

I. Neoglyphic: Basic Grammar

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Sneak Peek

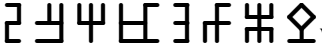
By the time you complete this chapter you will be able to read this with ease:

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For this reason, Neoglyphic can be thought of as a universal written language, which any two people could use to communicate with each other in writing even if they do not have any spoken language in common. It can also be used to communicate with the "deep future", when any trace of present-day languages has long since faded into oblivion.




Seeing the Glyphs



If you wish to use your own word processor to create, edit and read texts in Neoglyphic then you will have to download and install the True Type font Neoglyphic.ttf from the main page at <http://fiziwig.com/conlang/neoglyph/>

The glyphs are entered on the keyboard by typing a series of alphanumeric characters for each glyph. For example,  was entered by typing 271 6163 1I3I1 36635 73 2I34 aehJ3hJae mtLeroL. The dictionary database (when it is completed) will show the English word, the actual glyph, and the sequence of letters needed to type that glyph.



Appendix I. Contains a full explanation of how the font works, and instructions for using the Neoglyphic character design program which is available for free download.

Punctuation

The punctuation glyphs are "full stop"  the phrase mark, or break  and "question mark" . The phrase mark, called *BRK* is used to separate any two phrases whose reading would be ambiguous without the use of the break. The use of the question mark is explained below, in the section on forming questions. The period, or full stop is called *PRD* and is written out as such in English transliterations to emphasize the fact that it is a full glyph in its own right. The question mark glyph is named *QRY*

In addition, a pair brackets or parentheses,   *LPAR RPAR* can be used to group glyphs together to avoid ambiguities. See, for example, the section on proper names below.

Parts of Speech

Glyphs do not always have one specific part of speech. They do, however, have only one meaning. The English word "fly" mentioned above is a good example. There are two separate words,  = fly-verb, and  = fly-insect. The first can be the verb "to fly" or it can also be the adjective "flying" as in "flying person", the Neoglyphic glyph pair for "pilot". The second can be the noun "fly", or it can also be an adjective as in "fly paper".

Sentences

Sentences are made up of a subject phrase, and a complete verb in that order. In addition there may be any number of prepositional phrases before, between, or after the subject phrase and complete verb. These phrases serve to expand upon, alter, or refine the meaning of subject-verb pair.

Neoglyphic prepositional phrases fulfill the roles of direct and indirect objects as well as prepositional phrases in English. They all have the same form, namely, a preposition glyph followed by a noun phrase. These will be explored further below.

Subject Phrase

A subject phrase is a noun phrase made up of a noun and all its modifiers. Personal pronouns are each represented by a single glyph. Thus "I/me" is one glyph, Φ *I-me* and "he/him" is one glyph, $\text{h}\times$ *he-him* as are the other pronouns which will be introduced later. The special pronoun a *one-someone* means the person or thing referenced is not known or not specified, or is irrelevant. When translated into English one can use "one", "someone", etc. or the passive voice. E.g. "The window was broken." or "Somebody broke the window." Neoglyphic has no passive voice other than the use of a as the agent of the verb.

In practice the pronouns are usually anglicized as *me, he, she, they* regardless of proper case in English. Since we are not writing English, but anglicized Neoglyphic, *Me run away* is perfectly acceptable grammar. We avoid the use of *I* as a pronoun to avoid confusion with the Roman letter I used in spelling proper names. (See section on proper names below.)

Complete Verb

A complete verb is a verb glyph preceded by the optional verb negation glyph N *NOT*, and/or marked by an optional tense modifier glyph to indicate past, present, ongoing, habitual, or future action, among others. In addition, the verb may be followed by an optional adverb. Adverbs are not as common in Neoglyphic as they are in English, having their roles often filled by prepositional phrases. Adverbs always follow the verb glyph immediately, with no intervening glyphs. There can be at most one adverb per verb.

- The verb alone is present tense: r *run* means "run".
- The past marker t *DID* indicates the simple past: tr *DID run* means "ran".

- $\#$ *DONE* indicates completed or finished action. Usually only used to emphasize completion: $\# \# \# \#$ *Me DONE run PRD* ("I am all done running." vs merely "I ran.")
- The verb glyph duplicated indicates ongoing action. $\# \#$ *run run* means "am/is/are running".
- \lceil *WILL* indicates future action. $\lceil \#$ *WILL run* means "will run".
- \ll *DO-DO* glyph indicates habitual or characteristic action. E.G. $\# \ll$ $\#$ *Dog DO-DO run PRD* means "Dogs, as a general rule, run.")
- \lrcorner *DO* glyph, also called *DOING* changes the verb that follows into a noun, which can then be the subject or object of another verb or preposition. For example, $\# \lrcorner \# \#$ *me like-enjoy DOING run PRD* (I like to run. OR I like running.)

Other verb modifier glyphs might include "must", "may", "should", "able-to", "intend-to" etc. If the time of the event is specified (tomorrow, yesterday, long ago) then the past or future tense glyphs can be omitted. Once the tense has been established, it may be omitted from other verbs in the same sentence, or other sentences in the same narrative.

Imperative Mood

The imperative can be a command like the English "Run!" or a suggestion or invitation like like the English "Let's go.". It is formed by placing the verb alone, or before the subject pronoun.

Examples:

- $\# \#$ *You run.* is declarative. $\# \#$ *Run you!* or simply $\#$ is the imperative command "Run!"
- $\# \#$ *We run.* is declarative. $\# \#$ *Run we.* is the invitation or suggestion "Let's run."

Articles

The definite and indefinite articles, "a", "an", "the", do not exist.

Plurals

Plurals are indicated either by a definite number placed before the noun, or by a quantifier like $\#$ *SOME* placed before the nouns. Plurals may also be formed by duplicating the noun glyph.

Examples:

- 𐄂𐄃 *two hand* (pair of hands)
- 𐄄𐄅 *SOME stone* (stones)
- 𐄆𐄆 *hand hand* (hands)

Proper Names

There are two kinds of proper names. The first are proper names with clear and obvious meanings. The proper name "Flower", as opposed to the noun "flower" is an example.

These are simply marked with a naming glyph 𐄂 called *NAME*. Thus 𐄃 is the noun *flower*, while 𐄄 is a person's name, *NAME Flower*. A person who decides to use Neoglyphic could choose their "Neo name" to be any word or phrase they like. If a phrase is used the words of the phrase can be surrounded by the bracket glyphs () *LPAR* *RPAR*. For example: 𐄂 (𐄅 𐄃) *NAME LPAR little flower RPAR*.

The second kind of proper name is an arbitrary word which has no meaning, or whose meaning is unknown, or irrelevant, or lost in antiquity. Most proper names like "Chicago", or "Fred Wilson" fall into this category. These are simply spelled out using the Neoglyphic equivalent of the Roman alphabet. The alphabetic glyphs are:

ABCDEF GHIJKLMN OPQRSTU VWXYZ

Thus, one might say, 𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍 *me like-enjoy Chicago*. In a context where a particular name is mentioned often an abbreviation or nickname might be substituted for subsequent appearances. Thus the first mention of Chicago might spell it out, while subsequent mentions in the same context might abbreviate it 𐄎𐄏 *C town*, using two glyphs rather than the 7 required to spell it out.

Pronoun Pitfall

It bears special mention that the letter *I* and the English word *I* are not the same. In writing English transliterations always write the first person pronoun as *me*, or *I-me* but never as *I* because that will be considered to be the glyph for the Roman letter *I* used in spelling proper names. This is especially important when writing text which will be used as input to the Neoglyphic translation program described in appendix II.

Possessives

Possessives are marked with the glyph 𐄐 'S placed between the possessor and the thing possessed, in that order.

Examples:

- 𐌹𐌺𐌰 *me 'S flower* (my flower)
- 𐌹𐌺𐌰𐌶 *he 'S some hand* (his hands)

Complex possessives like "my father's dog" are chained together with 𐌹 with the first possessor mentioned first and the thing possessed mentioned last:

𐌹𐌺𐌰𐌶𐌹𐌺𐌰𐌶 *me 'S father 'S dog run run* (My father's dog is running.)

Prepositional Phrases

A prepositional phrase is made up of a preposition glyph followed by a noun phrase. These phrases perform the function of direct and indirect objects, prepositional phrases, and adverbial phrases in other languages. It is important to remember that any noun phrase which is not the subject of the verb, including both the direct object and the indirect object are within prepositional phrases in Neoglyphic. These are called case-marking prepositions.

There are certain prepositions which are used to make the meaning of a general case-marking preposition more specific. These prepositions are used *within* a prepositional phrase. For example, the case-marking preposition 𐌹𐌺 *AT-LOC* tells us that the action of the sentence took place at the specified location, however, an additional non-case-marking preposition may be used within that phrase. For example: *AT-LOC in house*, or *AT-LOC under blanket*. Here are some of those case-marking prepositions.

- 𐌹𐌺 *OBJ*: Thing affected by the action of the verb. If this phrase immediately follows the verb then the 𐌹𐌺 glyph may be omitted.
- 𐌹𐌺 *AT-TO*: Recipient of the object or action of the verb, or direction or goal of a verb of motion.
- 𐌹𐌺 *AT-LOC*: Location of the event.
 - May take a whole host of non-marking prepositions such as *in, near, outside-of, on, under, next-to, above* etc.
- 𐌹𐌺 *AT-TIME*: Time of occurrence of the event. Takes arguments like "tomorrow", "next year", "two O'clock".
 - May take the non-marking preposition 𐌹𐌺 *AGO* meaning time since the occurrence of the event. Takes an amount of time like "8 hours", or "many years" as an argument. E.g. *AT-TIME AGO 3 day* ("three days ago"). With the argument 𐌹𐌺 *SOME* it translates roughly as "Once upon a time".

- 𐄎𐄏𐄐𐄑𐄒𐄓 𐄔 *OBJ cup SOMEONE DID discard PRD (SVP) (The cup was thrown away.)*
- 𐄕𐄖𐄗𐄘𐄙𐄚𐄛 𐄜 *ABOUT food me never eat fish PRD (PSVP) (As for food; Where food is concerned; While we're on the subject of food; ...)*
- 𐄝𐄞𐄟𐄠𐄡𐄢𐄣 𐄤 *Me DID DOING run FOR-TIME all-entire day PRD "I was running all day."*

Adjectives

Adjective glyphs come before their associated noun glyph.

Copula 1 = EQUAL

The copula = EQUAL "is/am/are/be" is a glyph which indicates equality or equivalence only, including in mathematical equations. It is not used to associate an attribute with a noun such as "The sky is blue." (see *copula 3* below), or to indicate membership in a larger class of things such as "Water is a liquid." See *ISA* below.)

Examples:

- 𐄥+𐄦=𐄧 𐄨 *1 plus 3 EQUAL 4 PRD*
- 𐄩=𐄪𐄫𐄬𐄭 𐄮 *He EQUAL me 'S male offspring (son) PRD ("he" and "my son" are two designations for he same person.*

Copula 𐄮 ISA

The copula 𐄮 ISA is a glyph which indicates membership in a larger class of objects.

Examples:

- 𐄯 𐄮 𐄰 𐄱 𐄲 *Water ISA liquid PRD*
- 𐄳 𐄮 𐄴 𐄵 𐄶 *Me ISA hunt person (hunter) PRD*
- 𐄷 𐄮 𐄸 𐄹 𐄺 *This thing ISA book PRD*

The test for knowing whether to use *EQUAL* or *IS* is whether or not the order of the two nouns can be reversed without changing the meaning. "Water is a liquid." does not mean the same thing as "A liquid is water." Not all liquids are water, so the order cannot be reversed and we must use *ISA*. In the statement "This house is my house." we can reverse the two noun phrases and get "My house is this house." which means the same thing, so

we can use *EQUAL*. The English "This is one of my houses." would use *ISA* since "this house" is a member of a larger class of things called "my houses". When in doubt, use *ISA*.

Copula 3 - Is Implied

When assigning an adjective to a noun no verb is used. Word order implies the copula, so that *big house* is a noun phrase, while *house big PRD* is a sentence meaning "(The) house is big."

Examples:

- 𐌸𐌵 𐌶𐌰 𐌹 𐌺 𐌸 *He 'S house old PRD* "His house is old."
- 𐌲 𐌶𐌰 𐌵 𐌸 *This insect small PRD* "This insect is small."
- 𐌶𐌵 𐌶𐌰 𐌶𐌰 𐌸 *She 'S dog big PRD* "Her dog is big."

Location and To Be-Exist ➤

There is no glyph for assigning a location to a noun. The location itself follows the subject, with an optional preposition if necessary. The words "here", and "there" do not exist. Instead, use *this place* and *that place* which are treated the same as location names.

An alternative is to use the verb ➤*BE* which is not the copula, and means only, and specifically "to exist", along with the location phrase preposition 𐌶*AT-LOC*. In other than the present tense the verb *BE* must be marked with the appropriate tense glyph.

Examples

- 𐌸(𐌶) 𐌶𐌰 𐌸 *He in house PRD* "He is in (the) house."
- 𐌸➤𐌶 𐌶(𐌶) 𐌶𐌰 𐌸 *He BE AT-LOC in house PRD* "He is in (the) house."
- 𐌶𐌵 𐌶𐌰 𐌶(𐌶) 𐌶 𐌶𐌸 *Me 'S male offspring (son) in learn place (school) PRD* "My son is in school."
- 𐌶𐌵 𐌶𐌰 𐌶➤𐌶 𐌶 𐌶𐌸 *Me 'S son BE AT-LOC learn place PRD* "My son is at school."
- 𐌶𐌶 𐌶𐌸 *Dog this place PRD* "(The) dog is here."
- 𐌶𐌶 𐌶𐌸 *Cup that place PRD* "(The) cup is there."
- 𐌶➤𐌶 𐌶𐌶 𐌶𐌸 *Cup BE AT-LOC that place PRD* "(The) cup is there."
- 𐌶𐌶 𐌶𐌰 𐌶➤𐌶 𐌸 *Dog AT-LOC house BE PRD* "(The) dog is at (the) house."

- ᐱ ᐱ ᐱ ᐱ ᐱ ᐱ *AT-LOC house Dog BE PRD* "(The) dog is at (the) house."
- ᐱ ᐱ ᐱ ᐱ ᐱ ᐱ *Me DID BE AT-LOC house PRD* "I was at (the) house."

Using \triangleright *DECL* to Make Declarative Subordinate Clauses

A complete sentence can be nominalized, or turned into the syntactic equivalent of a noun phrase with the glyph \triangleright *DECL*. This makes it possible for a complete sentence (independent clause) to become the object of any verb or preposition.

Examples showing the complete sentence in [square brackets]:

- $\text{ㄱㄴ} \triangleright \text{ㄱ} (\text{ㄱ}) \text{ㄴ} \text{ㄱ}$ *Me see DECL man in tent PRD* "I see (that) [(The) man (is) in (the) tent.]."
- $\text{ㄱ} \llcorner \triangleright \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄱ}$ *He say DECL he ISA happy man PRD* "He says (that) [He is (a) happy man.]."
- $\text{ㄱ} \text{ㄴ} \triangleright \text{ㄱ} \text{ㄱ}$ *She know DECL she happy PRD* "She knows (that) [She (is) happy.]."

Using Σ *WHICH* to Make Adjectival Clauses

Nominalized sentences which have a pronoun as the subject or object or both can also be used as post-positioned modifiers to a noun phrase. Thus the sentence *He DID break me 'S window PRD* becomes the *WHICH* phrase *WHICH he DID break me 'S window*, which may then be used as a post-positioned modifier to *boy* giving *Boy WHICH he DID break me 'S window...* Note that the resumptive pronoun is required to make the *WHICH* phrase a complete sentence.

Examples:

- $\text{ㄱ} \Sigma \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ}$ *Boy WHICH he DID break me 'S window DID run AT-TO far place PRD* ("run to far place" is an idiom meaning "run away".)
- $\text{ㄱ} \text{ㄴ} \text{ㄱ} \Sigma \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ}$ *Me WILL give book WHICH me find it AT-TO man WHICH he need it PRD*
- $\text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ}$ *AT-TO man WHICH he need it me WILL give book WHICH me DID find it PRD*
- $\text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ} \text{ㄴ} \text{ㄱ}$ *OBJ book WHICH me DID find it AT-TO man WHICH he need it me WILL give PRD* (OBJ case marker is required when direct object does not immediately follow the verb.)

DOING The Gerund With 𐌆

The glyph 𐌆 *DOING* has the effect of turning the verb that follows, along with any emendations that follow it, into a noun-like object which can be used with *DOING* as the subject or object of another verb. The verb *DOING* itself can also serve as the complete verb of the sentence when no other verb is present. This works like the English gerund, and can also be used to translate many sentences that would otherwise use the infinitive of the verb.

Examples:

- 𐌸𐌵 𐌆 𐌵𐌹 𐌰 He like-enjoy *DOING* hunt PRD "He likes **hunting**."
Gerund "hunting" as the object of *like-enjoy* Or to translate the infinitive in "He likes **to hunt**."
- 𐌶𐌵 𐌆 𐌰𐌵 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 We WILL *DOING* work FOR-TIME all-entire day PRD "We will be working all day." The verb *DOING* is effectively the only verb in the sentence.
- 𐌆 𐌵𐌹 𐌰 (𐌰) 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 *DOING* run AT-LOC in field DID cause DECL he tired PRD "Running in the field made him tired." Gerund as subject of the verb "cause".
- 𐌶𐌵 𐌰𐌹 𐌆 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌆 Me DID give it AT-TO man WHICH he *DOING* hunt PRD "I gave it to the man who is hunting."

Asking Questions

Questions are formed in one of two ways.

- If a yes or no answer is expected, then the 𐌶 QRY glyph is placed in front of a simple statement. The question ends with a full stop PRD since it has already been marked as a question.
 - 𐌶𐌵 𐌶𐌵 𐌰𐌹 𐌰𐌹 QRY you have book PRD "Do you have (the) book?"
 - 𐌶𐌵 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 𐌰𐌹 QRY he DID go with-together you PRD "Did he go with you?"
- If a question is asking for a missing piece of information then the 𐌶 glyph QRY followed by the name of the class of the missing information is used in place of the adjective on the noun, or in place of the entire noun phrase in a regular declarative sentence.
 - 𐌸𐌵 𐌰𐌹 𐌶𐌵 𐌰𐌹 𐌰𐌹 He 'S book QRY size PRD
Ans: 𐌸𐌵 𐌰𐌹 𐌶𐌵 𐌰𐌹 He 'S book big PRD

II. McGuffey's Reader in Neoglyphic

By Gary J. Shannon

Created Feb 26, 2010

Last Modified Feb 28, 2010

McGuffey's First Reader

1. 𐀀 𐀁 𐀂 𐀃 *I-me see boy PRD (FULL-STOP)*
2. 𐀀 𐀁 𐀄 𐀃 (𐀄 *girl*)
3. 𐀀 𐀁 𐀂 𐀅 𐀄 𐀃 (𐀅 *and*)
4. 𐀂 𐀆 𐀁 𐀄 𐀃 (𐀆 *can-able*)
5. 𐀀 𐀆 𐀁 𐀄 𐀅 𐀂 𐀃
6. 𐀀 𐀆 𐀁 𐀄 𐀃
7. 𐀁 𐀇 𐀂 𐀃 (See you man PRD Imperative command: See the man!)
8. 𐀁 𐀇 𐀂 𐀅 𐀃
9. 𐀃 𐀈 𐀁 𐀃 (𐀈 *have hat*)
10. 𐀄 𐀂 𐀈 𐀁 𐀃 (𐀄 *QRY DOES boy have hat?*)
11. 𐀂 𐀆 𐀉 𐀃 (𐀉 *run*)
12. 𐀄 𐀃 𐀆 𐀉 𐀃
13. 𐀃 𐀆 𐀁 𐀋 𐀂 𐀉 𐀃 (𐀋 *DECL Man can see THAT boy runs.*)
14. 𐀀 𐀈 𐀁 𐀃
15. 𐀀 𐀈 𐀌 𐀃 (𐀌 *toy-person = doll*)
16. 𐀁 𐀇 𐀀 𐀍 𐀌 𐀃 (𐀀 𐀍 *me 'S = my Possessive*)
17. 𐀄 𐀌 𐀆 𐀁 𐀃
18. 𐀀 𐀆 𐀁 𐀍 𐀍 𐀌 𐀃
19. 𐀄 𐀌 𐀈 𐀁 𐀃
20. 𐀀 𐀍 𐀌 𐀈 𐀈 𐀁 𐀃
21. 𐀄 𐀈 𐀌 𐀃 𐀅 𐀁 𐀃
22. 𐀄 𐀂 𐀆 𐀎 𐀃 (𐀎 *play*)
23. 𐀂 𐀆 𐀉 𐀅 𐀎 𐀃
24. 𐀂 𐀆 𐀎 𐀏 𐀐 𐀃 (𐀏 𐀐 *ball game toy+sphere = ball*)
25. 𐀄 𐀃 𐀆 𐀎 𐀏 𐀐 𐀃 (Can the man play ball game?)
26. 𐀃 𐀑 𐀁 𐀂 𐀎 𐀃 (𐀑 *may-allowed*)
27. 𐀄 𐀃 𐀑 𐀒 𐀏 𐀐 𐀃 (𐀒 *take*)

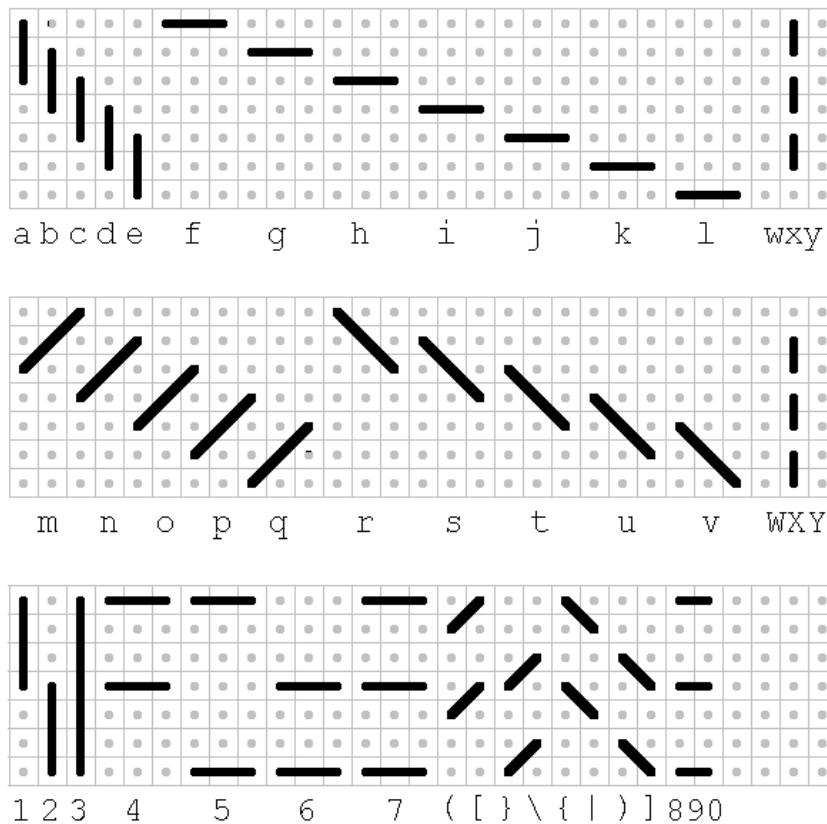
Apendix I. Neoglyphic: Font and Glyph Design

By Gary J. Shannon

Created Feb 16, 2010
Last Modified Feb 21, 2010

The Font: Neoglyph.ttf Version 1.01

Neoglyphic, or Neo for short, is written using ideographic glyphs made up of short segments drawn within a grid space seven cells high and any width desired. The glyphs can easily be entered on a standard keyboard as alphabetic codes representing various lines or bars in the glyph image. The chart below shows the segments displayed when the letter below each segment is typed on the keyboard.



The Neoglyphic segments shown with their corresponding keystrokes.

When drawing a complete glyph it is often necessary that the cursor not be advanced after drawing a particular segment. For example, to draw an equal sign "=" we would

want to draw segment `h` and segment `j`, but we would want the two segments stacked one above the other, not side by side as two separate characters. When the keystroke for a segment is typed using a lower case letter the segment is displayed but the cursor remains in the same location waiting for another segment to be drawn in the same character space. If the same segment is drawn with the shift key, as an upper case letter, then the cursor will advance after the segment is drawn.

To draw the complete equal sign and then advance the cursor to the next character space, type the first segment in lower case and the last segment in upper case. You may type this as either `hJ`, or as `jH`. It does not matter what order you type segments in, as long as the last segment for a character space is typed in upper case. As another example, the Roman letter capital "E" could be made by typing the vertical segments `ace`, and then typing the three segments `fil`. Notice that we do not need to advance the cursor after typing `ace`. For this reason the narrow segments, `a, b, c, d, e` do not advance the cursor at all. They are designed to overlap with the wide segments in the completed glyph. It doesn't matter whether these five narrow glyphs are typed in upper case or lower case. They behave the same way in both cases. The complete code for a Roman upper case block letter "E" would be `acefiL`. Likewise, a block letter Roman "K" could be `aceoV`.

Notice that the wide segments overlap with the narrow segments and with each other. Because of this the only way to make a space between two glyphs is with the space bar. This is convenient since one glyph is normally one word so we will enter text in Neoglyphic by typing a space between each word, exactly as we do when using the Roman alphabet.

The lower case letters `wxy` and the upper case letters `WXY` each display a short vertical line without advancing the cursor. The chart shows the positioning of these lines. These short bars occasionally come in handy for making glyphs of an odd height. Finally, the letter "Z" draws nothing, but advances the cursor. Lower case `z` advances one half the width of a horizontal bar and upper case `Z` advances one full bar width allowing segments to be overlapped in more creative ways. The space bar advances 1-1/2 bar widths.

The use of the character "z" for half space can be seen in these examples: `┌ - ┆ - ┐` which are typed as `aceF fzacez Face`. Note that when you use "z" in drawing a glyph you should always use an even number of them. If an odd number are used, finish off with a final "z" at the end of the word so that word spacing comes out right.

For putting rounded corners on glyphs use the short diagonals on keystrokes `()[]{}|\`. There are also three short horizontals on keys `8 9 0`.

Shortcut Keystrokes

For some very frequently used combinations there are shortcut keystrokes that produce the same drawing as two or three regular keys. These shortcuts are the number keys 1 through 7. Note that these shortcut keys **always** advance the cursor. Keep that in mind if

you mix shortcut keys with other horizontal or diagonal bars, and always enter the shortcuts as the last keystroke for that cell group. To compare the regular keystrokes with the shortcuts, here are glyphs for the seven-segment glyphs for the digits 0 through 9.

They can be displayed with `acefLace ace dYfiLax fiLace axIace axfiLdY acefiLdY Face acefiLace axfiLace` without shortcuts, or as `353 3 271 1I3 172 372 I3 373 173` with shortcuts. Both display the same glyphs:



0123456789
0123456789

We can also make a set of shorter digits by only using the bottom five cells of height:



0123456789

Download the Font

You can download the font from <http://fiziwig.com/conlang/neoglyph/>, and install it on your system.

Please consider this font to be in the public domain. Use it any way you like. Modify it any way you like. No strings attached.

Font Change Log:

- V1.0 Feb 18, 2010 Original version
- V1.1 Feb 19, 2010 Added numeric shortcut keys
- V1.2 Feb 20, 2010 Changed upper case Z from half width to full width advance. Changed space bar to 50% wider for better glyph spacing.
- V1.3 Feb 21, 2010 Added short diagonals and short horizontals.

Glyphabetical Order

Once we've collected more than a dozen glyphs or so we will be sorely in need of a dictionary that we can use to look up unfamiliar glyphs. But before we can build a dictionary we need to know how we are going to arrange the glyphs into some meaningful sequence so that we will be able to locate a glyph we've never seen before. But since a glyph is not spelled there is no such thing as alphabetical order.

Suppose that we have just come across these two glyphs in something we are reading:



𐀀 𐀁

How do we look them up in the dictionary?

One solution is to count how many times certain features appear in the glyph and to jot down those numbers in a certain order. Take a look at the first of those two glyphs.

Looking at the first glyph above, we see that it has 3 vertical line segments. It also has 2 line segments which are horizontal. Notice that the upper of the two horizontal segments goes all the way from the left edge to the right edge, passing through several intersections on the way. It doesn't matter how long a line segment is, as long as it does not turn a corner, it counts as one segment. Finally, the first glyph above has 2 diagonal segments. In addition to these, we can count the end points that are left hanging. The left glyph above has 6 line ends sticking out.

Another easily counted feature is the number of "eyes" or spaces that are completely enclosed. Notice in the second glyph, shown enlarged below, there are two "eyes", filled in with yellow in the figure.



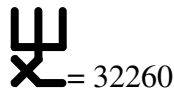
The second glyph with "eyes" filled in yellow.

That gives us some numbers to play with. But what do we do with those numbers?

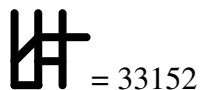
Glyph Index = Verticals, Horizontals, Diagonals, Ends, Eyes

The answer is that we write those numbers down in a particular order, and use that number as an index into the dictionary. The order is Verticals, Horizontals, Diagonals, Ends, and Eyes. This number is called the Glyph Index.

Going back at the first glyph above we saw that it has 3 Verticals, 2 Horizontals, 2 Diagonals, 6 Ends, and 0 Eyes. That gives it the Glyph Index or GI = 32260



The second glyph has 3 Verticals, 3 Horizontals, 1 Diagonal, 5 Ends, and 2 Eyes, giving it a Glyph Index of GI = 33152.



Now let's take a look at two other glyphs.



Notice that both of these glyphs have identical GI numbers. What this means is that GI numbers will not uniquely identify every single possible glyph. Instead, the GI number will put us on the right page of the dictionary, but we will still have to scan down the page checking perhaps half a dozen glyphs to find the one we are looking for. But even so, having to scan through a small assortment of glyphs is far better than having to scan through a dictionary of 6,000 or more glyphs that are not arranged in any particular order. So even though the Glyph Index system is not perfect, it will save us a great deal of time when we need to look up glyphs we've never seen before.

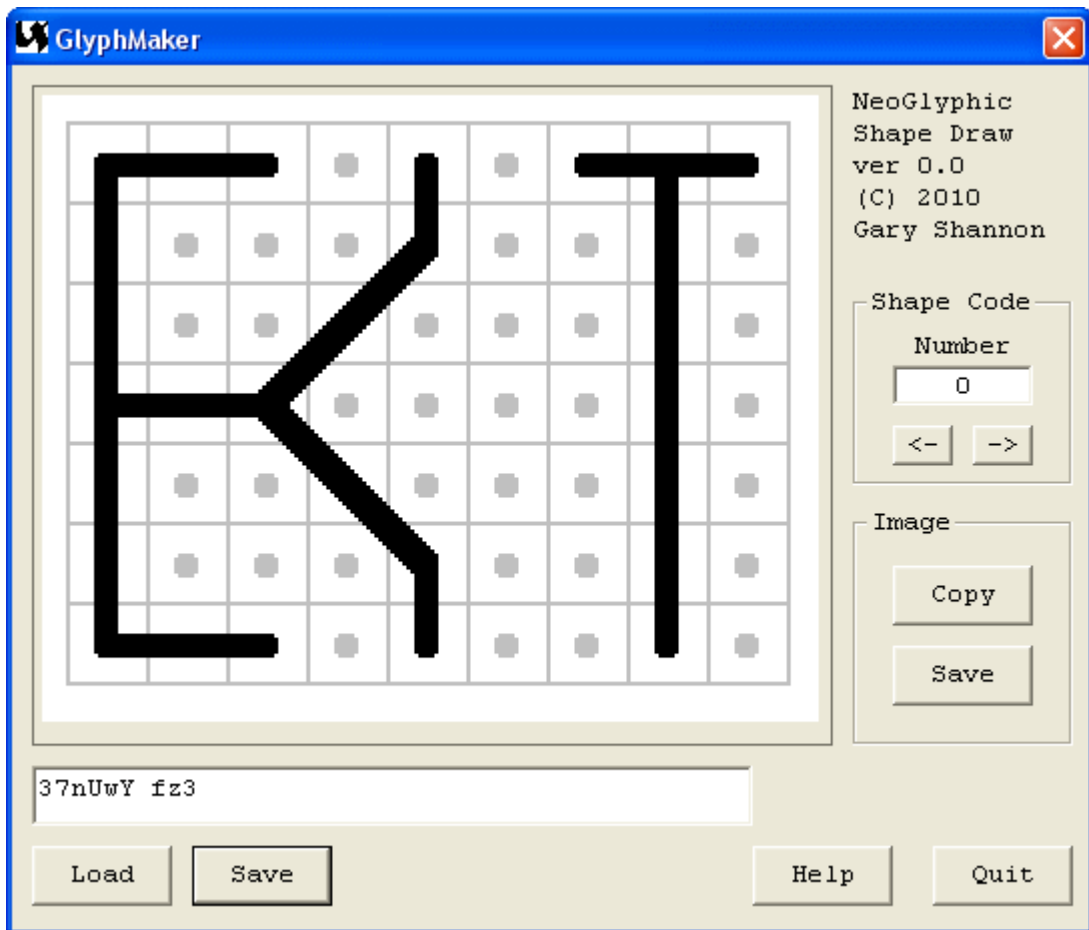
An Embarrassment of Riches

There are 52 locations that can be filled or not filled with a bar. That makes the total possible glyphs $2^{52} = 4,503,599,627,370,496$ possible glyphs. By writing at the rate of 1 glyph per second for eight hours a day, it would take a mere 428 million years to write them all down. So under those conditions, how does one go about selecting a subset of glyphs which are both aesthetically pleasing and distinctive.

Most of the patterns will not make good glyphs for various reasons. They may be too sparse, or too crowded. They could be so lopsided, left to right, or top to bottom, that they just simply look bad. To make good use of the available space a glyph should probably at least touch the top and bottom edges of the space available to it. An alternative is a balanced short glyph which would extend as far above the center as it extends below the center.

Rather than trying to assemble a specimen book of all possible glyphs, which is clearly impossible, we can use a design tool made to emulate and display the glyphs that result from a given set of keystrokes. This makes it possible to quickly design new glyphs.

The NeoGlyphic Designer



Screen shot of the Neoglyphic Designer.

The program is pretty self-explanatory. Just type in the Neoglyphic codes and the glyph will be displayed immediately. You can also save and load a complete set of up to 256 glyphs.

Download the program (Windows only) at <http://fiziwig.com/conlang/neoglyph/>.

Apendix II. Neoglyphic Translation Program

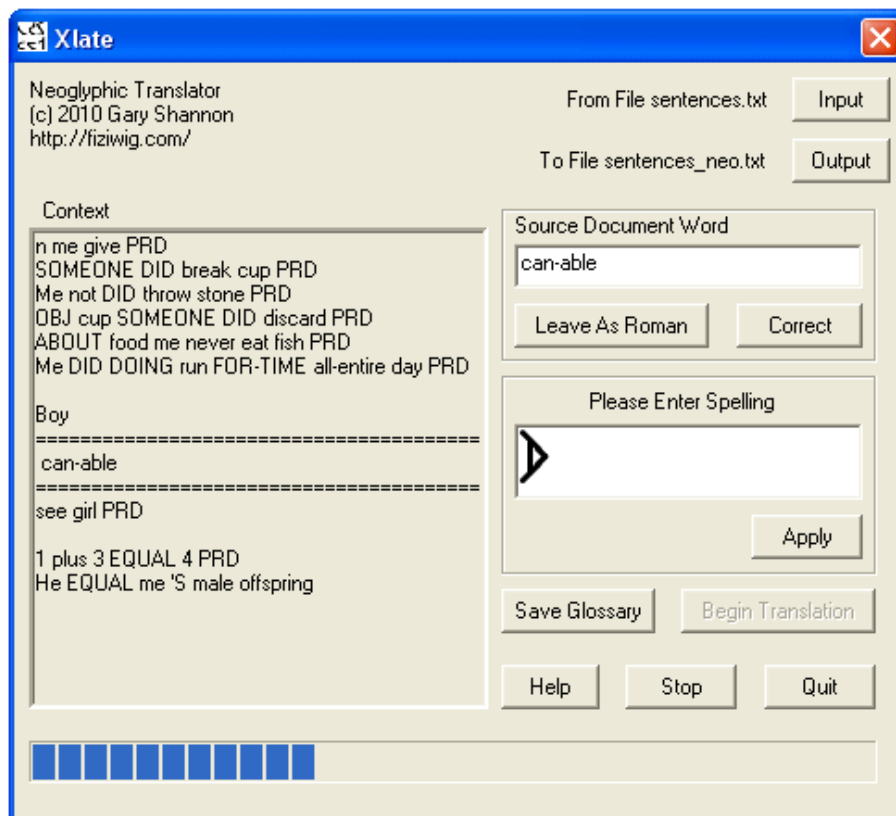
by Gary J. Shannon

Created Feb 26, 2010
Last Modified Feb 28, 2010

Automatic Translation

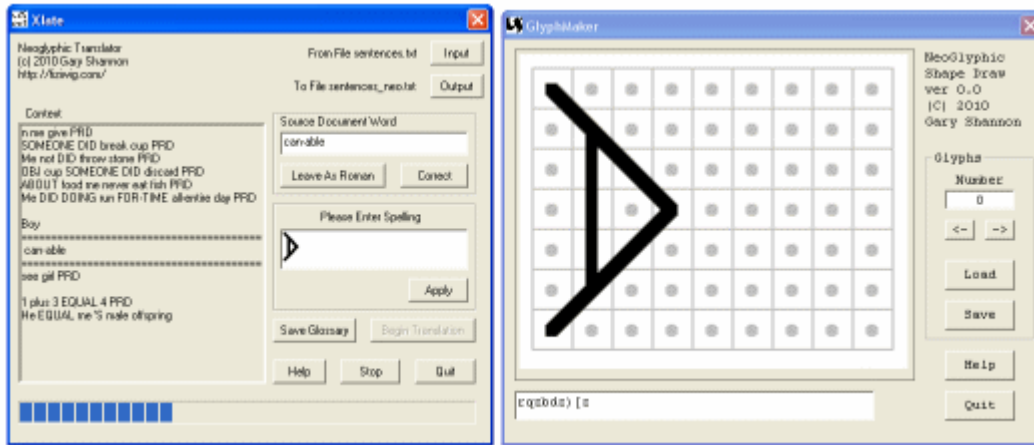
Typing in the long sequences of characters necessary to display glyphs using the Neoglyphic.ttf True Type font is time consuming and error-prone. In addition, as changes are made to the language the taks of going back and correcting or updating older texts would be difficult at best. In order to avoid these problems I've written an automatic translation program that will input an English-like transliteration of the text and translate it into the necessarty glyphs.

The translation is driven by a user-modifiable glossary file, and if the translator comes across a word that is not in the glossary it will pause and ask the user to enter that word. The interface is straightforward and looks like this:



Screenshot of the Xlate.exe dialog.

Because the dialog box is small it can be set side-by-side with the glyph design program that can be downloaded from the link in Appendix I, as show below. This allows glyphs designed with the glyph maker program to be cut-and-pasted into the translation program.



The two interfaces side-by-side.

Instructions for Use

When translation is begun the program will automatically load a file named "glossary.txt" which supplies the definitions of each glyph. This same file is updated with any new words added by the user during a translation. You can also save the glossary file at any time by clicking the "Save Glossary" button. Because it is a simple text file, the glossary can be edited by hand with any text editor. Before translation begins you can select an input file and an output file by clicking the "Input" and "Output" buttons.

Translation can be halted any time the "Stop" button is enabled. The "Help" button isn't active yet in this early version, but will eventually provide the operating instructions.

The translation proceeds one word/glyph at a time, so every word in the sentence must correspond to a single glyph in the glossary. For this reason the text can only be translated if it is first translated by hand into the proper Neoglyphic grammar and lexicon. This program **will not translate ordinary English** into Neoglyphic. Sentences must be in the form used on the previous page. For example: *Man AT-TO woman WILL give OBJ he 'S old book PRD* and not "The man will give his old book to the woman."

In addition to hand translation, proper names that are to be spelled out in glyphs must be enclosed in square brackets. Thus "boy" will translate to the glyph for boy, but [boy] will translate to the three glyphs "B", "O", and "Y". Numbers will always be translated into glyphs for each digit. Thus "123" will translate into three glyphs: "1", "2", and "3".

After translation the text will still need to be viewed with the Neoglyphic.ttf font, so you will need to load it into a word processor with font capabilities, or put it into an HTML document with the proper style sheet definitions to display text in Neoglyphic.ttf. See below:

