body, and words.

Tridaṇḍi Bhiṣku, tridaṇḍi bhikṣu. Uppercase as a title; lower case as a common noun. Short *i* at the end of *tridaṇḍi*. See [HONORIFICS](#).

Tridaṇḍi Sannyāsī, tridaṇḍi sannyāsī. Uppercase as a title; lower case as a common noun.

The tridaṇḍi sannyāsī engages in the duties of his higher self.

Tridaṇḍi Swāmī, tridaṇḍi swāmī. Uppercase as a title; lower case as a common noun. See [HONORIFICS](#).

Jay Tridaṇḍi Swāmī Śrīpād Bhakti ... kī jay!

A tridaṇḍi swāmī is devoted to the Lord's service, not simply the renunciation of worldly comforts.

trijagat. Non-hyphenated.

Trivikram. Dropped *a*.

Tretā-yuga.

Tṛtiyā. Uppercase.

Tulasī, tulasī. Uppercase when part of a name or address; lowercase when used as a common noun.

We worship Tulasī after morning and evening āraṭi.

Is it important to have japa-mālā made of tulasī wood or not?

tulasī beads. Lowercase.

Everyone wears tulasī beads around their necks.

Tulasī Dās Adhikārī Prabhu (Śrīpād).

Tulasī Devī. Two words.

When Tulasī Devī can give us a place in Goloka, why should we waste our prayer to her by asking, “Please clear away the dirt on which I am standing”?

Tulasī Mahārāṇī.

tulasī-mālā. Lowercase; hyphenated.

The devotees at this Maṭh say that when Śrī Guru chants on a mālā, it turns into a tulasī-mālā.

tulasī-mañjarī. Lowercase; hyphenated.

U

Uddhāraṇ Datta Ṭhākura (Śrīla). Dropped *a*'s.

Uddhava.

ujjvala. Two *j*'s.

Ujjvala-nīlamanī.

universal form. Lowercase.

The brilliance of a thousand suns appearing simultaneously in the sky might resemble the effulgence of this great universal form of the Lord.

***-upaniṣad*, *Upaniṣads*.** Italic and lowercase as part of a specific book's title; roman and uppercase when it refers to the class of scriptures.

The *Kaṭha-upaniṣad* explains that the Lord can be known only through revelation.

Vedavyāsa wrote the Vedas, Upaniṣads, and Purāṇas.

upliftment does not appear in the dictionary but is acceptable.

upon. Prefer *on* unless referring to an event or condition.

Once upon a time.

Upon receiving initiation, the brāhmaṇ began chanting the mantra.

Ūrja Vrata. Two words.

utilise. *Use* is always preferred unless the meaning is specifically *to make practical use of*, especially when referring to something that is thought to be of no use.

A Vaiṣṇava can utilise even ash in the service of the Lord.

utsav. Dropped *a*.

uttam. Two *t*'s. Dropped *a*.

uttam-adhikārī. Dropped *a*.

uttara. Two *t*'s.

V

vaḍa, vaḍā. Spell them *baḍa, baḍā*.

vahā. Spell it *bahā*.

vahu, vāhu. Spell them *bahu, bāhu*.

Vaikunṭhaloka. *Not: Baikunṭhaloka.*

Vaiṣṇava(s). *Not: Baiṣṇava.* Uppercase.

Vaiṣṇavism. With diacritics.

vājā. Spell it, and its derivatives, *bājā*.

vajra. *Not: bajra.*

Vakreśvar. Uppercase. Dropped *a*.

Vakreśvar Paṇḍit (Śrīla).

-valī. *Not: -balī.*

vāma. *Not: bāma.*

Vāman, Vāmandev. Spelled with a *v*. Dropped *a*'s.

Vaṁśi Dās Bābājī Mahārāj (Śrīla). Dropped *a*'s.

Vaṁśi Dhar. Two words. Dropped *a*.

Vaṁśi Vadan. Two words. Dropped *a*.

Vaṁśi Vadanānanda (Śrīla). Two words.

Vaṁśi Vaṭ. Two words, dropped *a*.

vandhan. Spell it *bandhan*.

vandhu. Spell it *bandhu*.

Vāṇināth. Dropped *a*.

vanyā. *Not:* *banyā*.

vara. Spelled with a *v*, as in *Girivaradhārī*, *Naṭavar*, etc.

Varāha.

Varāhadev. Dropped *a*.

Varāha Dvādaśī. Caps; separate words.

Varāha Nagar. Dropped *a*.

Vārāṇasī was formerly known as *Benares* and *Kāśī*.

vāri. *Not:* *bāri*, except on the web when it refers to a house.

vartmān. Dropped *a*; one *t*.

varya. One *y*.

vaśa. *Not:* *baśa*.

vāsā. Spell it, and its derivatives, with a *v* in verse transliteration (*vāsī*, *vaise*, etc.). Spell the colloquial *bās* with a *b*.

vasanta. *Not:* *basanta*.

Vasanta Pañchamī. Caps; separate words.

Vasanta Rāsa.

Vāsī *not* *bāsī*, as in *Vraja-vāsī*.

vāsita. *Not:* *bāsita*.

vastra. *Not:* *bastra*.

Vasudev, Vāsudev. Dropped *a*. *Vasudev* is Kṛṣṇa's father's name; *Vāsudev* is a name of Kṛṣṇa.

Vāsudev Datta Ṭhākura (Śrīla).

Vāsudev Ghoṣ Ṭhākura (Śrīla).

vayas. Dropped *a*.

Veda(s).

Vedavyās. See **vṛāś**.

Vedānta.

Vedānta-darśana.

Vedānta sūtras. Plural. What is called the 'Vedānta-sūtra' in other circles we call the *Vedānta-darśana* or *Brahma-sūtra*.

Vedāntic.

Vedic.

velā. Spell it *belā*.

veṇu. *Not:* *beṇu*.

veś. Dropped *a*. *Not:* *beś*.

vichār. Dropped *a*. *Not:* *bichār*.

vihārī. Spell it *bihārī*. See **BIHĀRĪ**.

Vijay, vijay. Dropped *a*. Uppercase as a name; lowercase as a common noun.

Vijay Utsav. Dropped *a*'s. Caps; separate words.

Vijay Vighraha, vijay-vighraha. Uppercase as a proper noun; lowercase and hyphenated as a common noun.

vijñān. Dropped *a*, except in compounds.

Here we find that *jñān* means general knowledge, and *vijñān* means systematic knowledge.

Jñānam cha vijñāna-virāga-yuktam: you will attain knowledge of the Absolute as a system.

vilās. Dropped *a*.

vimal. Dropped *a*. **Not:** *bimal*, except in the case of personal names (e.g. Bimal Prasād Datta, Śrīla Bhakti Bimal Avadhūt Mahārāj).

vimochan. Dropped *a*.

vinā, vinu. **Not:** *binā, vinu*.

vipad. Dropped *a*. **Not:** *bipad*.

vipin. Dropped *a*. **Not:** *bipin*.

Vipra, vipra. **Not:** *bipra*. Uppercase as a title; lowercase as a common noun.

vīra. Spelled with a *v*.

Vīrachandra Prabhu (Śrīla).

Vīrendra Kṛṣṇa Prabhu (Śrīpād).

Viṣṇu. *Not:* *Biṣṇu.*

Viṣṇupād. Roman, dropped *a*. See **HONORIFICS**.

Viṣṇu Priyā. Two words.

Viṣṇu-sahasra-nāma.

viśrām. Spelled with a *v*. Dropped *a*.

Viśvanāth Chakravartī Ṭhākura (Śrīla). Dropped *a*'s. One *t* in *Chakravartī*. Acceptable variants:

Śrīla Chakravartī Ṭhākura

Viśvarūpa, viśvarūpa. Dropped *a*. Uppercase as a name; lowercase as a common noun.

Nimāi's elder brother was named Viśvarūpa.

Kṛṣṇa showed Arjuna His viśvarūpa during their conversation in Kurukṣetra.

Viśvarūpa Mahotsava. Dropped *a*'s. Caps; separate words.

Viśva Vaiṣṇava Rāja Sabhā.

vivartavād. Dropped *a*.

Vraja. Spelled with a *v*.

Vraja Dhām. Dropped *a*. Caps; separate words.

Vraja-gopī. Hyphenated.

Vraja-gopī-bhāva. Hyphenated.

Vraja-lilā. Hyphenated.

Vraja-vāsī. Hyphenated.

Vrajendra Kumār. Two words; dropped *a*.

Vrajendra Nandan. Two words; dropped *a*.

Vṛddha Śiva. *Not:* Bṛddhā Śiva.

Vṛndāvan. Dropped *a*. *Not:* Bṛndāvan, Bṛndābon, etc.

Vṛndāvan Dās Ṭhākura (Śrīla). Dropped *a*'s.

Vṛndāvan Dhām. Dropped *a*'s. Caps; separate words.

Vṛndāvaneśvar. Dropped *a*.

Vṛndāvan-līlā. Hyphenated.

Vṛndāvannāth. Dropped *a*'s.

Vṛṣabhānu. *Not:* Bṛṣabhānu.

Vṛṣabhānu Sūtā. Two words.

vṛthā. *Not:* bṛthā.

vyañjan. Dropped *a*. *Not:* byañjana.

Vyās, Vyāsdev, Vedavyās. Dropped *a*'s. Pronouns referring to *Vyās*, *Vyāsdev*, and *Vedavyās* should be lowercase. *Vyās*, *Vyāsdev*, and *Vedavyās* are titles for a jīva who is empowered by the Lord to spread knowledge. They refer to a Śaktyaveś-avatār of the Lord, not to the Lord Himself. See **KṚṢṆA DVAIPĀYAN VEDAVYĀS**.

Vyāsa Pūjā. Caps; separate words.

vyathā. *Not:* byathā.

vyasta. *Not: byastha.*

W

well-wisher. Hyphenated.

well wishes. Separate words.

West, Western. Caps when it refers to the Occident (Europe and the Americas) rather than the Orient. Lowercase when it refers to a geographic location.

More devotees are coming from the West.

(*West* refers to Europe and the Americas.)

More devotees are coming from the west.

(*west* refers to anywhere west of the speaker.)

Five Western devotees are flying through Thailand on their way to Gaura Pūrṇimā.

We, who. Verbs used with this construction take the number of *we*, not *who*. That is, verbs should be conjugated in first, not third, person.

We, who are engaged in household affairs, pray that Your lotus feet will always be manifest within our hearts.

worshipful should be replaced by *worshippable*.

worshipped, worshipping, worshippable are preferred to *worshiped, worshiping, worshipable*.

worldwide. One word.

Y

yāba. *Not:* *jāva*.

Yadavendu Bhakti Chandan (Śrīpād).

Yadu. *Not:* *Jadu*.

Yamarāj. *Not:* *Jamarāj*.

Yamunā. *Not:* *Jamunā*.

Yāmunā Āchārya. *Not:* *Jāmunā Āchārya*.

Yaśodā. *Not:* *Jaśodā*.

Yātrā, yātrā. Capitalise *yātrā* and separate it by a space when it is part of a specific festival's name.

Ratha Yātrā, Rāsa Yātrā, Snān Yātrā, etc.

Avoid redundancies like 'the Ratha Yātrā festival'.

yauvana. Dropped *a*. *Not:* *jauvana*.

yavana. Dropped *a*. *Not:* *javana*.

yāvat. *Not:* *yābat*.

Yāvaṭ. Dropped *a*. *Not:* *Jāvaṭ*.

Yāyāvār Mahārāj. Spell it *Jājāvār*. See **BHAKTI VICHĀR JĀJĀVAR MAHĀRĀJ**.

yoga. Spelled with a *y* and a final *a* (this spelling is ubiquitous; the Bengali spelling *jog* will likely confuse people).

Yogamāyā, yogamāyā. One word. Uppercase when it refers to the person; lowercase when it refers to the energy. In many instances this word can be read in both ways; discretion is left to the editor.

They are both making arrangements for Kṛṣṇa-līlā, so their relationship must be very intimate: Yogamāyā must be Balarām's wife.

In Goloka, everyone is mostly actuated by feeling, by yogamāyā; they are actuated by love.

Yoga Pīṭh. Two words; dropped *a*.

You, who. Verbs used with this construction take the number of *you*, not *who*. That is, verbs should be conjugated in second, not third, person.

Desiring your welfare, I shall speak to you, who are (not is) very dear to Me.

I have surrendered unto You, the abode of fearlessness, who deliver (not delivers) even the most fallen souls.

O Lord who have (not has) a lotus navel, Your lotus feet are meditated upon by masters of yoga and great intellectuals.

your; you're. *Your* is the possessive form of you. *You're* is a contraction of *you are*.

You're going to hang your gumcha there?

Yudhiṣṭhir (Mahārāj). Dropped *a*.

Yugala-mūrti. *Not:* *Jugala-mūrti*.

yuga, yugas. Spelled with a *y* and a final *a*. Lowercase as a common noun; uppercase when part of a name.

A Yuga-avatār comes in every yuga but Kṛṣṇa appears only once in a day of Brahmā.

In the Kali-yuga there is no other way, no other way, no other way.

Yuga-avatār. One word, uppercase.

yūtha. *Not: jūtha.*

yūthi. *Not: jūthi.*



APPENDIX A

Lists

A.1	Rūpānuga sampradāya Āchāryas	A.14	English books
A.2	Bhagavat-tattva (Viṣṇu-tattva)	A.15	Bengali books
A.3	Śaktyāveś-avatārs (non-Bhagavat-tattva)	A.16	Hindi books
A.4	Contextually capitalised common nouns	A.17	Spanish books
A.5	Words that can be used untranslated	A.18	Italian books
A.6	Words spelled without diacritics	A.19	Portuguese books
A.7	Accepted adjectives derived using -ic	A.20	Czech books
A.8	Lokas	A.21	Turkish books
A.9	Tithis (lunar days)	A.22	Tagalog books
A.10	Months of the Vaiṣṇava calendar	A.23	French books
A.11	Islands of Nabadwīp	A.24	German books
A.12	Forests of Vṛndāvan	A.25	Norwegian books
A.13	Scriptural abbreviations	A.26	Russian books

A.1 Rūpānuga sampradāya Āchāryas

Śrīla Bhakti Nirmal Āchārya Mahārāj

Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj

Śrīla Bhakti Rakṣak Śrīdhar Dev-Goswāmī Mahārāj

Śrīla Bhakti Siddhānta Saraswatī Ṭhākur

Śrīla Gaura Kīśor Dās Bābājī Mahārāj

Śrīla Bhakti Vinod Ṭhākur

Śrīla Jagannāth Dās Bābājī Mahārāj

Śrīla Baladev Vidyābhūṣaṇ

Śrīla Viśvanāth Chakravartī Ṭhākur

Śrīla Narottam Dās Ṭhākur

Śrīla Kṛṣṇadās Kavirāj Goswāmī

Śrīla Jīva Goswāmī

Śrīla Raghunāth Dās Goswāmī

Śrīla Rūpa Goswāmī (Śrīla Sanātan Goswāmī)

Śrīla Svarūp Dāmodar Goswāmī

Śrī Kṛṣṇa Chaitanya Mahāprabhu

A.2 Bhagavat-tattva (Viṣṇu-tattva)

Omnipotent manifestations of the Lord:

Achyuta	Kūrma
Adhokṣaja	Mādhava
Ananta	Madhusūdan
Aniruddha	Mahāviṣṇu
Balarām	Matsya
Dāmodar	Nārāyaṇ
Dhanvantari	Nṛsimha
Garbhodakaśāyī Viṣṇu	Padmanābha
Gopāl	Pradyumna
Govinda	Puruṣottam
Hari	Saṅkarṣaṇ
Hayagrīva	Śeṣa Nāga
Hṛṣīkeś	Śrīdhara
Janārdana	Trivikrama
Kapila	Upretā
Kāraṇadakaśāyī Viṣṇu	Vāmana
Keśava	Varāha
Kṛṣṇa	Vāsudeva
Kṣīrodakaśāyī Viṣṇu	Viṣṇu

A.3 Śaktyāveś-avatārs (non-Bhagavat-tattva)

Buddha	Paraśurām
Chatuḥṣaṇ (the four Kumāras)	Pṛthu
Dattātreyā	Vyās
Nārad	

A.4 Contextually capitalised common nouns

absolute	Mantra-guru
Āchārya	Master
Ashram	Maṭh
Avatār	Māyā
Couple	Mission
Deity	Name
Dhām	Nām-guru
Dikṣā-guru	Pastimes
Guru	Preceptor
Gurudev	Śikṣā-guru
Guru Mahārāj	Temple
Jagad Guru	Truth
Mahābhāva	Vaiṣṇava

A.5 Words that can be used untranslated

Ideally a glossary can be provided for terms from this list that are used within a particular publication.

ahimsā	māyā
ārati	mukti
āsan	nirvāṇa
ashram	paramahansa
avadhūt	prasād (and varieties thereof: sabji, dāl, etc.)
bhajan	prema
bhakti	rasa
Brahma, brahma	sādhū
brahmachārī	samādhi
brāhmaṇ	saṁsāra
dharma	sannyās, sannyāsī
dhotī	sari
guru	śāstra
jagad guru	sūtra
jīva	tantra
karma	Vaiṣṇava
līlā	Veda
mahārāj	yoga
mahātmā	yogī
maṇḍal	yuga
mantra	

A.6 Words spelled without diacritics

Aryan
ashram
ghee

Himalaya
muri
sari

A.7 Accepted adjectives derived using *-ic*

asuric

āyurvedic

dharmic

karmic

prāṇic

pañcharātric

purāṇic

rājasic

śāstric

sattvic

siddhāntic

tāmasic

Vedic

Vedāntic

Exceptions:

ādhyātmik

ādhibhautik

ādhidaivik

māyik

A.8 Lokas

Brahmaloka

Brahmāloka

Bhūloka

Bhuvaloka

Buddhiloka

Chāraṇloka

Goloka

Indraloka

Janaloka

Kṛṣṇaloka

Mahaloka

Martyaloka

Nārāyaṇloka

Nirviśeṣloka

Pitṛloka

Satyaloka

Siddhaloka

Śivaloka

Svaloka

Svargaloka

Tapaloka

Vaikuṇṭhaloka

A.9 Tithis (lunar days)

Pūrṇimā	Amāvasyā
Kṛṣṇa Pratipad	Gaura Pratipad
Kṛṣṇa Dvitiyā	Gaura Dvitiyā
Kṛṣṇa Tṛtīyā	Gaura Tṛtīyā
Kṛṣṇa Chaturthī	Gaura Chaturthī
Kṛṣṇa Pañchamī	Gaura Pañchamī
Kṛṣṇa Ṣaṣṭhī	Gaura Ṣaṣṭhī
Kṛṣṇa Saptamī	Gaura Saptamī
Kṛṣṇa Aṣṭamī	Gaura Aṣṭamī
Kṛṣṇa Navamī	Gaura Navamī
Kṛṣṇa Daśamī	Gaura Daśamī
Kṛṣṇa Ekādaśī	Gaura Ekādaśī
Kṛṣṇa Dvādaśī	Gaura Dvādaśī
Kṛṣṇa Trayodaśī	Gaura Trayodaśī
Kṛṣṇa Chaturdaśī	Gaura Chaturdaśī

A.10 Months of the Vaiṣṇava calendar

Viṣṇu	Dāmodar
Madhusūdan	Keśava
Trivikram	Nārāyaṇ
Vāman	Mādhava
Śrīdhar	Govinda
Hṛṣīkeś	(Puruṣottam)
Padmanābha	

A.11 Islands of Nabadwīp

Sīmāntadwīp

Godrumadwīp

Madhyadwīp

Koladwīp

Ṛtudwīp

Jahnudwīp

Modadrumadwīp

Rudradwīp

Antardwīp

A.12 Forests of Vṛndāvan

Kāmyavan

Tālavan

Tamālavan

Madhuvan

Kusumavan

Bhāṇḍīravan

Bilvavan

Bhadravan

Khadiravan

Lohavan

Kumudavan

Mahāvan (Gokul Mahāvan)

A.13 Scriptural abbreviations

<i>Ap:</i> Ādi-purāṇa	<i>Hbs:</i> Hari-bhakti-sudhodaya
<i>Av:</i> Atharva-veda	<i>Hbv:</i> Hari-bhakti-vilāsa
<i>Bau:</i> Brhad-āranyaka-upaniṣad	<i>Hv:</i> Hari-vaṁśa
<i>Bb:</i> Brhad-bhāgavatāmṛta	<i>Īu:</i> Īsopaniṣad
<i>Bd:</i> Bhāvārtha-dīpikā	<i>Kk:</i> Kṛṣṇa-karṇāmṛta
<i>Bg:</i> Śrīmad Bhagavad-gītā	<i>Kkt:</i> Kalyaṇa-kalpa-taru
<i>Bgt:</i> Brhad-gautamīya-tantra	<i>Kp:</i> Kūrma-purāṇa
<i>Bnp:</i> Brhad-nārādīya-purāṇa	<i>Ks:</i> Kṛṣṇa-sandarbha
<i>Br:</i> Bhakti-ratnākara	<i>Ku:</i> Kaṭha-upaniṣad
<i>Brs:</i> Bhakti-rasāmṛta-sindhu	<i>Lb:</i> Laghu-bhāgavatāmṛta
<i>Bs:</i> Brahma-saṁhitā	<i>Lm:</i> Lalita-mādhava
<i>Bsd:</i> Bhakti-sandarbha	<i>Mb:</i> Mahābhārata
<i>Bvp:</i> Brahma-vaivarta-purāṇa	<i>Mms:</i> Mukunda-mālā-stotra
<i>Cb:</i> Śrī Chaitanya-bhāgavat	<i>Mp:</i> Mārkaṇḍeya-purāṇa
<i>Cc:</i> Śrī Chaitanya-charitāmṛta	<i>Ms:</i> Manu-saṁhitā
<i>Ccd:</i> Chaitanya-chandrāmṛta	<i>Mu:</i> Muṇḍaka-upaniṣad
<i>Ccm:</i> Chaitanya-charita-mahākāvya	<i>Nd:</i> Navadvīpa-dhāma-māhātmya
<i>Ccn:</i> Chaitanya-chandrodaya-naṭaka	<i>Np:</i> Nārada-pañcharātra
<i>Cm:</i> Chaitanya-maṅgala	<i>Pj:</i> Prapanna-jīvanāmṛtam
<i>Cu:</i> Chhāndogya-upaniṣad	<i>Pp:</i> Padma-purāṇa
<i>Gg:</i> Gītā-govinda	<i>Pr:</i> Prārthanā
<i>Ggd:</i> Gaura-gaṇoddeśa-dīpikā	<i>Ps:</i> Paramātma-sandarbha
<i>Gl:</i> Govinda-līlāmṛta	
<i>Gm:</i> Gītā-mālā	
<i>Gp:</i> Garuḍa-purāṇa	

Pv: Padyāvalī
Ra: Rāmāyaṇa
Rv: Ṛg-veda
Śa: Śaraṇāgati
SB: Śrīmad Bhāgavatam
Sm: Stava-mālā
Sp: Skanda-purāṇa
Śp: Śiva-purāṇa
Sr: Stotra-ratna
St: Sātvata-tantra

Su: Śvetāśvatara-upaniṣad
Sv: Stavāvalī
Ts: Tattva-sandarbha
Tu: Taittirīya-upaniṣad
Un: Ujjvala-nīlamanī
Up: Upadeśāmṛta
Vk: Vilāpa-kusumañjali
Vm: Vidagdha-mādhava
Vp: Viṣṇu-purāṇa
Vt: Vaiṣṇava-tantra

A.14 English books

Books by Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj

Affectionate Guidance	In Search of the Original Source
Bhagavat Darshan	Religion of the Heart
Dignity of the Divine Servitor	Sri Sri Nityananda
Divine Aspiration	Mahimamritam
Divine Guidance	The Benedictine Tree of Divine
Golden Reflections	Aspiration

Books by Śrīla Bhakti Rakṣak Śrīdhara Dev-Goswāmī Mahārāj

Centenary Anthology	Holy Engagement
Exclusive Guardianship	Home Comfort (2012 edition)
Guardian of Devotion	Sri Guru and His Grace
Inner Fulfilment	Sri Sri Prapanna-jīvanamritam
Loving Search for the Lost Servant	Srimad Bhagavad-gita
Ocean of Nectar	The Golden Staircase
Search for Sri Krishna, Reality the Beautiful	The Golden Volcano of Divine Love (hardcover)
Sermons of the Guardian of Devotion vol. 1	The Golden Volcano of Divine Love (paperback)
Sermons of the Guardian of Devotion vol. 2	Subjective Evolution of Consciousness (2011 edition)
Sermons of the Guardian of Devotion vol. 3	Sharanagati

Other English Publications

Kirtan Guide

Service Life

Sri Brahma-samhita

Sri Chaitanya Saraswati #2

Srila Guru Maharaj—

His Divine Pastimes

Sri Gaudiya Darshan

The Land of Nectar

(Colouring book)

A.15 Bengali books

Amrita Vidya	Sri Hari-nam Mahatmya
Archan Kan	Sri Krishnanushilan Sangha Vani
Bhakti Kalpa Vriksa	Sri Nabadwip Bhava-taranga
Devavasthe Parapare	Sri Nabadwip Dham Mahatmya
Gaudiya Gitanjali (2nd edition)	Sri Nam Bhajan
Abhinava Puratasundar	Sri Nam o Namabhas
(Golden Volcano)	Sri Sri Kalyana Kalpa Taru
Paramartha Dharma Nirnay	Sri Sri Nityananda
Prema Dhama Deva Stotram	Mahimamritam
Premamay Anveshan	Sri Sri Prapanna-jivanamritam
(Loving Search)	(2nd edition)
Rachanamrita	Sri Shikhsashtakam
Rasaraj Sri Krishna	Sri Brahma-samhita
Shashvata Sukha Niketan	Srimad Bhagavad-gita
(Home Comfort)	Srimad Bhagavad-gita
Seva Madhurya Maryada	(pocket edition)
Sharanagati	Suddha Bhakti Ratnavali
Sri Bhakti Raksak Divya Vani	Suddha Bhakti Sadhan
Sri Bhakti-rasamrita-sindhu	Sampada
Sri Garga-samhita	Sri Gaudiya Darshan
Sri Chaitanya-bhagavat	Sri Gaudiya Darshan Guru Puja
Sri Chaitanya-charitamrita	Suvarna Sopan
Sri Gurudeva o Tahara Karuna	(Golden Staircase)
(Sri Guru and His Grace)	

A.16 Hindi books

Amrita Vidya

Chinmay Seva Madhurya
(Divine Servitor)

Paramartha Path Nirdesh

Rasaraj Sri Krishna

Shashvata Sukha Niketan

Seva Madhurya Maryada

Sri Sri Prema Dhama Deva

Stotram

Sri Shikhsashtakam

A.17 Spanish books

Confort de Hogar

Divino Mensaje

El Guardián de la Devoción

El Principio Original

El Volcán Dorado de Amor

Divino

En Búsqueda de Sri Krishna

Guía Divina

La Evolución Subjetiva de la

Conciencia

La Satisfacción del Ser

La Tierra del Nectar

(Libro para Colorear)

Ocupación Sagrada

Sri Brahma-samhita

Srila Guru Maharaj—Un

Resumen de sus Pasatiempos

Sri Sadhu Sanga (Periodical)

Srimad Bhagavad-gita

(paperback)

A.18 Italian books

Armonia in Tavola (cook book)	La Soddisfazione Interiore
Il Principio Originario	Srimad Bhagavad-gita
La Ricerca di Sri Krishna	Il Piano Sottile

A.19 Portuguese books

A Busca Amorosa ao Servo
Perdido

A Busca por Sri Krishna

O Céu Consciente

Coração e Aura

Demolindo os Pilares do Ego

Evolução Subjetiva da
Consciência

Reflexões Douradas

Satisfação Interior

Servo Divino

O Vulcão Dourado

A.20 Czech books

Utecha Domova
(Home Comfort)

Skryty poklad Sladkeho
Absoluty (Bhagavad-gita)

A.21 Turkish books

Güzel Tanrı'nın Gizli Hazinesi (Srimad Bhagavad-gita)

A.22 Tagalog books

Sa Tunay na Pinagmulan
Bhagavat Darshan

Malalim na Kaganapam

A.23 French books

Le Seigneur de l'Amour

A.24 German books

Auf der Suche nach Govinda
Der Goldene Vulkan
Der Göttliche Diener

Goldene Reflexionen
Sri Guru und Seine
Barmherzigkeit

A.25 Norwegian books

Gudskärlekens Mästare
En Introduktion Till Krishna
- Medvetande

A.26 Russian books

Богатство слуги божественного мира	(Loving Search for the Lost Servant)
Божественное руководство (Divine Guidance)	Наставления учителя
Божественный слуга (Divine Servitor)	Наши учителя
Брахма-самхита (Brahma-samhita)	Океан нектара (Ocean of Nectar)
Бхагавад-гита (Srimad Bhagavad-gita)	Онтология мира прекрасного
Бхагават Даршан (Bhagavat Darshan)	Песни, исполняемые в месяц Картика (Kartik Songs)
Бхактъялока	Поиск Шри Кришны (твердый переплет)
Величие божественного слуги (Dignity of the Divine Servitor)	(Search for Sri Krishna—small format)
Величие Шри Харинома (Glories of Sri Harinam)	Поиск Шри Кришны (Search for Sri Krishna - printed, A5 format)
Жизнь, посвященная гурӯ золотая лестница (Golden Staircase)	Субъективная эволюция сознания (подарочный вариант)
Золотой вулкан божественной любви (Golden Volcano)	(Subjective Evolution of Consciousness—yellow cover)
Любовь и мудрость	Поток вдохновения (Affectionate Guidance)
Любовный поиск потерянного слуги	Према-Дхама-Дева-стотрам (Prema Dhama Deva Stotram)

- | | |
|---|---|
| Проповеди хранителя
преданности (тт. 1–3)
(Sermons of the Guardian of
Devotion—vols.1–3) | Шри Бхакти Ракшака Вани
(Sri Bhakti Raksak Vani) |
| Путь домой, в мир Прекрасной
Реальности
(Home Comfort) | Шри Гаудия Гитанджали
(Sri Gaudiya Gitanjali) |
| Размышления к Золотому
юбилею
(Golden Reflections) | Шри Гуру Шикша
Шри Гуру и его милость
(Sri Guru and His Grace) |
| Религия сердца
(Religion of The Heart) | Шрила Гуру Махарадж: его
жизнь и
наставления в кратце
(Sri Guru Maharaj & His Life
and Precepts in Brief) |
| Святое занятие
(Holy Engagement) | Шри Чайтанья Бхагавата
(Sri Chaitanya-bhagavat,
Adi-khanda) |
| Сердце и сияние
(Heart and Halo) | Шри Чайтанья Махапрабху: Его
жизнь и наставления
(Sri Chaitanya Mahaprabhu—
His Life and Precepts) |
| Субъективная эволюция
сознания
(Subjective Evolution of
Consciousness) | Шри Шри
Прапанна-дживанамритам
(Sri Sri Prapanna-jivanamritam) |
| Шаранагати
(Sharanagati) | |



A	M
B	N
C	O
D	P
E	Q
F	R
G	S
H	T
I	U
J	V
K	W
L	X

APPENDIX B

Glossary

Terms commonly used throughout this manual are defined here. Please view the [referenced manuals](#) for more information on any one of these points.

A

alignment: the positioning of lines of text along one or more of its margins (left, right, centre, left justified, full justified, etc.).

articles: *a*, *an*, and *the*. *The* is called the *definite article* because it is used to refer to a particular thing that is known or distinguished from other things (i.e. something ‘defined’, or ‘definite’). *A* and *an* are called the *indefinite articles* because they do not specify anything about the noun they precede.

ascender: the part of characters that ascends above the height of a font’s *x*, e.g. the upper strokes in such letters as *b*, *d*, and *f*.

ascender line: the invisible line which marks the maximum height the ascending characters within a typeface reach.

B

baseline: the invisible line on which most characters within a typeset line sit.

baseline shift: an option to raise the invisible baseline on which characters in a line of type sit.

bleed: an illustration or design that has no margin, that is, matter to be printed to the very edge of a page.

bullet (bullet point): a dot to the left of items in a list.

bold (boldface type): thick type. Only bold typefaces that are built into a font, not generated from roman type by a word processor, should be used.

C

caps: capital letters.

carriage return (line break): a command that breaks a line of text and starts a new one.

character: a letter, numeral, punctuation mark, or symbol within a font of type. A character may be made up of more than one [glyph](#).

character set: the complete collection of characters and spaces in a font.

closed up: an epithet for characters set next to each other without any intervening space.

colour (type colour): the balance between black and white on a printed page or within a typeface. Type set with tight spacing or a typeface with heavy stroke weights is considered 'dark'; type set with generous spacing and typefaces with light strokes are considered 'light'.

column break: a command that breaks text from a specified point to the beginning of the next column regardless of how much space remains within the current column.

coordinating conjunctions (coordinators) join parts of a sentence that are of equal grammatical importance (e.g. words, independent clauses). They typically come between the parts they join. There seven primary coordinating conjunctions: *and*, *but*, *for*, *nor*, *or*, *so*, and *yet*.

copy: matter to be prepared for publication.

copy-edit: to edit copy; to prepare text for publication by correcting or systematising its punctuation, formatting, etc.

correlative conjunctions: pairs of words that join sentence parts which are of equal grammatical importance (e.g. words, independent clauses). There are six primary correlative conjunctions: *either ... or, not only ... but also, neither ... nor, both ... and, whether ... or, and as ... so*.

countable nouns: the names of separate objects, people, ideas, etc. which can be counted (e.g. apples, computers, mṛdaṅgas).

curly quotes: an informal name for typographic quotation marks (“ ”).

D

descender: the part of characters that descends below the baseline, e.g. the lower strokes in such letters as *g*, *j*, and *p*.

descender line: the invisible line which marks the maximum depth the descending characters within a typeface reach.

diacritic: a mark written above, below, or through a letter to indicate how the letter should be pronounced.

dingbat: utility characters, such as icons, symbols, and ornaments.

discretionary hyphen: a hyphen that appears if it is placed within a word that happens to be divided across two lines but otherwise remains invisible (see 1.7.3).

display type: type, usually 18-point or larger, tightly spaced and set in bold, which is used for titles, headings, etc.

down style (sentence case): a display type style in which only the first word, proper nouns, and special common nouns are capitalised. See [CASE FORMATION](#).

drop cap: an oversized initial letter in a paragraph whose baseline extends down to the baseline of another line of type in the paragraph.

E

ellipsis: (1) an omission of content, be it a word, phrase, line, paragraph, or multiple paragraphs. (2) The character made up of three baseline full points that indicates an omission (...).

em: a unit of measurement equal to the point size of the type in use. This relative unit is frequently used in typesetting and fontography. A font's cap height is on average 70 per cent of an em, and its x-height is 48 per cent of an em. It is sometimes said that the *em* evolved from the width of the roman capital *M*, though these days *M*'s are seldom a full em wide.

em dash (em rule): a dash that is one em wide.

em space: a fixed-width space that is one em wide. In 12-point type, an em space is 12 points wide; in 11-point type, an em space is 11 points wide. Also known as a *mutton*.

en: a relative measurement equal to half an em. It is sometimes said that the *en* evolved from the width of the roman capital *N*, though these days *N*'s are seldom a full en wide.

en dash (en rule): a dash one en wide.

en space: a fixed-width space that is one en wide. Also known as a *nut*.

F

face: See **TYPEFACE**.

figures: numerals (1, 2, 3, etc.).

figure space: a fixed-width space that is the width of the numerals within a typeface.

flush: aligning line of type evenly along the x- or y-axis.

fixed width space: a space that always remains a set width; it does not expand or contract within justified text.

flush space: a space that adds a variable amount of length between the last words of the last line of a paragraph of justified text so that the text block takes the shape of a rectangle.

folio: (1) a page number; (2) the total number of pages in a book.

font: an electronic file that contains a complete set of glyphs in a particular typeface—including caps, small caps, lowercase, punctuation marks, accents, and commonly used symbols—which can be scaled to any size and imaged for display or print.

font family: a group of fonts that make up the members of a typeface's family. A family typically contains a roman, italic, bold, and bold italic form, though may contain additional forms: semibold, medium, condensed, light, black, etc.

forced line break: a command that forces a line to break and starts a new line but does not start a new paragraph.

This is not an example of
a forced line break.

This is an example of
a forced line break.

(Note the different leading in the two examples).

front matter (preliminary matter): the pages preceding the main text of a book: the title page, copyright page, contents page, preface, etc.

G

glyph: Any item in a font, such as a letter, numeral, punctuation mark, sign, symbol, accent, or dingbat. Two glyphs, such as a letter and accent, may both be part of one [character](#). A single character may be represented by more than one glyph, e.g. A and Å.

glyph scaling: adjusting the width of glyphs (to meet a typographic goal, e.g. removing a widow by fitting more text on previous lines).

gutter: the vertical band of space that separates adjacent columns of text on a page or within a table.

H

hair space: a space that is one-eighth the width of an em.

hanging indent: a style of paragraph alignment in which, typically, the first line is set flush left and the following lines in the paragraph are indented an equal measure (this glossary uses hanging indents).

hanging punctuation: an alignment mode applied to justified type wherein punctuation ‘hangs’ into the margin so that the letters on both ends of each line in a paragraph align visually flush.

hard hyphen: a manually keyed-in hyphen which connects words for grammatical, not typographical, purposes.

heading (head): a title at the top of a page, section, or table identifying specific divisions, paragraphs, etc. within the text which is differentiated in some manner from the main body’s type style.

headline style: See [TITLE CASE](#).

hyphenation: the division of words with hyphens for grammatical or typographical purposes.

hyphenation and justification (H&J): the typesetting process of composing text into lines of a fixed measure. Justification adjusts word spacing, letter spacing, and glyph scales to distribute space evenly across lines. Hyphenation divides words at the ends of lines to maximise the uniformity of space distribution.

hyphenation zone: a specified area along the right-hand margin of a column of text wherein hyphenation is prohibited. Words that begin prior to the hyphenation zone are hyphenated; words that

begin within the hyphenation zone are not. As a hyphenation zone widens, the number of hyphens within the type will decrease.

hypho: a hyphenated widow; a final line in a paragraph which contains only the second portion of a hyphenated word. Hyphos should be avoided as far as possible.

I

indent: the space between a margin and the first or last words on a line.

indentation (indentation): moving the margin of one or more lines of type to the left, to the right, or both simultaneously.

italic: *slanted* type, which typically has a cursive or calligraphic quality. See **OBLIQUE**. Only use italic type that is generated from a typeface within a font family (do not use roman with the slant, 'italic' option offered by a word processor).

J

justification: the adjustment of text to fill a given area; the process of fitting type into a measure, aligning it flush with its margins, and evenly spreading space that isn't filled with type across the measure. Text can be justified left (≡), centre (≡), right (≡), or fully (≡). In left and right justification, all lines are made flush with both y-axis margins except the last line, which is made flush with either the left or right margin and allowed to fill the last line as far as it naturally extends. In centre justification, the last line extends itself to its natural length and is centred. In full justification, the last line is widened to be flush with the left and right margins regardless of its length.

K

kern: a feature of a glyph that extends beyond its bounding box, e.g. the hook of an *f*.

kerning: adjusting the space between specific pairs of glyphs (so that their spacing appears natural and aesthetic), e.g. the space between a *T* and an *a* (Unkerned: Ta; kerned Ta).

kerning pair: a pair of letters whose shapes cause them to need a kerning adjustment. Properly designed fonts contain a kerning table which lists the kerning pairs within the font and sets the values for them to be automatically positioned by word processors.

L

layout: (1) the design of a book; (2) the ordered presentation of the parts of a book; (3) the style in which a book's typeface, textblock, bleeds, trim size, imagery, etc. are presented.

leading (line spacing): (pron. *led-ing*) the distance, measured in points, from the baseline of one line of type to the baseline of the line or graphic that precedes it. Default leading is 120 per cent of the type size. The term *leading* originates from the days when typesetters placed lead strips of various thicknesses between lines of type on a printing press to separate them by a fixed amount of space.

letter spacing: the distance between pairs of letters; the process of adjusting the space between characters for typographic purposes.

ligature: a character consisting of two or more glyphs that are designed as a unit (usually to optimise their spacing), e.g. *fl*, *fi*.

lining numerals (ranging numerals): numerals that have no descenders and, typically, uniform widths (1234567890). They are usually about the same height as the capital letters in a typeface (A1). They were first designed for use in tables and spreadsheets but since have become the default style of numerals. See [OLD-STYLE NUMERALS](#).

logotype: two or more characters set together as a one-character unit, e.g. an ellipsis (...).

lowercase: the minuscule characters in a typeface: *a*, *b*, *c*, etc. (as opposed to the majuscule characters: *A*, *B*, *C*, etc.)

M

margin: the blank space around the text area on a page.

measure: the width of a column of type; the length over which a line of type is justified.

N

no-break text: a passage of type that cannot be divided (hyphenated) if it falls at the end of a line.

non-breaking hyphen: a hyphen that prevents the words it connects from being divided onto two lines. See [TYPOGRAPHICAL KEYSTROKES](#).

non-breaking space: a flexible width space that prevents the words it connects from being divided onto two lines. See [TYPOGRAPHICAL KEYSTROKES](#).

O

oblique: a typeface, typically part of a sans serif family, whose characters are slanted to the right but based on the shapes of upright roman characters.

old-style numerals: numerals with ascenders and descenders (1234567890) that are typically set with character-specific widths. They are commonly used for numbers that occur within prose, page numbers, and other nontechnical contexts. They are sometimes referred to as lowercase numerals, hanging numerals, non-lining numerals, and non-ranging numerals.

optical alignment: (1) alignment of graphic or type elements by eye instead of by uniform measurements (or default software settings). (2) justified type set with punctuation that ‘hangs’ into the margin so that the letters on both ends of each line within a paragraph align visually flush.

orphan: the first line of a paragraph set as the last line of a column.

P

page break: a command that breaks text from the point it is inserted to the beginning of a new page regardless of how much space remains on a given page.

path: a visual representation of a line or curve that can assume a specified width and border, and can be used to construct figures that can be filled.

pica: a unit of twelve points (1/6 inch or 4.2 mm); the primary second order unit of absolute typographic measurement, which is used ubiquitously in typesetting.

pi font: a font made up of non-alphabetic characters, symbols, utility characters, etc.

pixel: a dot in a digital image; the shorthand name for *picture element*.

point: the primary unit of typographic measurement, equivalent to $\frac{1}{72}$ of an inch (.356 mm), which is used ubiquitously in typesetting.

point size (type size): the measurement in points of type set at a give size. It is taken from just above the type's ascender line to just below its descender line. It can also be described as the height of a character's bounding box. *Point size* is the primary unit used to specify type's size in typesetting.

proportional: typefaces whose characters have unique, rather than fixed, widths (characters in monospaced typefaces all have the same width).

proportional figures: numerals in a typeface which have unique widths. Both lining and old-style numerals can have proportional forms.

punctuation space: a space that is the same width as the full stop, colon, and exclamation mark within a typeface.

Q

quarter space: a space that is one fourth the width of an em.

R

ragged right: lines of type that are aligned flush with their left-hand margin and end at variable lengths short of their right margin. This form of alignment is also known as *flush left*.

raised cap: a large initial capital letter at the start of a paragraph that has the small baseline as the first line of the text but ascends above its ascender line. Also referred to as a standing cap, or standing initial cap.

recto: the right-hand page of a spread; the front side of a single-page document. Rectos are almost always odd numbered pages.

right-indent tab: a command that pushes text on either side of it flush against the text's outer margins.

river: a streak of vertically oriented white space within a body of type caused by a series of stacked word spaces.

roman: vertically straight type, as you read here: roman.

rule: (1) a horizontal line across the textblock. (2) another word for *dash*.

running text: the main text on a page, usually prose formatted in paragraphs.

S

sans serif: A typeface whose strokes end in blunt terminals which lack the flared forms known as serifs. Sans serif faces have little if any contrast between thick and thin strokes. They are usually used in display type.

sentence case: the formatting of only the first word and proper nouns in capital letters. Also referred to as *down style*. See [CASE FORMATION](#).

serif: a crossing feature at the end of the principal stroke in a character. Serifs beautify and increase the legibility of a typeface.

seriffed typeface: a face whose characters contain serifs.

sixth space: a space that is one sixth the width of an em.

small capitals: capital letters that are close to the same height as a lowercase *x* (SMALL CAPS). Do not use computer generated small capitals; use fonts that contain genuine small capitals.

soft hyphen: a hyphen at the end of a line that divides a word across two lines.

space-after: extra lead after a paragraph.

space-before: extra lead before a paragraph.

spine: the outer part of a book that encloses the inner edges of its pages.

spread: a pair of pages (left-hand and right-hand), esp. two facing pages that are designed as a unit.

stacked type: instances in which a series of identical words appear directly above and below one another within a paragraph.

stroke: (1) an outline or rule added to a line or path; (2) the principal element of a character, representing a pen's movements as it draws a character.

style: the principles according to which something is designed; the customary manner in which usage, punctuation, spelling, typography, and graphic design are used to produce a recognisable publication.

style sheet: a set of typographical specifications that are applied uniformly to characters or paragraphs within a body of text. Style sheets are often called *paragraph styles*, *character styles*, or simply *styles*.

subheading: a heading that divides running text into sections.

subordinating conjunctions (subordinators) join dependent clauses to independent clauses (i.e. subordinate clauses to main clauses). Common subordinating conjunctions include *after*, *although*, *as*, *because*, *before*, *how*, *if*, *since*, *so*, *than*, *that*, *though*, *unless*, *until*, *when*, *where*, *wherever*, and *while*.

swash character: a decorative alternate character (usually a capital).

T

textblock (type area): the portion of a page allotted to text. Usually it is defined by top, bottom, inside, and outside margins.

text face: a typeface designed for use in long texts, particularly books. Text faces are generally seriffed; they have with modest contrast, generous character widths, and fairly light stroke weights.

thin space: a fixed-width space that is one fifth (or one sixth) of the width of an em.

thick space (third space): a fixed-width space that is one third of the width of an em.

title case: the formatting of all major words within a title or heading in capital letters. Also referred to as *headline style* and *up style*. See **CASE FORMATION**.

titling face: a typeface designed to be used for display type.

tracking: adjustment of the spacing between characters within a block of text (kerning adjusts the space between two specific glyphs, not a group of characters as a whole). Tightening a paragraph's tracking pulls its characters together by an equal, proportional measure. Loosening a paragraph's tracking enlarges the spaces between the characters.

trim size: the size of a publication's pages after it has been trimmed.

type: characters, letters, etc. that are printed or shown on a screen.

type colour: the visual density of type. Tightly spaced lines are 'dark' and loosely spaced lines are 'light'. Text with an even rhythm of space between characters and words is said to have good 'colour'.

typeface (face): a style of type; a collection of characters, numerals, accents, and related symbols that share a common motif.

typeface family: a group of typefaces that share a common name and common design characteristics but are uniquely styled to compliment one another. A typeface family typically includes a regular, italic, bold, and bold italic face but may include additional faces (light, condensed, semi-bold, black, etc.).

type on a path: type set on a curved baseline or a baseline that follows a shape.

typographical error: an error in typesetting, commonly referred to as a *typo*.

typographic quotation marks (typographer's quotes): traditional, curved quotation marks (“ ” ‘ ’) that have distinct directional forms. Also referred to as inverted commas, smart quotes, and curly quotes.

U

uncountable nouns (mass nouns): the names of materials, abstract qualities, collections, etc. which are seen as masses (e.g. information, sand, water) rather than separate objects.

uppercase: the capital letters in a typeface; the majuscule characters: *A, B, C*, etc.

up style: See **TITLE CASE**.

V

verso: the left-hand page of a spread; the back side of a single-page document. Versos are almost always even numbered pages.

vertical justification: adjusting the vertical spacing between lines of type within columns to avoid orphans, widows, poor subhead placement, and other layout details.

W

weight: the thickness of characters' strokes within a typeface. Typeface weights are commonly known as light, regular, medium, semi-bold, bold, extra bold, and black.

widow: a last word or short last line of a paragraph that falls at the top of a column.

word space: the blank character created by pressing the spacebar. Its width is defined by whichever font is in use, and may expand or contract when type is justified.

word spacing: the distance between words. When text is aligned in ragged right, word spacing is fixed; when text is justified, word spacing expands and contracts so that each line ends flush with the right margin.

wysiwyg: lit. 'what you see is what you get'.

X

x-height: the height of a font's lowercase *x*; the distance from a font's baseline to its mean line. *X-height* is a standard relative measurement commonly used in typography and font development.



Downloads

Listed here are all the downloads available throughout this book, as well as some additional references.

Style Manuals

The Oxford Guide to Style (2nd edn)

The Chicago Manual of Style (16th edn)

Usage Dictionaries

A Dictionary of Modern English Usage

Fowler's Dictionary of Modern English

The New Fowler's Dictionary of Modern English

Grammar

The Elements of Style (4th edn)

The Oxford Essential Guide to Writing

The King's English

Practical English Usage (3rd edn)

When Bad Grammar Happens to Good People

Typography

The Elements of Typographic Style (3rd edn)

The Complete Manual of Typography (2nd edn)

Type Rules!

Bengali

Essential Everyday Bengali

Teach Yourself Bengali

Online Dictionaries

Oxford English Dictionary

Samsad Bengali-English Dictionary (3rd end)

Monier-Williams Sanskrit-English Dictionary

Fonts

Palatino LT Std ('Palatino Linotype Standard'): Roman diacritics

Nadia: Bengali

Keyboard Layouts

Mac:

Ratnamala: Roman diacritics and Devanagari

Ratnavali: Roman diacritics and Bengali

Ratnavali Spanish: Roman diacritics, Spanish accents, and Bengali

Windows

[Ratnakhani](#): Roman diacritics

[Ratnahara](#): Bengali

[Ratnakar](#): Devanagari

Publishing Tools

[Spell-checking dictionary](#)

[SCSMATH logo library](#)

[Ukelele](#): Mac os x keyboard editor

[Microsoft Keyboard Layout Creator 1.4.](#)

[InDesign script to run Unicode Bengali and Devanagari](#)

Software

[Adobe Reader](#)

[OpenOffice](#)

[diCrunch](#): Unicode Bengali, Devanagari, and roman script converter.



Afterword

When Śrīla Bhakti Sundar Govinda Dev-Goswāmī Mahārāj published *Śrī Gauḍīya Darśan*, he headlined the cover page of each issue with the poem of Śrīla Bhakti Rakṣak Śrīdhar Dev-Goswāmī Mahārāj which ‘encaged’ the Lion-guru, Śrīla Bhakti Siddhānta Saraswatī Thākur:

**nikhila-bhuvana-māyā-chhinna-vichchhinna-kartrī
vibudha-bahula-mṛgyā-mukti-mohānta-dātrī
śīthilīta-vidhi-rāgārādhya-rādheśa-dhānī
vilasatu hṛdi nityaṁ bhakti-siddhānta-vāṇī**

“May the demolisher of the entire world’s illusion,
the finisher of the intellectuals’ mad pursuit of liberation,
the abode of adjusted regulation and love for Śrī Rādhā’s Lord,
the message of Śrī Bhakti Siddhānta,
play within the hearts of all souls eternally.”

This prayer illustrates the purpose for which Śrī Chaitanya Sāraswat Maṭh was founded: to instil Śrī Bhakti Siddhānta vāṇī in every heart.

While *Śrī Bhakti Siddhānta vāṇī* primarily means ‘the teachings of Śrīla Bhakti Siddhānta Saraswatī Ṭhākur’, Śrīla Govinda Mahārāj has noted that it also refers to the teachings of pure devotion given in the Rūpānuga sampradāya as a whole—the ultimate understanding (siddhānta) of devotion (bhakti). *Śrī Bhakti Siddhānta vāṇī* can also be considered a veiled reference to the nectar Śrīman Mahāprabhu infused within, and heard from, Śrīla Rāmānanda Rāy on the bank of the Godāvarī (*śva-bhakti-siddhānta-chayāmṛtāni*; Cc: 2.8.1). Overall, the phrase represents the spirit of the Maṭh and the sampradāya; it is the flag which stands for the shared aspiration of the faithful, the divine voice heard within the prayerful heart.

The Rūpānuga āchāryas’ teachings instil the Lord’s divine power within the surrendered souls’ hearts. They are the perpetual source of the protection, hope, purpose, vigour, and joy which the surrendered souls depend on in every day of their lives. They are the Lord’s abounding, unconditional mercy, and the sole light within māyā’s darkness. They are doom itself for the egotism and doubt that attack the weak-hearted. They are the arsenal of explosives in the war against māyā, which are thrown externally at the misconceptions of the deluded masses and internally at the mind’s phantasmagoria. They are like the razor edge of the sacrificial knife used to cut away everything unwholesome. They dispel all evil and reveal themselves to be the epitome of benevolence. As a great soul may sometimes be hard as a thunderbolt and at other times soft as a rose, so his words may at times jarringly strike down,

and at others soothe with compassionate affection. The Rūpānuga Āchāryas’s teachings attract our intelligence, capture our hearts, and lead us home. They solve our problems, fulfil our desires, and surcharge us with the joy of divine service.

As one’s appreciation for Śrī Bhakti Siddhānta vāṇī deepens, so one’s inspiration to dedicate one’s life to its directives and distribution increases. The Sāraswat Style Manual has been compiled to unite devotees in carrying on this eternal pursuit, and to help them do so in the manner preferred by the Āchāryas.

In the beginning of *Śrī Bhakti-rasāmṛta-sindhu* (1.1.2), Śrīla Rūpa Goswāmī Prabhu shows his followers the conviction, and the humility, with which such work must be undertaken.

**hṛdi yasya preraṇayā pravartito ‘haṁ varāka-rūpo ‘pi
tasya hareḥ pada-kamalaṁ vande chaitanya-devasya**

“I offer my obeisance to the lotus feet of the Lord, Śrī Chaitanyadev, by whose inspiration in my heart I have undertaken this service, though I am unqualified.”

The scriptures state that they are perfect and encourage everyone to study them with such faith.

**bhrama, pramāda, vipralipsā, karaṇāpāṭava
ārṣa-vijñā-vākye nāhi doṣa ei saba
īśvarera vākye nāhi doṣa ei saba**

(*Śrī Chaitanya-charitāmṛta: Ādi-līlā*, 2.86; 7.107)

“The faults of misunderstanding, inattentiveness, deceit, and sensory deficiency do not occur in the statements of the realised sages or the Lord.”

While this is so, the faults the scriptures are free from constantly occur in the life of every conditioned soul. As Param Guru Mahārāj wrote, “To err is human”. The gulf between divine perfection and human endeavour often seems impassable. Diligently proofreading a text to the best of one’s ability and then reviewing the long list of mistakes found within it by others thereafter vividly demonstrates ‘before one’s eyes’ the effect of māyā’s conditioning. Yet in the scriptures solace can be found: in *Śrī Śrī Prapanna-jīvanāmṛtam* Śrīla Śrīdhara Mahārāj cites a reassuring verse from Nārad’s chastisement of Vyās:

**tad vāg-visargo janatāgha-viplavo
yasmin prati-ślokaṁ abaddhavyaty api
nāmāny anantasya yaśo ‘ñkitāni yat
śṛṇvanti gāyanti gṛṇanti sādhaḥ**

(*Śrīmad Bhāgavatam*: 1.5.11)

“Literature that contains the Infinite Lord’s glorious Names, which the sādhus hear, sing, and preach, destroys the people’s sins, even if every verse within it contains errors.”

If Kṛṣṇa wills that souls will realise, they will do so, irrespective of the language they may read in the process. Kṛṣṇa is the actor; His devotees are His instruments whom He uses to distribute Himself, to the extent that He desires.

Proper understanding of this truth demolishes ego. It checks one from being inhibited by one’s shortcomings and from being carried away by ‘one’s own brilliance’. Furthermore, it reminds everyone why Śrīman Mahāprabhu refers to kavita, learning, as an anartha in His Śikṣāṣṭakam.

Be that as it may, devotees are never satisfied with lacklustre service to their Beloved. The depth of their desire to satisfy the Lord drives them to endeavour to their utmost to present the Word as perfectly as Providence allows. Extreme zeal is their trademark:

**rādhā-mukunda-pada-sambhava-gharma-bindu-
nirmañchanopakaraṇī-kṛta-deha-lakṣām**

(Śrī Lalitāṣṭakam: 1)

“He is eager to take birth 100,000 times to remove one drop of sweat from the lotus feet of Rādhā-Mukunda.”

With this verse Śrīla Rūpa Goswāmī Prabhu glorified Śrīla Svarūp Dāmodar, he who reviews all literature before it is heard by Śrīman Mahāprabhu.

The task of publishing Śrī Bhakti Siddhānta vāṇī is a very difficult one: it requires, in addition to strong sukṛti, extreme scrutiny, responsibility, humility, and vigour. Moreover, it is infinite: on one hand the Lord’s Pastimes are ever-new and Ananta Śeṣa never nears their end, and on the other time is always passing and māyā’s influence alters the teachings, the languages in which they are coded, and the cultural contexts in which they are explained. The necessity for restating the teachings is perpetual, as is the necessity of preserving their authenticity. Towards this end, all the elements of style—spelling, grammar, syntax, typography, graphic design, etc.—need to be employed to their full potential.

Literature is the primary tool in the Āchāryas’ endeavours to fulfil Śrīman Mahāprabhu’s prophecy that His Name will spread to every

town and village of the world. Simultaneously, it is their primary tool to preserve the integrity of Mahāprabhu's sampradāya as it expands. Literature is even more than important than the institutions and centres in which it is studied: once when the resources of his Mission were being misappropriated, Śrīla Saraswatī Ṭhākura declared that the Mission's physical property could be sold to fund the printing and distribution of its literature. By saying so, he indicated that extreme care should be taken to ensure that during the course of maintaining the Mission, the ideal for which the Mission stands, the ideal which the literature establishes, is not neglected. Śrīla Śrīdhara Mahārāja also explained that the importance of literature can outweigh even the literal practice of kīrtan:

When a mṛdaṅga resounds, it invites the people around it, "Come to hear the chanting of the Divine Name." Similarly, books go from man to man, house to house, informing people, "These things are occurring. Come and join." The 'sound' made by books, however, works more efficiently than the sound by made the mṛdaṅga. So our Guru Mahārāja called them the bṛhat mṛdaṅga. The inundation upon people made by books is more intense and more perfect than that made by the mṛdaṅga.

In in this day and age the bṛhat mṛdaṅga has taken a digital form. Websites and ebooks are the now most efficient means to distribute the Āchāryas' message. Printed publications still play an important role though: they act as a standard of authenticity for compositions and can convey an elegance that is unattainable on screen. Thus both printed and digital publications are integral to preserving the Āchāryas' message, and its vitality, into posterity.

All things considered, the success of the Sāraswat Style Manual and the endeavours of the servants of Śrī Bhakti Siddhānta vāṇī is measured not only by the message's clarity and longevity, but by the transformative power it exerts over the hearts of its audience. While making the message available to the greatest number of people and systematically archiving the maximum number of its expressions are important undertakings, facilitating the message entering into the depths of even a few hearts is the foremost service to the message. And although success in this regard may ultimately result in the hard work that goes into preserving, formatting, and styling the message being overlooked, as it did when Gadādhara Paṇḍit's tears washed away his *Bhāgavatam* while Śrīman Mahāprabhu relished the extremes of Kṛṣṇa-prema, the servants of Śrī Bhakti Siddhānta vāṇī consider such ecstatic 'disregard' the perfection of their endeavours.



Change Log

Version 1.0.2 (July 2012)

- Full colour book design
- Interactive buttons
- Script to run Unicode Bengali and Devanagari in InDesign
- Case Usage
- Title Usage for scriptures
- Title Usage for holy places
- Explanation of typography
- Typographical method
- Specifications of the Maṭh's fonts
- Roman, Bengali, and Devanagari script converter
- Explanation of graphic design
- Artwork usage
- Maṭh logo usage
- Publishing directives
- Additions to the usage dictionary
- Lists of publications
- Glossary
- Downloads page
- Afterword

Version 1.0.1 (May 2012)

- Extended introduction
- Bengali and Sanskrit transliteration charts
- Keyboard layouts for Diacritics, Bengali, and Sanskrit
- Asterisks and ampersands
- Initial coverage of Bengali and Sanskrit word division
- Extended coverage of numbers
- New capitalisation rules
- Latin abbreviation usage
- Extended coverage of titles
- Additional lists
- Usage dictionary additions





If you have any questions,
comments, or suggestions,
please [correspond](#) with the editors.