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Yannis Haralambous

► **To cite this version:**

Yannis Haralambous. TeX and Latin Alphabet Languages. Tugboat, 1989, 10 (3), pp.342-345. hal-02095944

HAL Id: hal-02095944

<https://hal.science/hal-02095944>

Submitted on 23 Apr 2019

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Fonts

Erratum:

Typesetting Concrete Mathematics TUGboat Vol. 10, No. 1

Donald E. Knuth

Editor's note: Some erroneous parameter values for the Concrete fonts were given in the footnote on page 33. The following are the correct values. *beak_darkness* = 4/30 for all Concrete fonts except for *cslc9*, which has *beak_darkness* = 5/30. Also for *cslc9*, *fudge* = 1.

The METAFONT sources and the macros for using the Concrete fonts can be found in the *tex-fonts* archive at Clarkson. A list of the files appears on page 200, *TUGboat* Vol. 10, No. 2.

TeX and latin alphabet languages

Yannis Haralambous

(Ἐκείνη) μιλάει τή γλώσσα τῶν
Ἑτρούσκων, μιάν ἄγνωστη, παράωνη
γλώσσα, πού κανένας δέν τήν ξέρει καί
κανένας ποτέ δέν θά τήν μιλήσει.

—Κωστούλα Μητροπούλου¹

TeX provides enough accents and special letters to write in (almost) every latin alphabet language. But there are problems; following D. E. Knuth,² "... format designers should provide rules for how to obtain accents and special characters in their particular systems. plain TeX works well enough when accents are infrequent, but (its) conventions are by no means recommended for large-scale applications of TeX to other languages." The best solution to this is to create accented and special letters by METAFONT and to put them in the still-empty 128 boxes of the 256-code fonts.*

* Editor's note: A technique developed long ago by David Fuchs, but never publicized, permits the creation of "virtual fonts" that have instructions for putting pieces together, at the output driver level, from the same or separate fonts, so that detailed character descriptions are not required for such

But to keep the "universal properties" of TeX, this should be done (a) once and for all, and (b) in the most democratic and complete way. It is important that—in an international level—everybody has the same fonts and ligature conventions (to prevent having for example *un TeX français* and *ein deutsches TeX* with no compatibility to each other).

Now the natural question to ask is: is it possible to cover ALL latin alphabet languages? To answer this question I have searched (for some hours) in the library of the Centre Pompidou in Paris and made a list of languages with their respective accented letters and special characters (beside the well-known 26-letter alphabet). I am neither a linguist, nor a geographer, and this makes me pretty sure that many languages and dialects are missing. So I would be very grateful for additional remarks and corrections (just write to yannis@frcit171.bitnet). Also I would like to thank my friends Ana Cristina Matos (Portugal), Vladimir Rosenhaus (Estonia, USSR) and Petr Plecháč (Czechoslovakia) for their precious help.

List of languages

1. Albanian³: č Č, ë Ë
2. Basque⁴: ñ Ñ
3. Breton⁵: é É, è È, ê Ê, ñ Ñ, ô Ô, ü Ü
4. Catalan⁶: à À, ç Ç, é É, è È, í Í, ó Ó, ò Ò, ú Ú, ü Ü
5. Corsican⁷: à À, é É, è È, î Î, ô Ô, ù Ù, ú Û
6. Creole⁸: ä Ä, â Â, ã Ã, é É, ë Ë, ê Ê, ē Ē, ě Ě, ĭ Ĭ, ñ Ñ, ò Ò, ö Ö, õ Ö, ø Ø, ü Ü, ũ Û, ú Ú, ŷ Ÿ
7. Croatian²⁸: é Ć, č Č, đ Đ, š Š, ž Ž
8. Czech: á Á, č Č, ě Ě, é É, í Í, ñ Ñ, ó Ó, ř Ř, š Š, ť Ť, ú Ú, ů Ů, ý Ý, ž Ž
9. Danish⁹: å Å, æ Æ, ø Ø
10. Dutch¹⁰: é É, ë Ë
11. English: none
12. Esperanto¹¹: ĉ Ĉ, ĝ Ĝ, ĥ Ĥ, ĵ Ĵ, ŝ Ŝ, ŭ Ŭ
13. Estonian¹²: ä Ä, õ Ö, ö Ö, š Š, ü Ü, ž Ž
14. Faroese⁹: á Á, æ Æ, đ Þ, í Í, ó Ó, ø Ø, ú Ú, ý Ý
15. Finnish¹³: ä Ä, ö Ö
16. French: à À, â Â, ç Ç, é É, è È, ê Ê, ë Ë, î Î, ï Ï, ô Ô, œ Œ, ù Ù, ú Ú, ü Ü (and it seems that in pre-Louis XIV texts¹⁴ there is also the letter ŷ Ÿ)

"composite" characters. Arrangements are being made to publish the details in a future TUGboat.

' also gives ", and \$\$\$ and \$=\$ are even better choices for + and =).

(c) readability.

The solution I propose is the following:

- 1) take < and > for the acute and grave accents respectively (they are easy to find on the keyboard, symmetric, and give the direction of the accent).
- 2) take = for the ^ accent; also take =n for ñ.
- 3) take " for " on vowels. Also take "s for ß, following Part1³³.
- 4) take the plus sign + for both the háček and tilde accents (the portuguese language doesn't have háčeks and czech has no tildes, so there is no essential risk of confusion). So for example +a means ā, and +z, ž (this is why we took =n for ñ: it's the only letter that takes both háček and tilde accents).
- 5) take > also for the "french-style" cedilla on c, s, t and == for the "polish-style" hook on a and e (a is a very wicked letter; it takes almost every existing diacritical mark).
- 6) since <o, <u give ó, ú, it's reasonable to put <<o, <<u for ő, ű.
- 7) take " before d, l, t for đ, ľ, Ț; take <>o and <>u for ȝ, Ț (o is at least as wicked as a).
- 8) the rest of the distribution is purely random.

You can see the whole of it in the following table:

< followed by	$\left\{ \begin{array}{l} a A \\ c C \\ e E \\ i I \\ n N \\ o O \\ s S \\ u U \\ y Y \\ z Z \end{array} \right\}$	gives	$\left\{ \begin{array}{l} á Á \\ é É \\ í Í \\ ñ Ñ \\ ó Ó \\ s Ś \\ ú Ú \\ ý Ý \\ z Ž \end{array} \right\}$
> followed by	$\left\{ \begin{array}{l} a A \\ c C \\ e E \\ i I \\ o O \\ s S \\ t T \\ u U \end{array} \right\}$	gives	$\left\{ \begin{array}{l} à À \\ ç Ç \\ è È \\ ì Ì \\ ò Ò \\ s Š \\ t Ț \\ ù Ù \end{array} \right\}$

= followed by	$\left\{ \begin{array}{l} a A \\ e E \\ i I \\ n N \\ o O \\ u U \end{array} \right\}$	gives	$\left\{ \begin{array}{l} â Â \\ ê Ê \\ î Î \\ ñ Ñ \\ ô Ô \\ û Û \end{array} \right\}$
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" followed by	$\left\{ \begin{array}{l} a A \\ d D \\ e E \\ i I \\ l L \\ o O \\ s \\ t T \\ u U \\ y Y \\ z Z \end{array} \right\}$	gives	$\left\{ \begin{array}{l} ä Ä \\ đ Đ \\ ë È \\ ï Ì \\ ľ Ľ \\ ö Ö \\ ß \\ Ț \\ ü Û \\ ý Ý \\ ž Ž \end{array} \right\}$
---------------	---	-------	---

+ followed by	$\left\{ \begin{array}{l} a A \\ c C \\ d D \\ e E \\ g G \\ i I \\ l L \\ n N \\ o O \\ r R \\ s S \\ z Z \end{array} \right\}$	gives	$\left\{ \begin{array}{l} ā Ā \\ ċ Ć \\ đ Đ \\ ē Ē \\ ģ Ğ \\ ĭ Ĭ \\ ł Ł \\ ñ Ñ \\ ō Ō \\ ř Ř \\ š Š \\ ž Ž \end{array} \right\}$
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== followed by	$\left\{ \begin{array}{l} a A \\ e E \end{array} \right\}$	gives	$\left\{ \begin{array}{l} a A \\ e E \end{array} \right\}$
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++ followed by	$\left\{ \begin{array}{l} a A \\ D \\ o O \end{array} \right\}$	gives	$\left\{ \begin{array}{l} æ Æ \\ b \\ ø Ø \end{array} \right\}$
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<< followed by	$\left\{ \begin{array}{l} a A \\ o O \\ u U \end{array} \right\}$	gives	$\left\{ \begin{array}{l} ä Ä \\ ö Ö \\ ű Ű \end{array} \right\}$
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<> followed by	$\left\{ \begin{array}{l} o O \\ u U \end{array} \right\}$	gives	$\left\{ \begin{array}{l} ȝ Ț \\ Ț Ț \end{array} \right\}$
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"" followed by	$\left\{ \begin{array}{l} a A \\ i I \\ o O \\ u U \end{array} \right\}$	gives	$\left\{ \begin{array}{l} â Â \\ ï Ì \\ œ Œ \\ û Û \end{array} \right\}$
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An example

By typing

Zde se v+semo+zn+e sna+z<i m+e p+remluvit,
 abych z""ustal je+st+e n+ekolik m+es<ic""u
 a napsal je+st+e jednu operu. Hay""ir!
 ""I>s "oyle de+gil. B"uy"u+g"u
 k"u>c"u+g"une takilmay""i pek severdi.
 Ce f=ut d'ores et d<ej>a une id<ee
 d<eg<en<er<ee et ambig"ue.

instead of

Zde se v\ v semo\ v zn\ v e sna\ v z\' \i\ m\ v
 e p\ v reluvit, abych z{\accent'027u}stal
 je\ v st\ v e n\ v ekolik m\ v es\ \' i
 c{\accent'027u} a napsal je\ v st\ v e jednu
 operu. Hay\ i r! \D I\ c s \ "oyle de\ u
 gil. B\ "uy\ "u\ u g\ "u k\ "u\ c c\ "u\ u g\ "une
 takilmay\ i\ pek severdi. Ce f\ \ut d'ores
 et d\ 'ej\ 'a une id\ 'ee d\ 'eg\ 'en\ 'er\ 'ee
 et ambig\ "ue.

(which looks better?) you get

Zde se všemožně snaží mě přeluvit, abych zůstal
 ještě několik měsíců a napsal ještě jednu operu.
 Hayır! İş öyle değil. Büyüğü küçüğüne takilmayı
 pek severdi. Ce fut d'ores et déjà une idée dégénérée
 et ambiguë.

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14. *as for example in the lovely text:*
Le dit du Saige trop le feiz
Favorable, bien n'en puis mais
Qui dit: "Esjoÿs toy, mon filz,
En ton adolescence"; mais

Ailleurs sert bien d'ung autre mes,
Car "Jeunesse et adolescence",
C'est son parler, ne moins ne mais,
"Ne sont qu'abus et ignorance".

taken from F. Villon (1431-1463?), *Le Grand Testament*, dtv 2078, München 1982.

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◇ Yannis Haralambous
 U.F.R. de Mathématiques
 Université de Lille-Flandres-Artois
 59655 Villeneuve d'Ascq Cedex
 France
 Bitnet: yannis@frcit171