Katog Choling

Style Guide

An official guide to format, style, and foreign translation

TABLE OF CONTENTS

LIST OF FIGURES

See Table 1 below for a list of all figures within this style guide with page numbers.

INTRODUCTION AND ORGANIZATION MISSION STATEMENT

INTRODUCTION

Katog Choling serves as the foundation for Khentrul Lodrö T'haye Rinpoche's dharma activities. We primarily help fund activities at and publish materials on his two primary retreat centers, his family monastery Mardo Tashi Choling in Tibet and the US retreat center Katog Rit'hrod in rural US Arkansas. The organization regularly publishes website materials, such as informational pages on Buddhism and the Katog lineage or schedules of teachings and lectures taking place around the US and online. Recently, Khentrul Rinpoche has authored *The Power of Mind, A Tibetan Monk's Guide to Finding Freedom in Every Challenge*, which was managed by Katog Choling staff during publication and published by Shambhala Publications. Katog Choling also manages donations made to Khentrul Rinpoche and his monasteries and retreat centers, and the sangha (Buddhist term for the dharma community) living at the US center primarily makes up the staff that run the US center. Additionally, Katog Choling regularly coordinates scheduled teachings and lectures by Khentrul Rinpoche with Buddhist sanghas around the US and in Canada. The Katog Choling website, katog.org, also hosts recordings and prayer booklets on both general and specific Buddhist practices, and the organization is in the process of creating novel online courses on Buddhist practice.

Currently, Katog Choling has been undergoing major changes to its website as well as gaining new staff on website upkeep and general publication. This means there are now a large number of new staff learning how to run the site. Combined with the recent publication of Khentrul Rinpoche's book, this style manual will aid in and help unite the organization's various documents and publications, unifying their print, web, and interorganizational publications. In other words, this style manual is for members of the organization both to unify the style used across publications and to teach new members the layout, style, and coding of the website.

MISSION STATEMENT

Katog Choling is a nonprofit 501c3 organization created to provide a foundation for Khentrul Lodrö T'haye Rinpoche's dharma activities. As a religious cultural organization, Katog Choling organizes teachings by Khentrul Rinpoche, publishes prayer booklets, and maintains a website. Our website, katog.org, presents information about Katog Choling's rich history, including Khentrul Rinpoche's family monastery, Mardo Tashi Choling, where he holds the position as abbot, as well as the main U.S. retreat center, Katog Rit'hrod, its current activities, and future plans. Our website also aims to provide information about the lineages and teachers associated with Rinpoche, and publications created by this organization are for guiding prayer and Buddhist theory for both public and private sanghas. Thus, Katog Choling as an organization focuses on religious practice and publication.

PRINT STYLE

SHRINE BOOK LAYOUT

This section refers to the layout for the shrine book that is used informally by the Parthenon, Arkansas sangha of Katog Ri'throd for various group practices. The Google Drive containing all practices can be accessed here, but requires personal permission from coordinator Cynthia Pitchford (cynthia.innepal@gmail.com) or file owner Caitlin Grussing (caitlinarkens@gmail.com). Neither physical copies of this book nor the Google Drive with individual practice are to be distributed publicly, and the book is only to be used for private sangha practices at Katog Ri'throd.

FRONT COVER

The Katog Ri'throd shrine book should have a unique cover with both visual and textual elements, incorporating the Katog Choling logo, a decorative border, the book title, and a disclaimer. In PNG form, the full cover should have a width of 1991 pixels and a height 2945 pixels, as per Adobe Photoshop. See Appendix A for a figure of the Front Cover, with all these elements put together.

LOGO

A version of the Katog Choling logo (see Figure 1) should be centered in the middle of the page and placed 326 pixels down from the top edge. The central square should have a width of 469 pixels and a height of 477 pixels. The red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex, and the orange color corresponds to R246 G145 B30 in RGB or #f6911e in Hex.

The logo text should be all-capital letters, size 17-point Cochin font, centered with the logo, and have a space of 52 pixels between its upper edge and the lower edge of the red square.

Figure 1

DECORATIVE BORDER

The border (see Figure 2) should parallel all edges and have a thickness of 9 points; like the logo, the red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex. The border's upper, far left, and far right edges should all be spaced 16 pixels away from the image's upper, left, and right edges, respectively, and the border's lower edge should be spaced 114 pixels away from the image's lower edge.
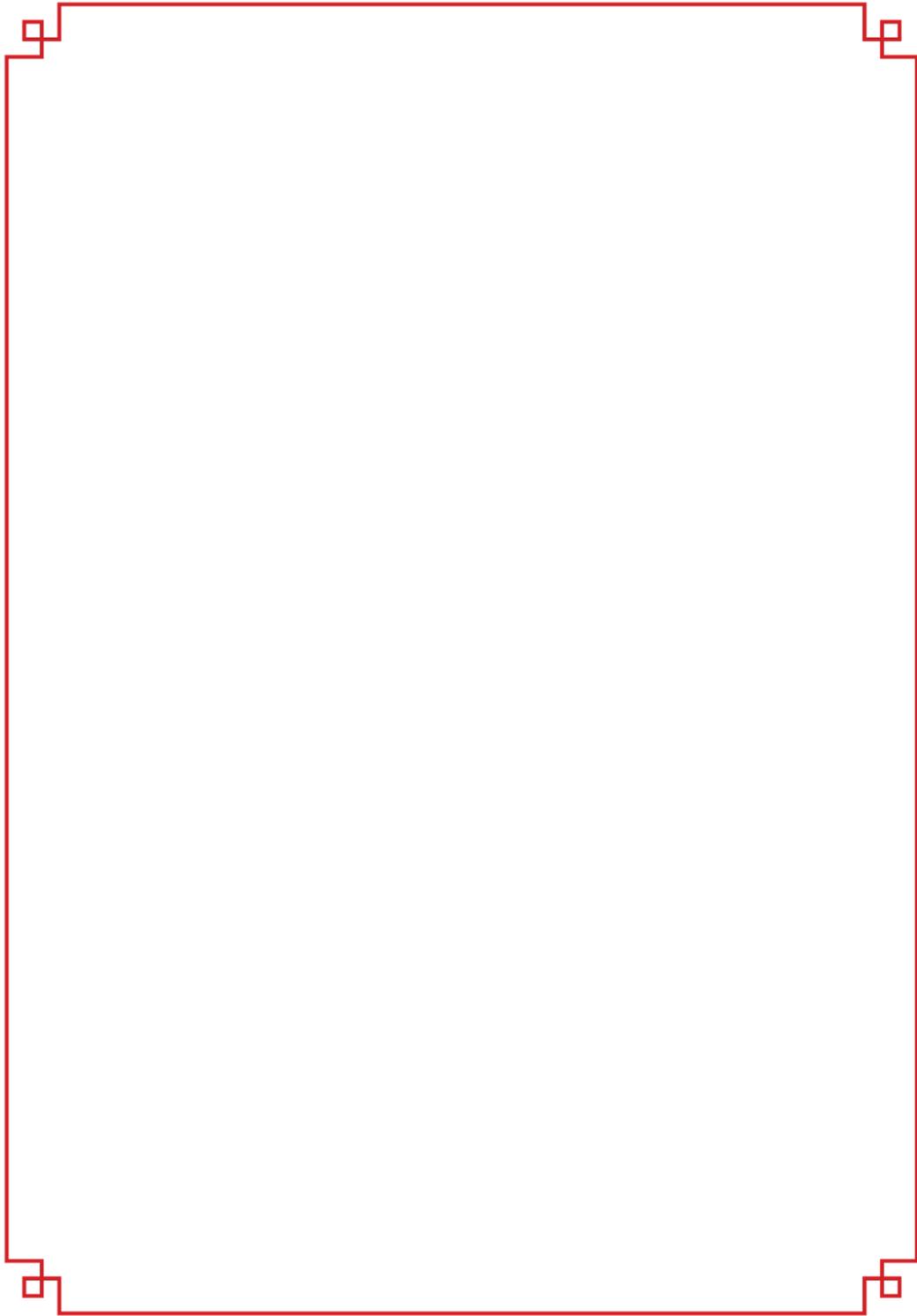
Figure 2

TITLE

The title (see Figure 3), "Shrine Room Practices & Prayers", should be centered on the page, with the first line being "Shrine Room" and the second being "Practices & Prayers." The title text should be size 26-point Cochin font, with inner letters in small caps. The distance between the image's bottom edge and the bottom of the text's ampersand should measure 1150 pixels.

SHRINE ROOM
PRACTICES & PRAYERS

Figure 3

DISCLAIMER

A disclaimer (see Figure 4) reading "*Do Not Remove - Shrine Room Only,*" should be centered on the page. The text should be 10 point Cochin Bold Italic. The distance between the bottom of the "*y*" in "*Only*" and the image's bottom edge should be 11 pixels.

Do Not Remove - Shrine Room Only

Figure 4

BACK COVER

The Katog Ri'throd shrine book has a specific back with both visual and textual elements, incorporating the Katog Choling logo, a decorative border, a copyright, and a disclaimer. In PNG form, the full cover has a width of 1991 pixels and a

height of 2945 pixels, as per Adobe Photoshop. See Appendix A for a figure of the Back Cover, with all these elements put together.

LOGO

A version of the Katog Choling logo (see Figure 5) is centered in the middle of the page and placed 335 pixels down from the top edge. The central square has a width of 279 pixels and a height of 283 pixels. The red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex, and the orange color corresponds to R246 G145 B30 in RGB or #f6911e in Hex. The logo text is all-capital, size 13-point Cochin font, centered with the logo, and has a space of 58 pixels between its upper edge and the lower edge of the red square.

Figure 5

DECORATIVE BORDER

The border (see Figure 6) parallels all edges and has a thickness of 9 points; like the logo, the red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex. The border's upper, far left, and far right edges are all spaced 16

pixels away from the image's upper, left, and right edges, respectively, and the border's lower edge is spaced 114 pixels away from the image's lower edge.

Figure 6

COPYRIGHT

The copyright (see Figure 7) and reading "Shrine Room Practices & Prayers © 2019 " is centered on the page, with the first line being "Shrine Room Practices & Prayers" and the second being "© 2019." The copyright text should be size 12-point Cochin font. The distance between the image's bottom edge and the bottom of the copyright symbol should measure 270 pixels.

Shrine Room Practices & Prayers
© 2019

Figure 7

DISCLAIMER

A disclaimer (see Figure 8), reading "*Do Not Remove - Shrine Room Only,*" is centered on the page. The text should be 10-point Cochin bold Italic font. The distance between the bottom of the "*y*" in "*Only*" and the image's bottom edge should be 11 pixels.

Do Not Remove - Shrine Room Only

Figure 8

TABLE OF CONTENTS

All text within the table of contents should be in Arial font, and the page margins should be 1-inch on all sides. The table of contents should be made up of its introductory titles, the primary divisions, chapters, and chapters' subtitles. For both introductory titles, line spacing should be 1.15 lines, while spacing between

all other sections should be 1.00 lines. Note that at no point are there page numbers for items in the contents, as Shrine Books are assembled in three-ring binders by using external tabs for individual divisions and chapters; the table of contents is primarily used for organizing the material sequentially when a Shrine Book is created.

INTRODUCTORY TITLES

The table of contents is introduced by two introductory titles, title 1 and title 2.

Titles 1 and 2 should be separated by two lines and are center-aligned. Additionally, title 2 should be followed by two empty lines.

Title 1, reading "Katog Choling Prayers and Practices" should be separated into two lines, "Katog Choling" and "Prayers and Practices", and should be in 18-point font, all caps, bold, and italicized.

Title 2, that of "Table of Contents" should be in 14-point font, all caps, and bold.

PRIMARY DIVISIONS

This section of the table of contents is divided into "Practices," "Aspirations," and "Study Session." Note that under each of these divisions are individual chapters and their subtitles. All divisions should be left-justified and in all caps 13-point font, bold, and italicized. After all chapters and subtitles under a division are listed, there should be a double line before the next division.

CHAPTER TITLES

All chapters should be in left-justified, indented 0.63 points, and 13-point bold font. Chapters either may be an English phonetic transliteration of the Tibetan name for a practice or prayer, or may be an English translation for said practice or prayer.

CHAPTER SUBTITLES

All subtitles should be left-justified, indented 1.00 inch, and in 11-point font. Parts of subtitles that are English phonetic transliterations of Tibetan will be in normal case, while English descriptions or names of practices will be italicized. In some instances, a subtitle might have a phonetic transliteration be followed with an English description or name of the practice, with a colon preceded with the English description; in one instance, a phonetic transliteration of Tibetan is combined with parentheses that set aside an English phonetic transliteration of the alternate Sanskrit name for the practice.

SAMPLE PAGE

See Figure 9, below, as a sample page from the table of contents, demonstrating the introductory titles, the primary divisions, chapters, and chapter subtitles

Figure 9

LAYOUT OF INDIVIDUAL CHAPTERS

Each chapter has six basic elements:

1. English phonetic transliterations of Tibetan

2. English translation of Tibetan prayer

3. English descriptive text (varying in purpose, but not representing the actual transcribed prayer)

4. English phonetic transliterations of mantra (unique from normal prayer, as described later on)

5. a footer

6. any organizational elements, like titles, headers, or subheaders that delineate specific portions or prayer types within the overall practice.

While these are all disparate parts, paragraphs of phonetic transliterations and English translations should always be paired; each paragraph of transliteration should *immediately* be followed by its paragraph of translation, before the next paragraph of transliteration is given. In comparison, organizational elements or descriptive text may interrupt the paired paragraphs of transliteration/translation prayer at any time. Throughout a chapter, all line spacing is 1.15 lines, and all text other than titles and mantra transliterations should be left-justified.

PHONETIC TRANSLITERATIONS OF TIBETAN

All phonetic transliterations are in 12-point bold Arial font. Additionally, each paragraph of transliteration should always be made up of four rhythmic sections, unpunctuated and only separated by an in-line indentation of seven spaces; they share rhythm in that all four sections will always contain the same amount of syllables. The only exceptions to this are instances where the paragraph begins with a transliterated Sanskrit mantra or word, such as "HUNG" or "OH AH HUNG," in which case it will

also be separated from other sections by an in-line indentation of seven spaces. See Figure 10 for a sample section demonstrating these elements.

OM   NANG SI NAM DAK RANG ZHIN LHUN DRUB PAI   TRA SHIY CHHOK
CHUI ZHING NA ZHUK PA YI   SANG GYAY CHHÖ DANG GÉ DUN P'HAK PAI
TSOK   KUN LA CHHAK TSAL DAK CHAK TRA SHIY SHOK

Figure 10

ENGLISH TRANSLATIONS OF TIBETAN

All English translations of prayer should be in 12-point Arial font, with exception of introductory Sanskrit mantras or words, which are italicized and left in transliteration form. Paragraphs of translation are also indented 1.00 point. See Figure 11 for a sample section demonstrating these elements.

OM I pay homage to the buddhas, dharma, and noble assembly of sangha, all who abide throughout the ten directions in the auspiciousness of spontaneous presence, the true nature of the total purity of all phenomenal appearances. May all be auspicious for us!

Figure 11

EXAMPLE TRANSLITERATION/TRANSLATION PARAGRAPH

See Figure 12 for an example of what a paragraph of paired transliteration and translation would look.

OM   NANG SI NAM DAK RANG ZHIN LHUN DRUB PAI   TRA SHIY CHHOK
CHUI ZHING NA ZHUK PA YI   SANG GYAY CHHÖ DANG GÉ DUN P'HAK PAI
TSOK   KUN LA CHHAK TSAL DAK CHAK TRA SHIY SHOK

OM I pay homage to the buddhas, dharma, and noble assembly of sangha, all who abide throughout the ten directions in the auspiciousness of spontaneous presence, the true nature of the total purity of all phenomenal appearances. May all be auspicious for us!

Figure 12

DESCRIPTIVE TEXT

Throughout a practice, descriptive text will describe various elements. Descriptive text should always be in 11-point italic Arial font, and should be set apart from transliteration and translation paired paragraphs by a double spaced line. Descriptive text may be used for various purposes, such as giving history behind a prayer like authorship, describing instructions to complex prayer processes like specific image visualizations or thoughts that should be focused on, or relaying basic instructions like repetition of a section or use of an instrument. Like English translations, occasionally this will be preceded by a phonetic translation of a Sanskrit mantra or word. Figures 13, 14, and 15 show examples of descriptive text are provided below.

Engage in virtue and excellence by reciting further verses for auspicious good fortune.

[This was written by Lhatsun Namkha Jigme.]

Figure 13

> *After reciting as many of the three syllables as you have time for, a hundred or a thousand and so forth, conclude with:*

Figure 14

> *OM SVASTI To practice offering sang on the mountainside [riwo sangchö] according to Lhatsun Namkha Jigmé's pith instructions in Accomplishing the Life Force of the Awareness Holders, assemble as much as you can of the substances. These include fine wood, incense, medicinal herbs, [the three] whites and sweets, and a variety of powdered sang arranged on a clean vessel or hearth. Sprinkle clean water and burn them in an auspicious fire.*

Figure 15

ENGLISH PHONETIC TRANSLITERATION OF MANTRA

Occasionally, the linear reading through a practice will be interrupted by a specific mantra. This mantra should be repeated either silently or aloud, depending on context, for either a set period of time (e.g. twenty minutes) or a set count of repetitions (e.g. a thousand repetitions). Mantra should be in 12-point Arial font and bold, and it is the one exception to justification: it will always be center-aligned. Sometimes this is combined with descriptive text describing the number of repetitions or the length of time, as shown in Figure 16, although often it is implicit that it should be repeated as many times as possible or as time allows before moving on in the practice.

DAM YÉ NYIY MEY GYAL KUN DÜ PAI ZUK   KHOR DAY KUN GYI CHI PAL CHHEN POR GYUR

His form, the nonduality of samaya and jnanasattvas, is the embodiment of all victors, the universal splendor of all samsara and nirvana.

OM AH HUNG VAJRA GURU PADMA SIDDHI HUNG

Recite a hundred times or so. Then, purify the sang substances with:

Figure 16

FOOTER

Each chapter should have a footer that specifies the page as part of the Shrine Room, gives pagination, and names the chapter; in order, these three elements of the footer are left-justified, center-aligned, and right-justified, respectively. Pagination should count only the number of pages in a specific chapter (i.e. each chapter will begin pagination at 1), and the other two elements are given in all caps fonts. All three should be in 11-point Arial font. See Figure 17 for an example of a footer.

| SHRINE ROOM COPY | 1 | RIWO SANGCHÖ |
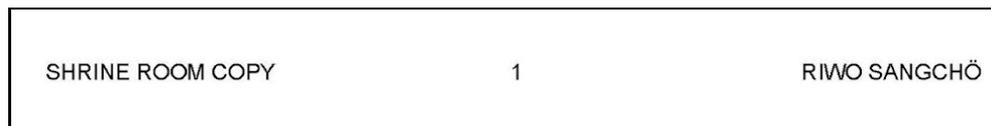
Figure 17

TITLES, HEADERS, AND SUBHEADERS

Each of these three will be bold, italic, and set off from other text by double spaced lines above and below. Titles should be center-aligned and in 18-point Arial, while headers and subheaders should be left-justified and in 14-point Arial.

COPYRIGHT

Each chapter will end with a copyright, "© 2020 Katog Magadha Publishing," in 12-point bold Arial font; this should be spaced two double lines above the bottom of the last page in a chapter.

GUIDE BOOK STYLE

Although Katog Choling has published prayer materials before, our founder Khentrul Lodrö T'hayé's recent book titled *The Power of Mind: A Tibetan Monk's Guide to Finding Freedom in Every Challenge* is the first book for the organization to help publish. The book was published by Shambala Publications, not Katog Choling, so it is noted here primarily because of Khenturl Lodrö T'hayé authorship and because two of the three editors were Katog Choling staff; that is, while the visual and textual design of the book is their proprietary brand, the book still contains stylistic choices of a more content-related nature, such as specific spellings for Tibetan transliteration, like choosing the spelling *bodhichitta* over *bodhicitta*. Such items are listed within Appendix B, which contains style choices made within this book, as well as serving as the style sheet for this style guide.

DIGITAL STYLE

WEBSITE LAYOUT

While Katog Choling uses print media for helping disseminate Buddhist teaching, much of our organization relies upon online and multimedia sources to organize prayer material and dharmic teachings. The Katog Choling website, www.katog.org, has much information on the organization's root traditions, scheduled speaking events, and general Buddhist practice, alongside hosting recordings and videos of Khentrul Rinpoche's past teachings.

Thus, it is highly important contributors to online material understand not only how the site is organized, but also gain some level of knowledge in how the site functions behind the scenes. Katog Choling's website utilizes Wordpress, a free open-source software that allows sites to be created such that inner coding and text formatting can be somewhat separated due to relying on Wordpress's backbone (so to speak). Due to this Wordpress helps support a site created collaboratively between programmers and document writers.

In particular, Wordpress allows the uploading of media types in a global way, meaning material uploaded within its software framework can then be linked to any page on the site. Uploading through Wordpress's framework means individual site pages do not need to import material like images, recordings, and videos. Finally, Wordpress allows the use of plugins, commercially available modules of sorts that can be added by site admins to boost the abilities of the site; moreover, plugins are always complete in function and organized through Wordpress's framework, meaning generally no coding is needed to add them to a site or even

for nonprogrammers to use them once they have been added to the code backbone by site admins. This context to Wordpress is mentioned because Katog Choling content creators might be asked to format material for Wordpress or navigate plugins when working on material for the website's pages.

However, no discussion is needed on the exact details on how plugins get added into the site, on how Wordpress can be updated, or even on all aspects of changing the site through Wordpress. Rather, this section is *primarily* concerned with how document and content writers for the site need to format things when inputting text, utilizing plugins, or adding multimedia to the site for having things mesh with the coding (without exactly understanding all the coding itself). Alongside textual formatting like Hex colors or font types, screenshots will be supplied to highlight navigation. Specifically, there are four main layouts which require a basic understanding of formatting for the Wordpress code or Wordpress navigation: general site page layouts, recordings layouts, video layouts, and learning management system (LMS) layouts. However, changing and navigating the layout of the base page (such as the illustrations used in the site's footer, header, and behind text) *should only* be done by site admins, as these elements aren't part of a single page's textual formatting but rather the sites global formatting, which requires special tweaking of the Wordpress framework; for layout of the specific illustrations and logos that are in the site's header, footer, or behind text, see Appendix C.

GENERAL SITE LAYOUT

This layout specifically pertains to text formatting for any pages on the site, on how to edit or create a page, and how to upload general media like pdfs or jpegs.

After logging in through the Wordpress portal for katog.org and opening up katog.org, the header showing the Wordpress navigation bar should appear. See Figure 18 for an example view of the page, with navigation bar highlighted.
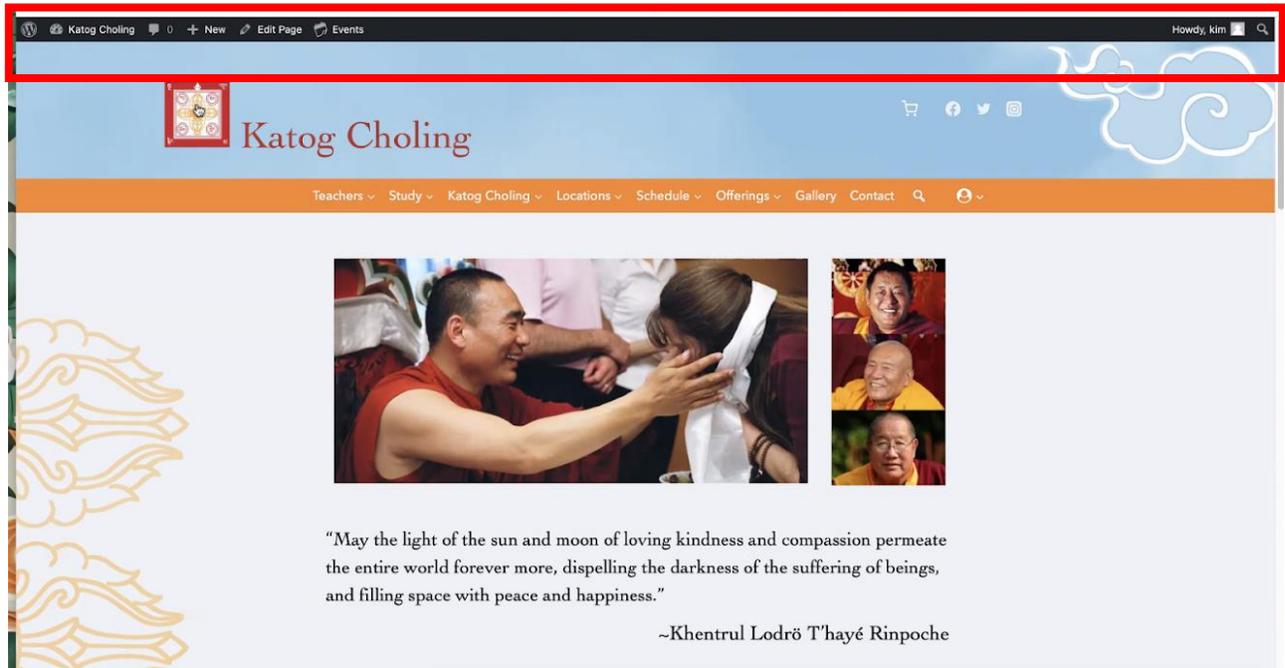

Figure 18

Place the mouse over "Katog Choling" in the upper right hand corner, and click the "Dashboard" menu that pops up. See Figure 19 for an example view of the page, with menu highlighted.
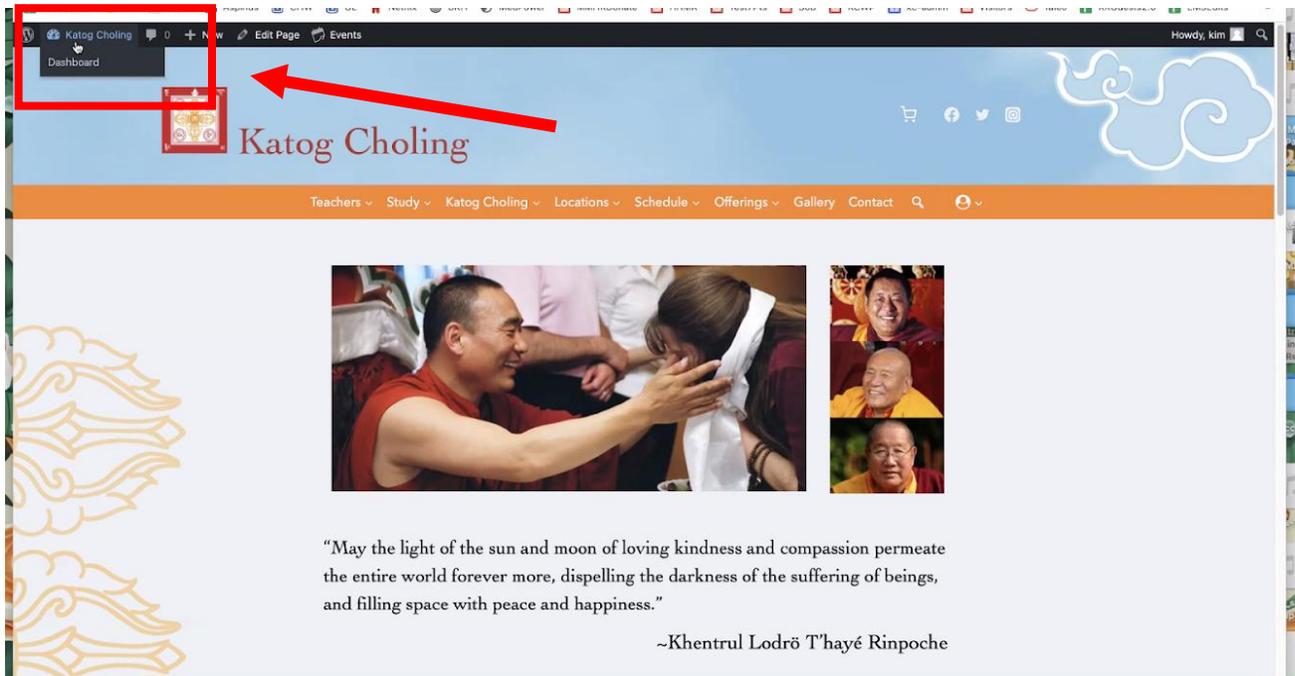
Figure 19

This should bring you to the page shown in Figure 20, the base center for Wordpress elements.
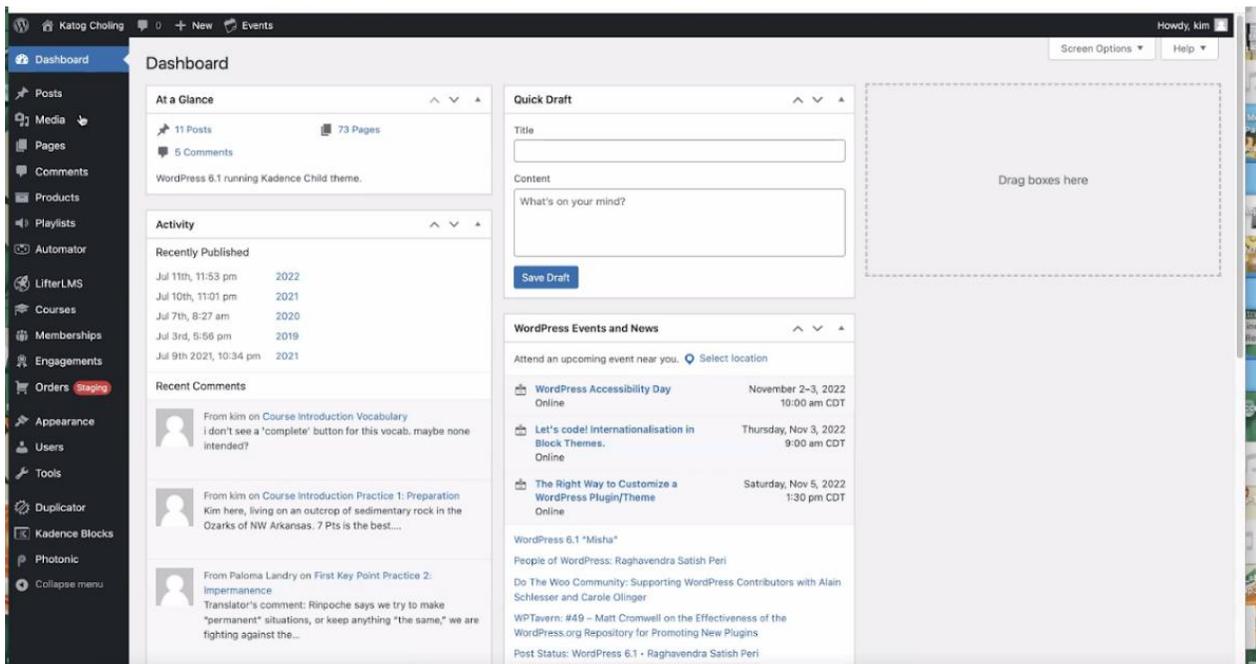
Figure 20

Move your mouse to "Pages" and click the "All Pages" menu that pops up. This should bring you to the page shown in Figure 21.
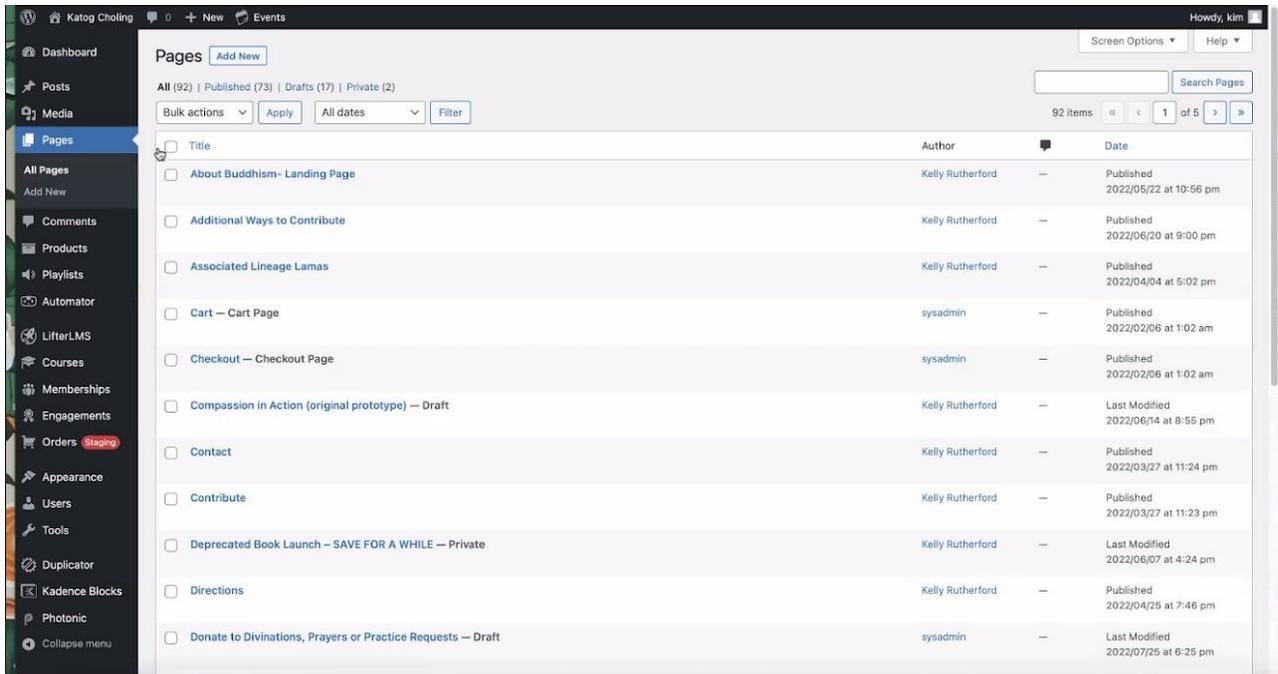
From here, one can access all the pages assorted throughout the website, as well as click "Add Page" to add a new page. Additionally, you can go back to the main site and go to any page through the links, then click "Edit Page" in the top navigation bar to pull up that page.

Any headers within the page should be in Cochin of Hex color #b6342d. Any body text should be normal Helvetica of Hex color #000000. To set the text size, highlight the chosen text and pull up the "Typography" section on the right-hand side. Cochin text should be set to "L" for "large," while Helvetica should be set to "M" for "medium." Figure 22 shows these options, highlighted.

"May the light of the sun and moon of loving kindness and compassion permeate the entire world forever more, dispelling the darkness of the suffering of beings, and filling space with peace and happiness."

~Khentrul Lodrö T'hayé Rinpoche
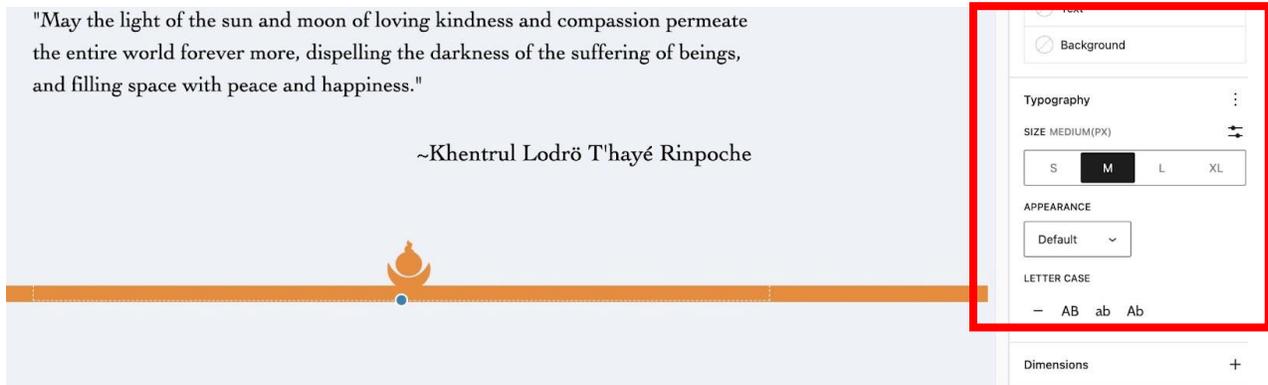
Figure 22

To upload media, move your mouse to the "Media" section on the left hand side and click on the "Library" menu that pops up, shown in Figure 23 with menu highlighted.
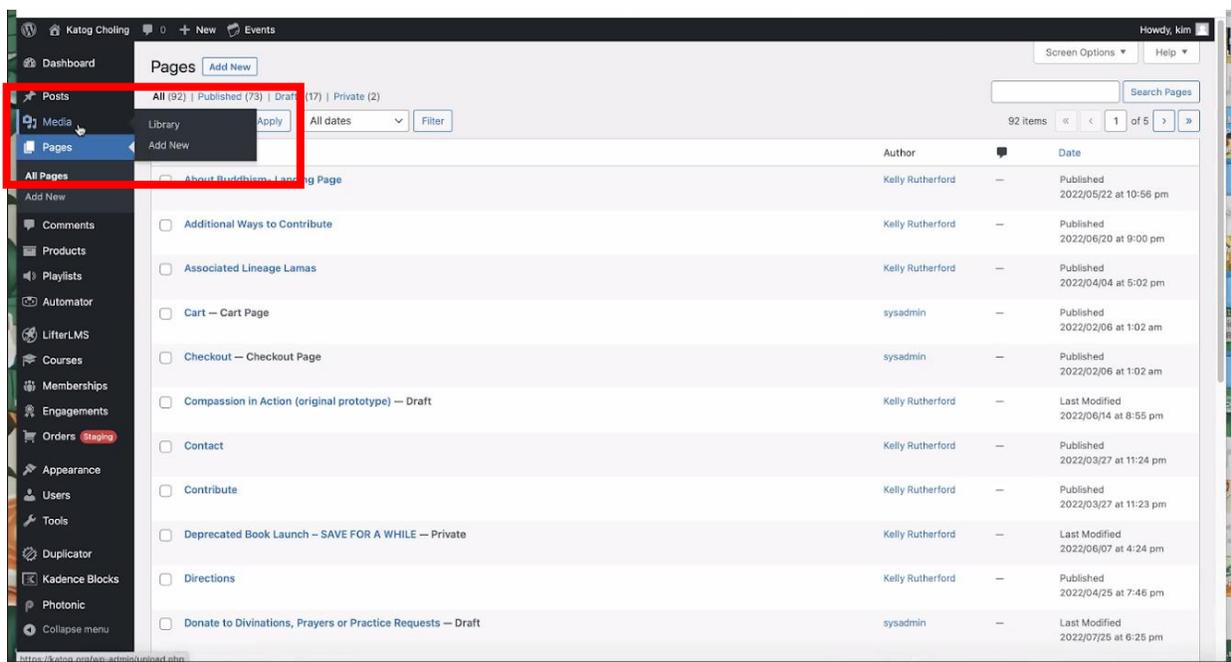

Figure 23

See Figure 24 for the page Media Library page that this will bring you to.
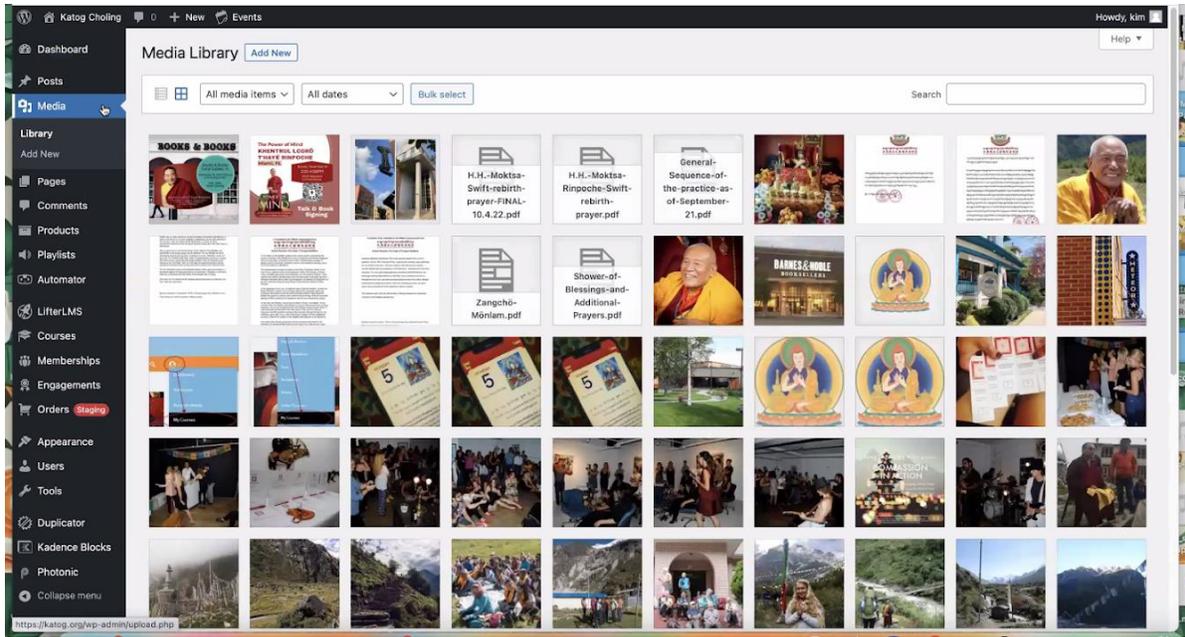
Figure 24

Click "Add New" next to the "Media Library" title, and you should see the option to "Select Files" pop up, shown in Figure 25.
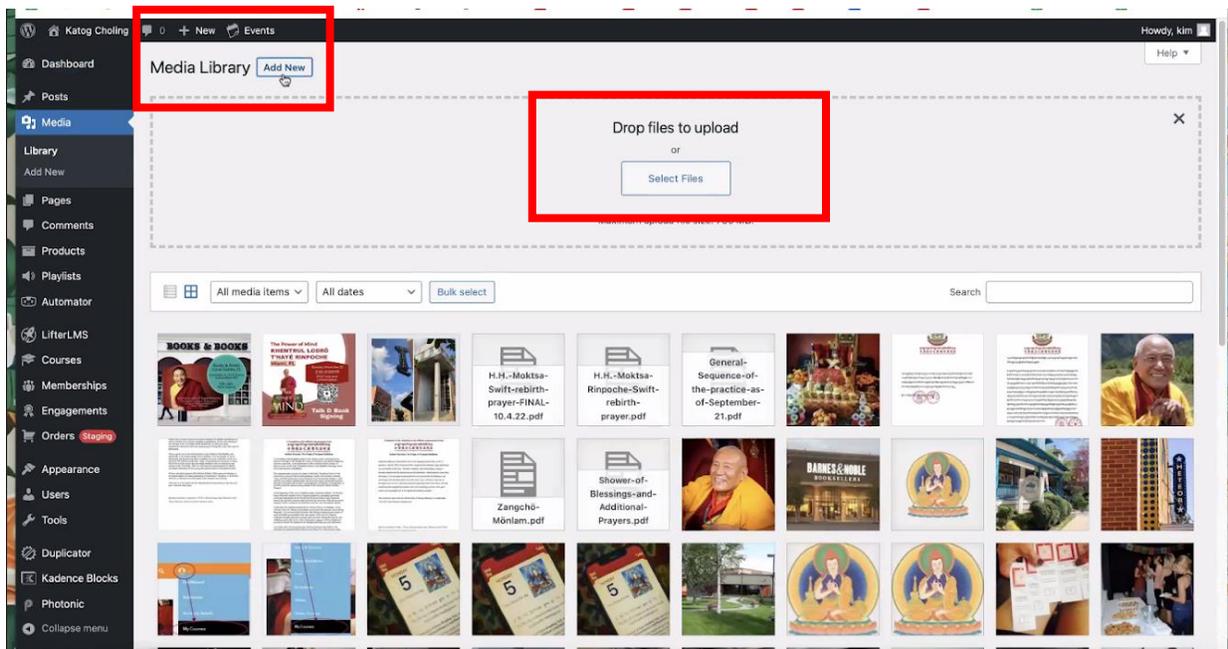

Figure 25

From here, simply click "Select Files" or drop them manually into the dotted box, and they will be added to the site's global library for use anywhere on the site. Note, however, that the only media that can be easily uploaded in this way are pdfs and jpeg images.

RECORDINGS LAYOUT

Because recordings (more specifically, mp3's) cannot be uploaded to the Media Library, one must use the Playlist section (added through the use of the Audio Ignitor plugin) to upload them. See Figure 26 for an image of this page.
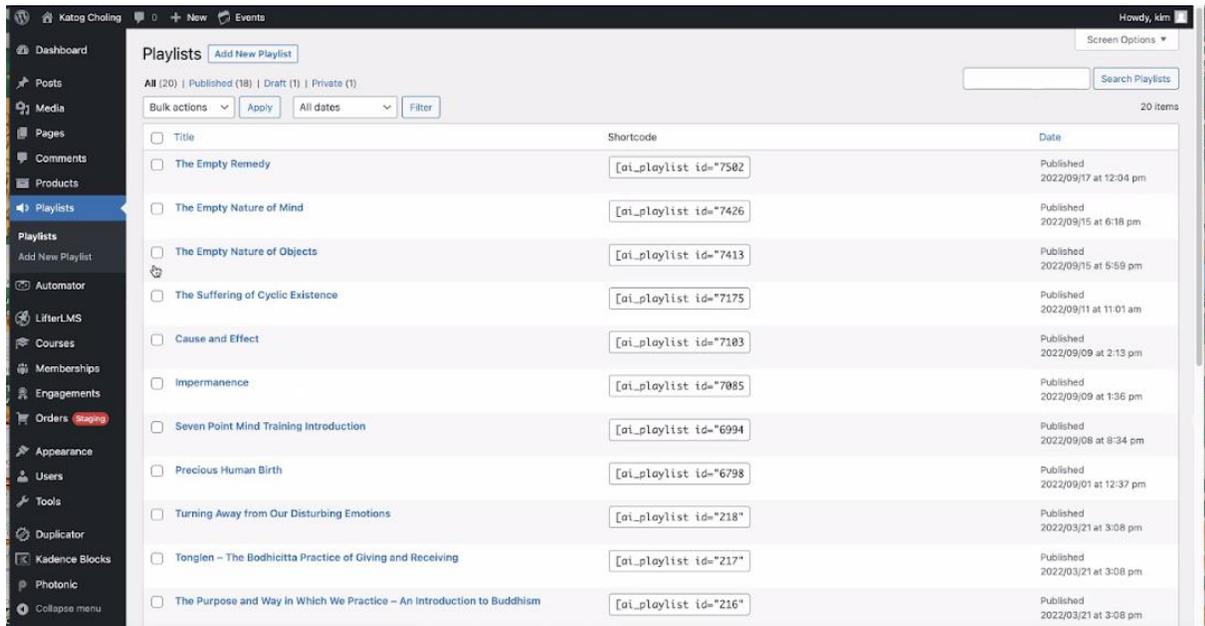

Figure 26

Clicking a Playlist listed here opens the page holding the recording's information, as shown in Figure 27.
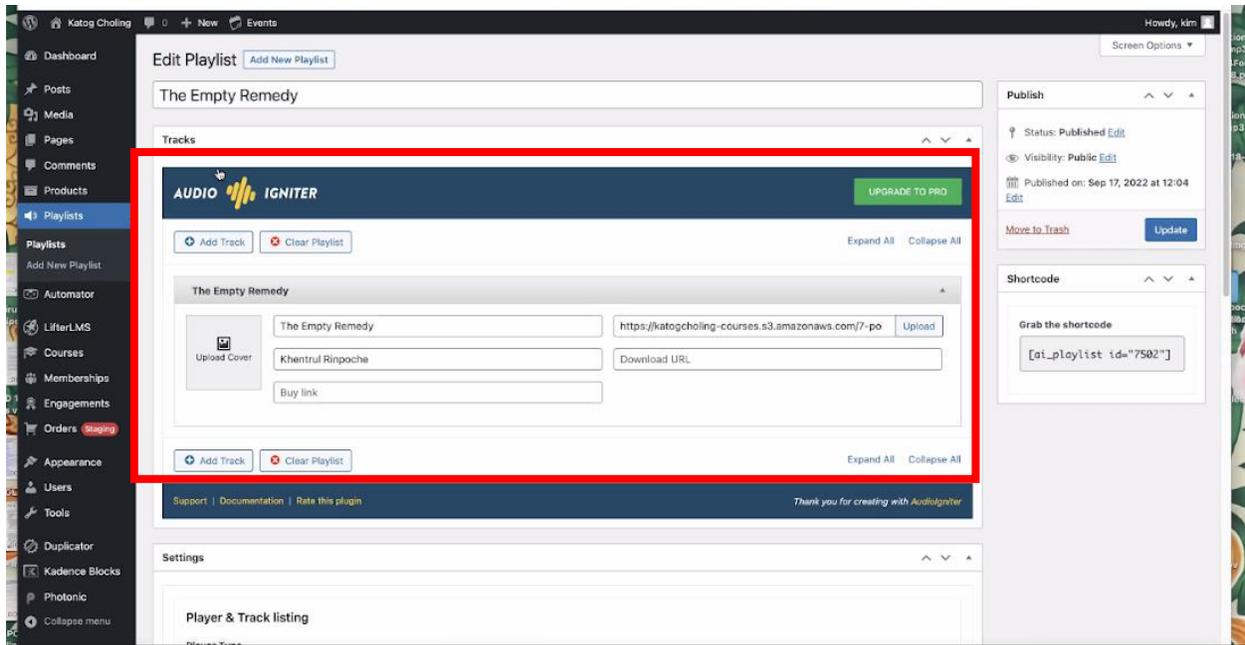
Figure 27

Note in that in Figure 27 the specific elements, highlighted, that are provided by the Audio Ignitor's custom Plugin box. The Plugin has three essential parts: 1) the title, 2) the artist or speaker, and 3) the link for recording. If you are adding a recording, clicking "Add Track" will pull up an empty Plugin box, and clicking the "Upload" button of part 3) will add the specific recording to the site.

After adding a track or, alternatively, clicking "Add New Playlist" next to either "Edit Playlist" on the above page or in the base "Playlist" page, that recording can now be added to a page.
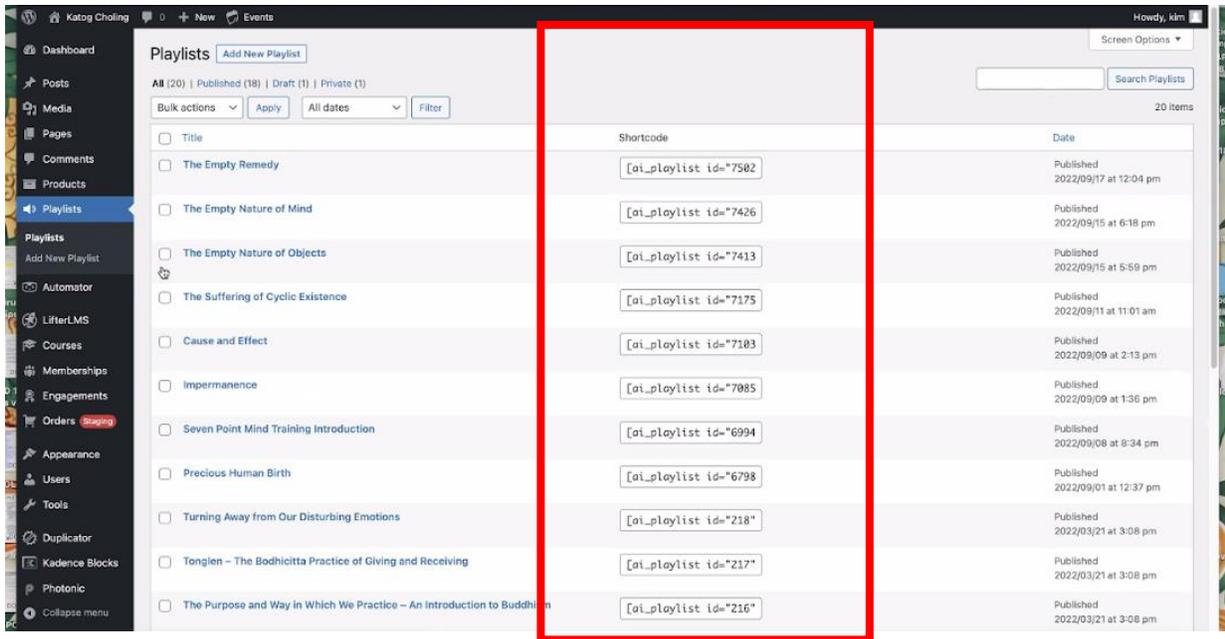
**Figure 28**

Navigating back to the "Playlists" page, note the Shortcode next to the playlist with the recordings you would like to add to a page, and open the specific web page you would like to add the recording to. Figure 28 shows these elements highlighted. Figure 29 shows what a page opened by the "Edit Page" link in the top navigation bar will like, with the "Add Element" button highlighted.
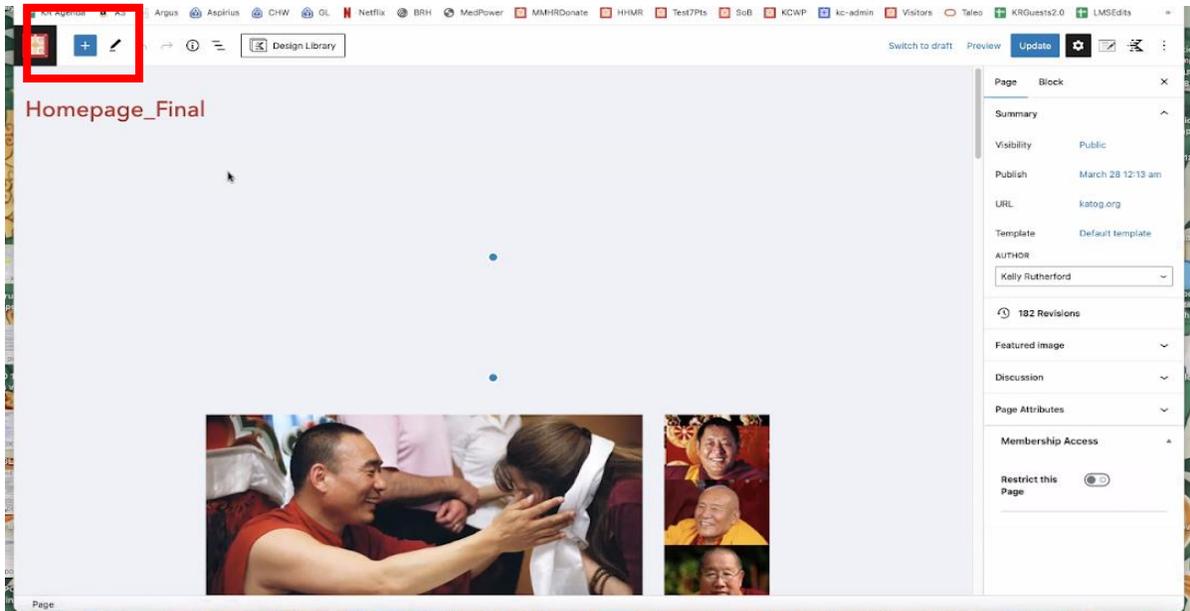
Figure 29

Click the blue square with the white plus sign, and a white menu on the left side will open up. Scroll down until you find the Media section and click "Audio," as shown in Figure 30.
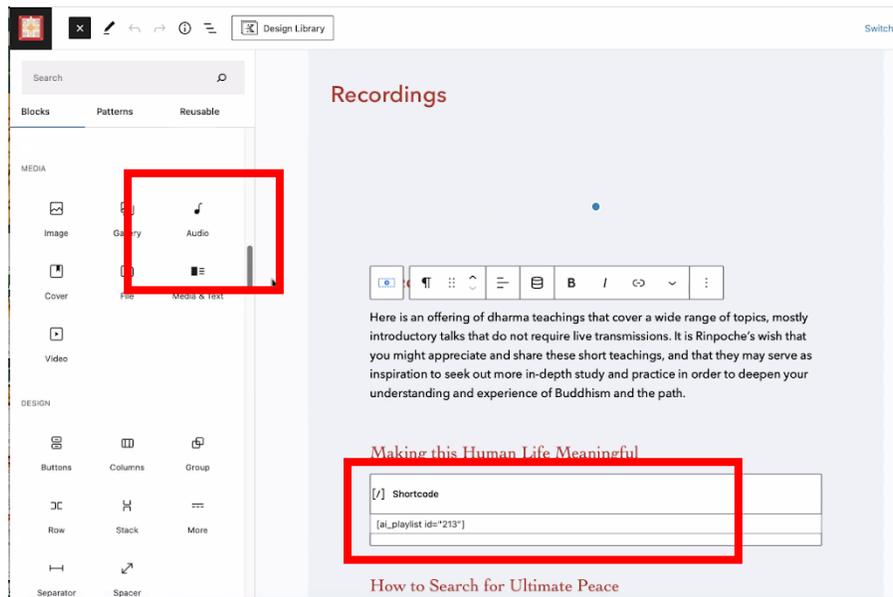
Figure 30

This should add a Block element such as you can see in the bottom center of Figure 30; paste the Shortcode copied from the Playlists page, and the recording will be added to the site page. All that's left is to click the blue "Update" icon, seen in the upper right corner of the page in the image below. See Figure 30 for an example of each of these.
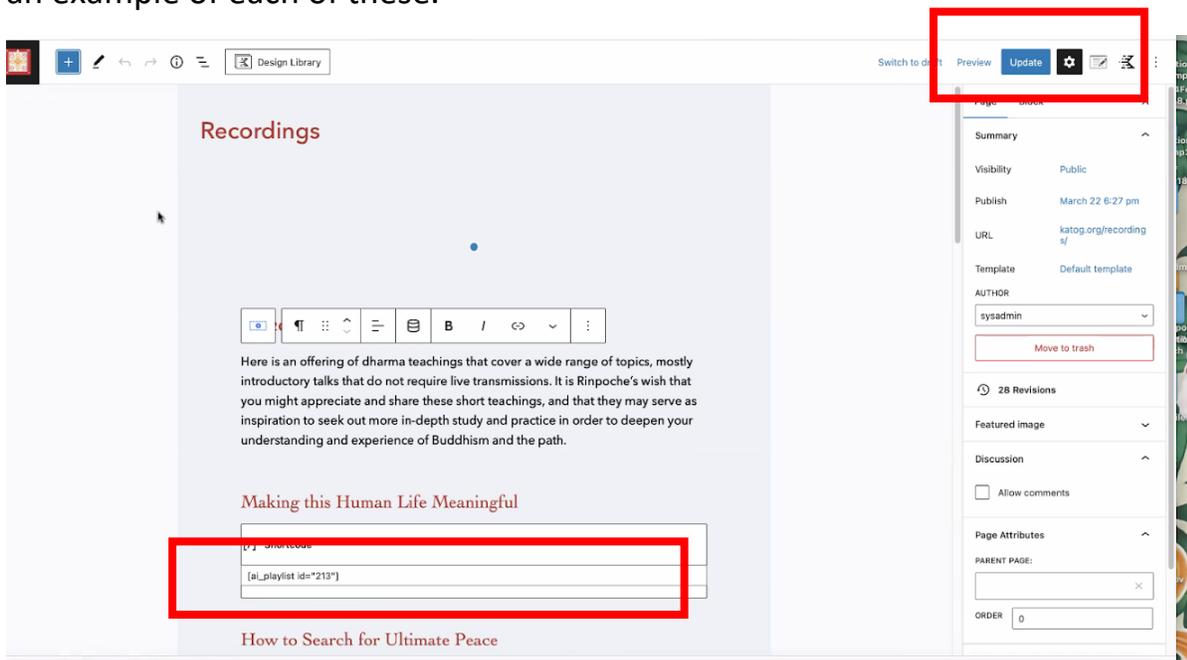
Figure 31

VIDEO LAYOUT

Like recordings, videos also require special formatting for adding to a page. Specifically, this section specifies how to format a Youtube video link for a site page.

First find the Youtube video you would like to add to a page. Right click the video, and click "Copy video URL" from the menu that pops up, as shown in Figure 32.
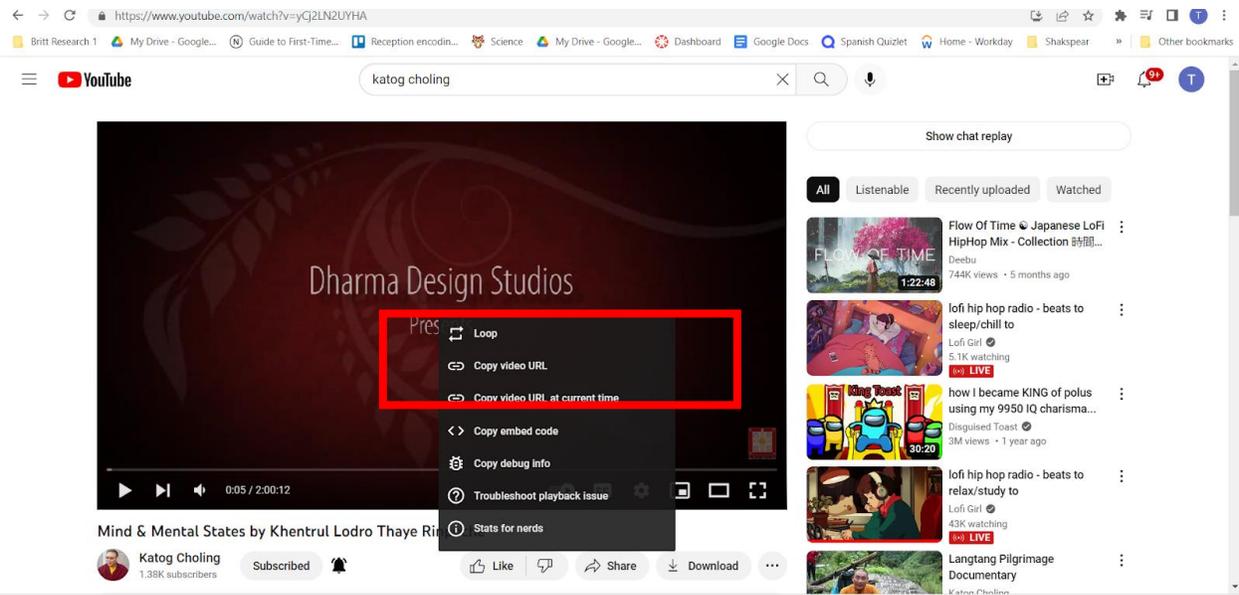
Figure 32

Now, navigate to the site page you would like to add the video to, and click "Edit Page" on the top navigation bar.

Click the blue square with the white plus in the upper-right corner, and scroll through the white menu that pops up on the left-hand side until you reach the Media section, shown in Figure 33.
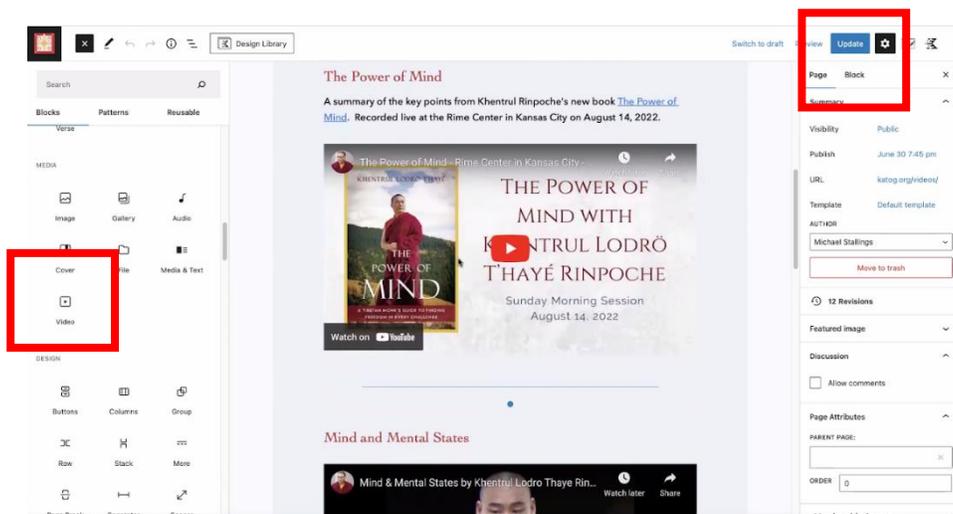
Figure 33

Click the "Video" block from the menu. A block will appear in the page, shown in Figure 34.
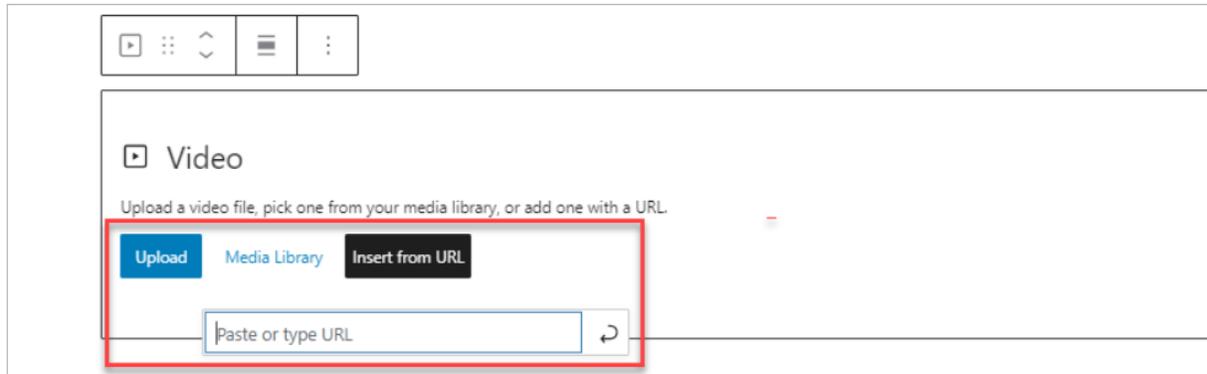
Click "Insert from URL" and paste the link copied from Youtube previously. Once you do this, update the page by clicking the blue "Update" icon in the upper right hand corner, as highlighted in Figure 33.

LMS LAYOUT

While not completed yet at this stage, Katog Choling is in the process of creating a Courses module for the site that would teach would-be practitioners Buddhist meditations and theory by means of a Learning Management System, or LMS, Plugin. Because this module and its plugin are still being incorporated into the site by site administrators, this section will primarily focus on the organizational elements of Courses, as the coding-specific portions of formatting aren't for content writers at this point. This plugin, in particular, is still being incorporated into the site by programmers, and is complex enough that it is not advised that document writers format for anything code related; it incorporates several complex processes, like timing how much time is spent on each section and

refusing to let students progress without some time spent on a section, sometimes even in terms of days. Like other parts of the site, all headers should be in "large" typography Cochin of Hex color #b6342d and all body text should be in "medium" typography Helvetica of Hex color #000000. See Figure 22 for an image of these options.

COURSE ORGANIZATIONAL ELEMENTS

Courses should be made up of two main sections: Course Introductions and Key Points. Each has their own important subsections.

COURSE INTRODUCTIONS

Course Introductions are primarily made up of pages introducing concepts, most prominently—and crucially—via a required Course Introduction Vocabulary section. Appendix D serves as an example of one such section.

VOCABULARY

Vocabulary sections are made up of a series of definitions. Each definition has a three-part header: the English, Tibetan, and Sanskrit translations for the vocab word, in that order. This header is then followed by discussion of the word, usually from a very linguistic perspective. That is, these definitions are very specific to linguistic parts of definitions (versus semantic), like the historic connotations or etymology specific to a Tibetan or Sanskrit word. As a result, sometimes (as in Appendix D) vocab definitions will be the same word in English, but through the

lens are multiple different Tibetan or Sanskrit words that are all translated as a single English term. In short, any vocabulary sections created should pay most attention to translation and to linguistic formations that combine to make the important, sometimes subtle dharmic distinctions, rather than being simply English vocabularies surrounding Buddhist concepts.

KEY POINTS

Key point sections should then make up the rest of a course module. These sections are formatted significantly differently than the Course Introduction pages. Instead of providing in-page text, these modules first introduce Resources, then Assignments, and finish with Daily Practice Instructions. Resources should simply list print materials required or recommended, sometimes with a link to a reading outside of the Course module page. Assignments, then, list in a given order specific passages for reading or recordings that need to be listened to; Assignments should always end with an outline of Daily Practice Instructions (the last and most detailed section) combined with instruction beyond the Daily Practice. After this last Assignment follows the Daily Practice Instructions, which has very specific parts.

DAILY PRACTICE INSTRUCTIONS

This section will always begin with a short paragraph on the specific meditation practice. Then, there will be outlines for practices for different times of the day: Beginning of the Day, During the Day, and Concluding the Day. The Beginning section

is a short paragraph describing a goal to set for the day, and the other two sections will combine bullet points that emphasize possible ways of carrying out that goal commitment. Finally, this portion of the module ends with Instructions for Formal Meditation; this section will review in bullet point-form the scheduling of formal meditation, then describe "How to Practice" the specific meditation focused on throughout the day in a paragraph form describing thought processes and concepts to focus on. Appendix F serves an example of one such section.

MAILCHIMP LAYOUT

Other than the website, the other major online publication venue of Katog Choling is email. For this, MailChimp is the email software used for all emails outside informal correspondence between staff members. There are several reasons for this. MailChimp allows the creation of specific listservs for emailing, ensuring that the emails we send only get sent to the exact groups we want to receive our information. MailChimp also incorporates anti-spam software in the coding of its email, ensuring our emails don't become redundant or are misused.

Moreover, MailChimp, through "Campaigns," allows scheduling of group emails, and, like Wordpress, can store media like images or illustrations that can be reused for multiple Campaigns. Like Wordpress, these Campaigns can be edited with word processing capabilities. However, unlike Wordpress, the way the emails process html input for these processing capabilities is significantly different. For this reason, all Campaigns must be created off templates provided.

EXAMPLE OF AN INCORRECTLY CODED CAMPAIGN

Figure 35 below shows an *incorrectly* formatted campaign; because the Campaign was originally created through HTML, and not using MailChimp's word processing capabilities, editing this Campaign is overly difficult for noncoders. Moreover, the overlap of text elements and image elements increases the chance of the important text not loading correctly in the received email, such as if an email is overloaded by the resolution of the image due to a slow connection.
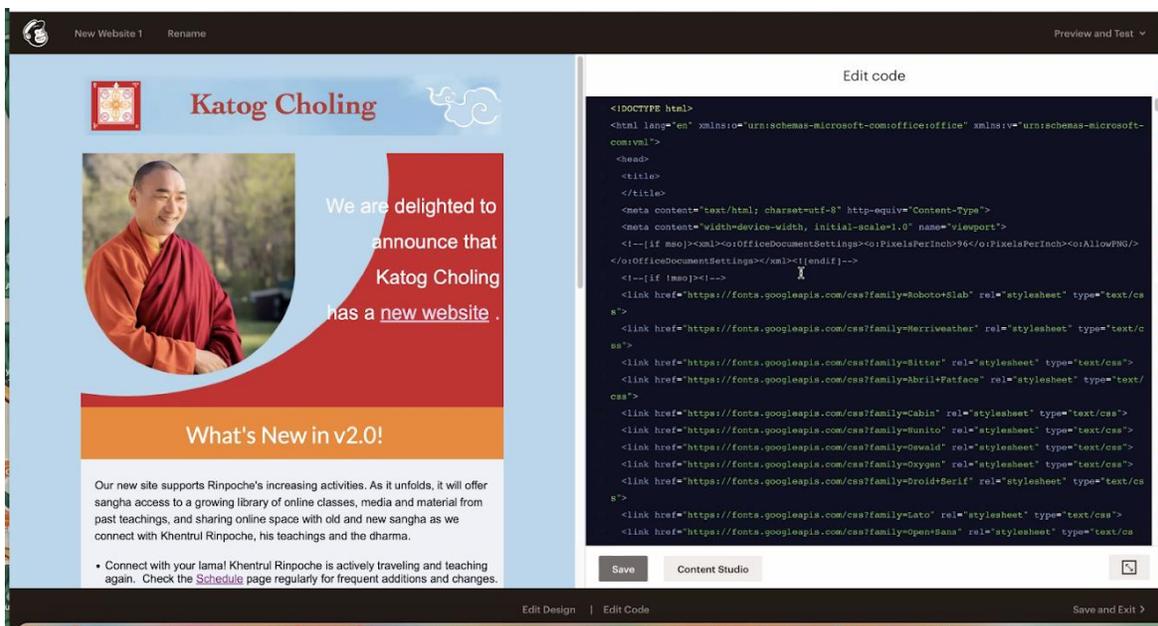
Figure 35

APPENDIX A –
SHRINE BOOK FRONT AND BACK COVERS

See Figure 36, below, for an example of the front cover for the Katog Ri'throd shrine room booklet.

KATOG CHOLING

SHRINE ROOM
PRACTICES & PRAYERS
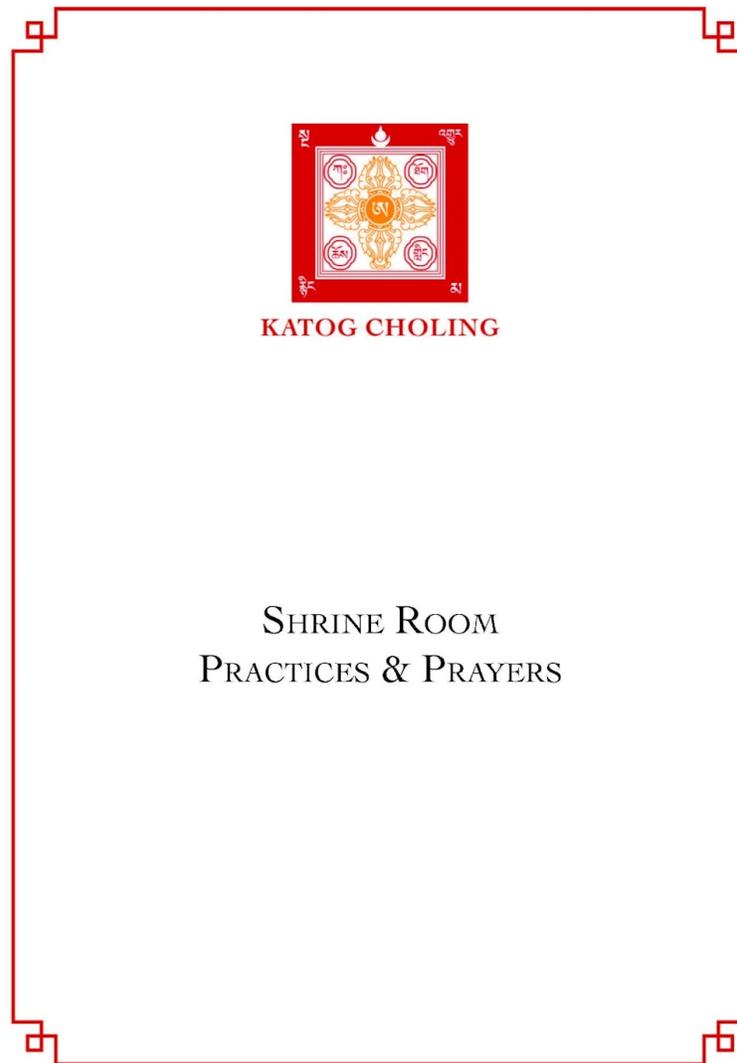
Do Not Remove - Shrine Room Only

Figure 36

See Figure 37, below, for an example of the back cover for the Katog Ri'throd shrine room booklet.

KATOG CHOLING

Shrine Room Practices & Prayers
© 2019
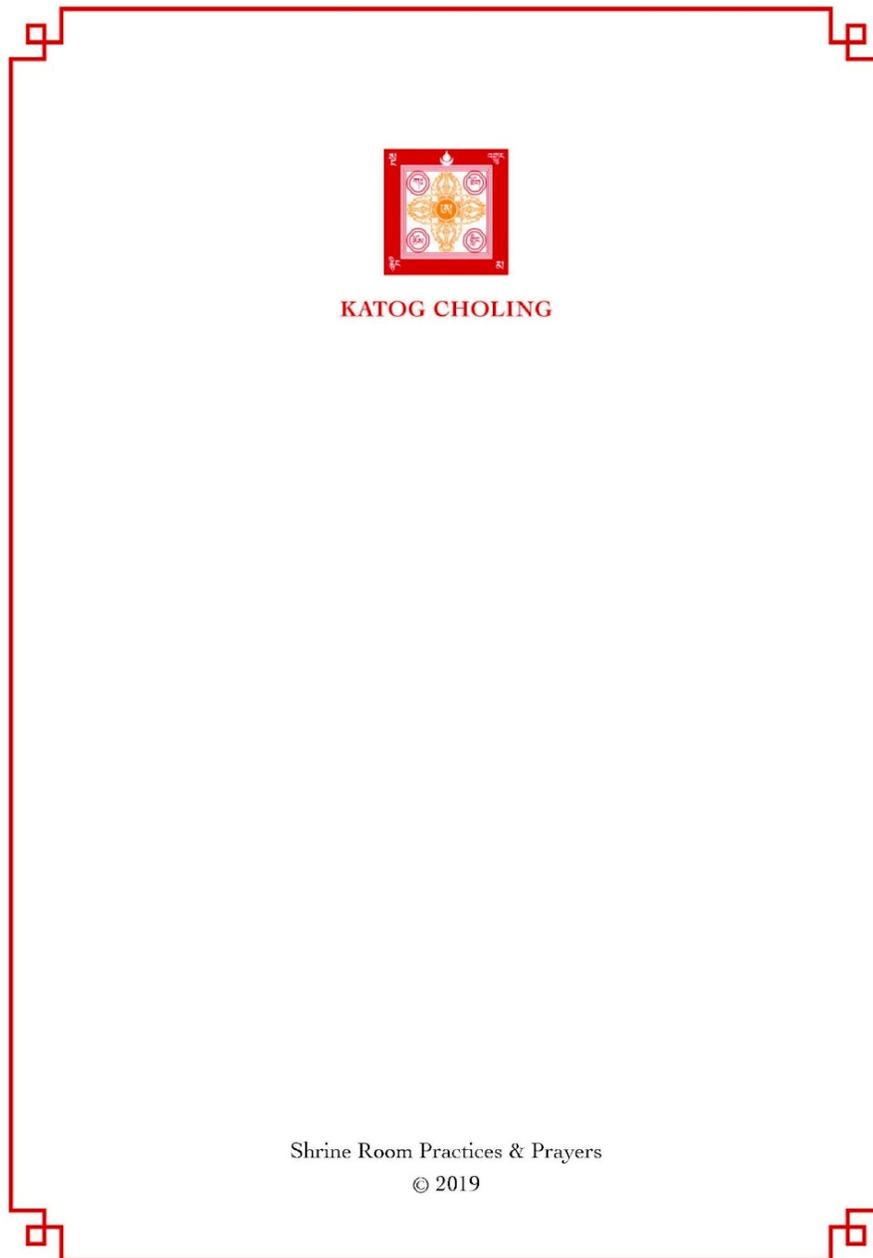
Do Not Remove - Shrine Room Only

Figure 37

APPENDIX B – STYLE SHEET

A

all-pervasive (compound adjective)

animal realm (compound noun)

Atisha (proper noun)

Avalokiteshvara (proper noun)

B

bardo (noun)

bodhichitta (noun)

bodhicitta (noun)

bodhisattva (noun)

buddha (adjective)

buddha (noun)

Buddha Shakyamuni (proper noun)

buddhahood (noun)

C

calm abiding (compound noun, i.e. shamatha)

calm abiding (compound noun)

cha-tralwa (compound noun)

charnel grounds (compound noun)

Chekawa Yeshe Dorje (proper noun)

Chenrezig (proper noun)

Chey-ngawa (proper noun)

Chey-ngawa (proper noun)

chötrey (adjective)

circumambulation (noun)

clear luminosity (compound noun, i.e. ösel)

clear luminosity (compound noun)

conditioned existence (compound noun, i.e. samsara)

cross-legged (compound noun)

Cultural Revolution (proper noun)

cyclic existence (compound noun, i.e. samsara)

cyclic existence (compound noun)

D

dag-dzin (noun)

dakini (noun)

demigod (compound noun)

determination to find freedom (compound noun, i.e. ngey jung)

dharma (adjective)

dharma (noun)

dharmakaya (noun)

Dharmakirti (proper noun)

Dharmaraksita (proper noun)

disturbing emotion (compound noun, i.e. klesha)

don-dam (compound noun)

dray-bu (noun)

driving into one (verb phrase)

Dromtönpa Gyalway Jungnay (proper noun)

E

Ebenezer Scrooge (proper noun)

emptiness (noun)

empty nature (compound noun)

essence-less (compound adjective)

ever-constant (compound adjective)

F

"Finding Joy No Matter What Occurs" (proper noun)

G

god realm (compound noun)

god-realm (compound adjective)

ground roasted barley flour (compound noun, i.e. tsampa)

Guru Rinpoche (proper noun)

GYA TSO (transliteration)

Gyalse Ngluchu Togme Zangpo (proper noun)

H

harm-doers (compound noun)

Heart Sutra (proper noun)

hell realm (compound noun, i.e. naraka)

His Holiness (proper compound adjective)

Hundred syllable mantra (proper noun)

hungry ghost realms (compound noun, i.e. preta)

I

in-breath (compound noun)

interdependent origination (compound noun)

J

Jamyang Khyentse Wangpo (proper noun)

Jigmé Lingpa (proper noun)

Jigmé Phuntsok Rinpoche (proper noun)

jong (verb)

Jowo Je Palden Atisha (proper noun)

K

Kadam (proper adjective)

Kadampa (proper noun)

kadampas (proper noun)

Kagyu (proper adjective)

Kagyur (proper noun)

karma (noun)

karmic (adjective)

Katok Moksa Tulku (proper noun)

kaya (noun)

Khentrul Lodrö T'hayé (proper noun)

klesha (noun)

Kongtrul (proper noun)

Kongtrul Yonten Gyamtso (proper noun)

kun-dzob (compound noun)

L

Lama (proper noun)

Lama Nangdro (proper noun)

Land of Snows (proper noun)

Larung Gar (proper noun)

legless (compound adjective)

life force (compound noun)

lojong (proper adjective)

lojong (proper noun)

long-standing (compound adjective)

Longchen Nyingtik Ngondro (proper noun)

Longchen Nyingtik Ngondro (proper noun)

Longchen Rabjam (proper noun)

Longchenpa (proper noun)

loving-kindness (compound noun)

M

Madhyamaka (proper noun)

maha (noun)

Mahayana (proper adjective)

Maitreya (proper noun)

mandala (noun)

mantra (noun)

Mantrayana (proper noun)

Middle Way (proper noun, i.e. Madhyamika)

Milarepa (proper noun)

mind training (compound noun, i.e. lojong)

mudra (noun)

N

Nagarjuna (proper noun)

Nalanda University (proper noun)

nanoseconds (compound noun)

naraka (noun)

ngey-jung (noun)

Ngluchu Togmey (proper noun)

ngondro (noun)

nirmanakaya (noun)

nonhuman (compound adjective)

nonhuman (compound noun)

nothingness (compound noun)

nying-jey (compound exclamation)

Nyingma (proper adjective)

O

one-pointed (compound adjective)

ösel (noun)

other-centered (compound noun)

P

Padmasambhava (proper noun)

pandita (noun)

Paramita (proper noun)

parinirvana (noun)

Patrul Rinpoche (proper noun)

Patrul Rinpoche Do-kah (proper noun)

phowa (noun)

Power of Mind (proper noun)

prajna (noun)

Prajnaparamita (proper adjective)

pratimoksha precepts (compound noun)

"Preliminary Practices of the Heart Drop Essence" (proper noun)

preta (noun)

profound insight (compound noun, i.e. vipashyana)

profound insight meditation (compound noun, i.e. vipashyana)

Q

Quanyin (proper noun)

R

relative truth (compound noun, i.e. kun-dzob)

root guru (compound noun)

S

samadhi (noun)

samaya (adjective)

samaya (noun)

sambhogakaya (noun)

samsara (noun)

sangha (noun)

Sanskrit (proper adjective)

Sanskrit (proper noun)

Sarma (proper noun)

self-centeredness (compound noun)

self-cherishing (compound adjective)

self-cherishing (compound gerund noun)

self-clinging (compound noun, i.e. dag-dzin)

self-congratulatory (compound adjective)

self-evaluation

self-liberating (compound adjective)

selwa (noun)

Serlingpa (proper noun)

"Seven Key Points of Mind Training" (proper noun)

shamatha (proper noun)

Shambhala Publications (proper noun)

Shantideva (proper noun)

shedra (noun)

short-term (compound adjective)

shunyata (noun)

siddha (noun)

Six Perfections (proper noun)

skull cup (compound noun)

sky burial (noun)

skyscrapers (compound noun)

so-called (compound adjective)

springboard (compound noun)

stupa (noun)

sutra (noun)

svabhavikakaya (noun)

T

tantra (noun)

Tara (proper noun)

Thirty-Seven Practices of a Bodhisattva (proper noun)

Three Jewels (plural proper noun)

three jewels (proper noun)

three poisons (proper noun)

threefold (compound adjective)

Thupten Tsering (proper noun)

timeless knowing (compound noun)

tonglen (noun)

torma (noun)

transference of consciousness (compound noun, i.e. phowa)

Treasury of Oral Instructions (proper noun)

Trilogy of Finding Comfort and Ease, The (proper noun)

tsa-tsa (noun)

tsampa (noun)

tulku (noun)

U

ultimate truth (compound noun, i.e. don-dam)

ultimate truth (proper noun)

umdze (noun)

V

Vikramashila University (proper noun)

vipashyana (proper noun)

Way of a Bodhisattva, The (proper noun)

well-being (compound noun)

Words of My Perfect Teacher (proper noun)

X

Y

YA TSAN (transliteration)

yana (noun)

yoga (noun)

yogi (noun)

Z

Zahor (proper noun)

zhung-zangpo (compound noun)

Abbreviations

ca. (circa)

i.e. (*id est*)

Numbers

Dates:

as a range:

1730–1798

ca. 1040–1123

as a specific day:

September 11, 2001

as a single year:

2006

plural years over 999:

2,500 years

as a year in cultural context:

in the Western calendar year 982

Age:

spelled out:

When I was seventeen years old

Numeral form:

when part of the book's structure:

part 1

appendix 1

(see page 54)

3. Always keep a joyful mind.

Spelled out

when amount of basic noun:

thirty minutes a day

twenty-four hours of change

APPENDIX C –

LAYOUT OF BASE WEBSITE

LOGOS AND ILLUSTRATIONS

Figure 38 shows the two versions of the current main logo, used on the website.

Figure 39 below shows the various illustrations used as part of the website's footer and header, with the Hex color numbers listed.

Figure 38

Illustrations
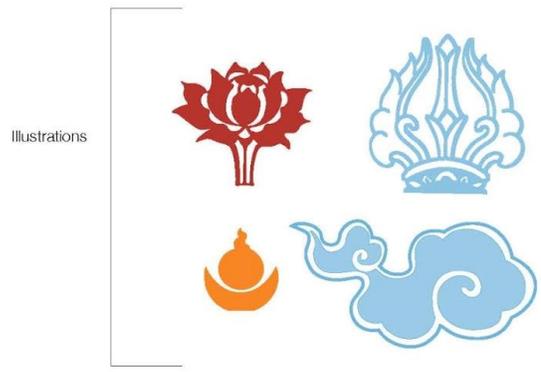
Serif Typeface: **Cochin**
Sans Serif Typeface: **Helvetica**

Million Red:
182R, 52G, 45B
b6342d

Citrus Orange:
248R, 134G, 36B
f88624

Shining Sea:
110R, 181G, 221B
6eb5dd

Figure 39

APPENDIX D – SAMPLE COURSE VOCABULARY

Figures 40, 41, 42, and 43 show the beginning of an example of a vocabulary section in a Course Introduction page on the website.


Figure 40

It can have both positive and negative connotations. For instance, Khentrul Rinpoche's name is Lodrö T'hayé. The *LO* is this word. In this case it is saying he has infinite intelligence, intellect, or wisdom (ability to accurately discriminate and understand). But, in the ultimate wisdom teachings, often times when this term is used it may have a pejorative sense because it is indicating one functioning from *lo/*mind, which means they are in a dualistic state.

It is important to understand that when you hear a term there is a conceptual basis behind it, and likewise it may have different meanings according to context. Most non-Tibetan speaking practitioners make the mistake of assuming they understand what is being said because they have the English conceptual framework of the terms/words used. However, without knowing the root term in Tibetan and/or Sanskrit and how it may have different connotations in different contexts, it can easily be misunderstood.

Furthermore, the different schools such as Gelug, have a different concept for this term and so use it differently than the Kagyu and Nyingma traditions. If you were reading their texts then you would need to know what their concept is to understand accurately.

Figure 41

58

English: mind

Tibetan: sem [sems]

Sanskrit: citta

Generally, this refers to the entire mind. It includes all eight collections of consciousness. It is often defined as: That which is conscious and aware (as in what knows objects versus, the non-sentient world which is not conscious aware, such as the inanimate world and flora). Here is a more specific description from the Illuminator - Tib. to Engl Dictionary:

1. "Mind". Translation of the Sanskrit "citta". This term is one of three terms from the Indian tradition which refer to the overall fact of mind. The madhyamaka prasangika teachings of the Gelugpa tradition state that the terms ཡིད (yid — most commonly translated as conceptual mind), རྣམ་ཤེས (namshey — most commonly translated as consciousness), and སེམས (sem - the term used here and always translated as mind) are equivalent when referring to the basic fact of "a knower". However, each is a specific term with a specific meaning.

1. The Sanskrit "manas", ཡིད (yid/conceptual mind), refers more to the ability to think, it is the idea of "the thinking mind".

2. The Sanskrit "vijñāna" རྣམ་ཤེས (namshey/consciousness) refers more to the sense of being aware, that there is something which knows / perceives, simply speaking.

3. The Sanskrit "citta" སེམས ,(sems/mind) refers more to the complex apparatus which contains all of the perceiving, thinking, and associated apparatus that goes with the general sense of the English word "mind". It has the sense of "the whole cognitive apparatus of dualistic mind" and is closest of all the other terms to the general sense of the English word "mind".

Figure 42

English: sentient being

Tibetan: sem-chan *[sems can]*

The term sentient being is literally the words "having/ *chan* mind/ *sem* " in Tibetan. So wherever you see the word sentient beings, you can think, "those who have mind." Which then means, those who are conscious and perceive/are aware of objects. Mind, being the term *SEM* , which is the whole mind, all consciousnesses, thoughts, emotions, perceptions etc. Since this word, *SEM* /mind, is defined as being conscious and aware, the word sentient is a pretty good translation. Sentient is defined in the dictionary as: able to perceive or feel things. So, to say one has mind is by extension to say that they are conscious and aware, which means they are able to perceive or feel things, they are a sentient being.

English: training

Tibetan: jong [*sbyong*]

This active verb has two meanings: 1. To train, to study, or to learn. 2. To refine, to purify, to clear away, etc. in the sense of working at the removal of faults. In the case of *lojong* , it seems to mean both. We are training our mind, which means that we are refining away and removing our faults.

The premise of this is fourfold:

1. The basis for this training/refinement: *Jang-zhi* in Tibetan.

Figure 43

APPENDIX E – SAMPLE COURSE KEY POINTS

Figures 44, 45, 46, 47, 48, and 49 an example of the different sections under the Daily Practice Instructions section of a Course Key Points page on the website.

Figure 44

During the Day ⌄

Keep setting commitments:

- Before starting your morning routine, make a vow to yourself that you won't forget the value of this human life.
- Before getting in the car and driving somewhere, commit to remembering this every few minutes during the drive.
- Before starting work, commit to remembering the value of this life in relation to whatever comes up during work.
- Before going to a party or social event, commit to remembering the value of this life before walking in the door.
- Most importantly, commit to remembering precious human life before meeting a person or situation that might be challenging for you.

Figure 45

How to practice this in difficult situations (adversity): If people or events upset you, pause and refresh your perspective. Consider how exquisite it is to have this brief human life within the extent of conditioned existence and the vast scope of experiences of all beings. Remember that now you have *this* life. Reflect on how rare it is to be human. Ask yourself whether getting upset and reacting with negative emotions is worth it? At the time of death, how will you feel about your behavior? Will these actions produce positive future experiences? What will their likely result be? Consider again this brief life as a human being during which you have the potential to gain ultimate freedom from suffering. Do you want to waste it in anger, in negative thoughts and actions? Resolve to choose actions that you won't regret at the end of your life.

To practice this in positive situations: Reflect upon this precious human life in positive moments as well. Ensure that when good things happen you create the causes and conditions for more good things to happen. Do this by engaging in positive actions while you have the power of choice. Having choices and being discerning is unique to being human. If you are already engaging in positive actions, rejoice and commit to continuing to do so.

Figure 46

Concluding the Day

Nightly Routine:

1. Reflect on how you did today:
   - Did you integrate the perspective of the preciousness of your life into everything you did?
   - Did recalling the value of your human life change your perspective or actions?
2. In recalling the moments that you forgot to practice, generate regret and resolve to do better. You might imagine yourself in that same situation and envision yourself remembering this practice.
3. Where you succeeded in practice, rejoice, then dedicate the merit and make aspirations.

Figure 47

Instructions for Formal Meditation ⌄

Schedule:

- If you are able to, sit for 5-20 minutes each day.
- If you already have a daily meditation practice, you can add this contemplative meditation to it.
- Alternately, you could do it as a separate practice at a quiet time of day or evening.

How to Practice:

Begin by establishing your motivation. Pause for a moment and think that you are going to contemplate the value of this life in order to free beings from suffering and bring them to genuine happiness.

Review the eight freedoms and ten advantages of precious human birth as you sit using the book, *The Power of Mind*. This is a contemplative meditation. Read a point, reflect on its meaning and apply your understanding to your experience. For example, regarding the eight states that have no leisure to practice, examine how each of those states is a barrier to finding true freedom from suffering. Consider that anyone born in these circumstances is subject to unfavorable conditions and cannot practice, then allow yourself to feel compassion for them. Finally, acknowledge that you are free from those states. You may come to recognize what a great relief it is to have a human body, with all the opportunities for practice it gives you.

Figure 48

For the ten advantages, go through each and reflect on how they are present or not present in your life. See how they enable you to have the ability to seek a spiritual path to find freedom from suffering. After contemplating each, rejoice in your good fortune.

At the end, think about how rare it is to have all these causes and conditions. Then make a personal commitment to make use of this precious opportunity of human life.

Conclude with short dedications and aspirations.

Figure 49