

URW Palladio KUL

	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
032		!	"	#	\$	%	&	'	()	*	+	,	-	.	/
048	0	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?
064	@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
080	P	Q	R	S	T	U	V	W	X	Y	Z	[\]	^	_
096	`	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
112	p	q	r	s	t	u	v	w	x	y	z	{		}	~	□
128	□	□	,	`	„	ˇ	’	”	^	-	-	<	Ś	□	□	□
144	□	‘	’	“	”	•	-	..	~	ž	š	>	ś	□	□	ž
160		Ј	Ѡ	Ł	ə	А	€	·	¨	°	.	«	ÿ	-	ÿ	Ž
176	ǎ	ǐ	ǔ	ł	´	’	Ŧ	·	.	ą	č	»	ē	ō	Ž	ž
192	ā	ī	ū	ṛ	Ä	ṛ	Ć	ṭ	ş	ṃ	Ę	ẽ	ĩ	ḥ	ě	ř
208	đ	Ń	ł	Ó	ô	õ	Ö	ç	ơ	ũ	ṃ	ư	Ü	ỳ	ı	ß
224	à	á	â	ã	ä	ј	ć	đ	è	é	ę	ë	ì	í	î	ï
240	ñ	ń	ò	ó	ň	ņ	ö	ê	¸	ù	ú	û	ü	ý	▪	ÿ

The font contains all the diacritics necessary for writing in German, Polish and French, including lowercase diacritics necessary for a Buddhist working basically on Sanskrit, Pali and Tibetan texts, but with a need for transcribing from time to time also Chinese, Japanese, Korean, Vietnamese, Mongolian and other Eastern, Southern and Central Asiatic words.

I. Special characters

1. Reserved characters

#128-129, #141-144 and #157-158 are unused to comply with Adobe Standard Encoding, so that Polish Ź could not be defined as #143.

#166 is the Euro-sign € (usable in Microsoft Word), but which cannot be used in Corel WordPerfect due to its encoding.

254 is a square bullet: ▪ serving as missing letter indicator (and sign for marking text) in WordPerfect.

2. Printer's Specials

English quotes: 'xxx' – "xxx" (66 – 99)

German quotes: ‚xxx‘ – „xxx“ (99 – 66)

French quotes: <xxx> – «xxx» (German »xxx«)

Polish quotes: 'xxx' (6 – 9) – „xxx“ (99 – 99)

Special quotes: `xxx´ (#131-#180) [OR `xxx´ (#96-#180)] grave–acute

Soft hyphen: – (#173 as opposed to #45)

En dash: – (#150 as opposed to #45)

Non-breaking space: (#160 as opposed to #32)

Center dot: · (#183 as space indicator)

Section: ¶ (#182 as paragraph indicator)

Bullet: • (#149 as missing letter indicator)

II. Letters that appear both in lower and uppercase.

3. Standard Latin letters (26 lowercase and 26 uppercase)

4. Polish Diacritics

Ą ą Ć ć Ę ę Ł ł Ń ń Ó ó Ś ś Ź ź Ż ż

Note 1: For Ź type Alt 0190. All other diacritics can be typed as usual on Polish keyboards.

Note 2: Ś ś serve also for Sanskrit, Ć ć Ś ś Ź ź serve also for Tibetan, Ó ó can also serve for many other languages

5. German Diacritics

Ä ä Ö ö Ü ü ß

Note 1: Typed as usual on German keyboards

Note 2: Ü ü serve also for Chinese (both Wade-Giles and Pinyin), Ä ä Ö ö Ü ü for phonetically transcribed Tibetan, Ä ä for Sinhalese

III. Lowercase only Oriental diacritics

Sections 6-19 below contain (essentially) only lowercase characters (due to the lack of space for the uppercase). As the South-Asian and Far-Eastern scripts (excluding Vietnamese –as based on Latin alphabet) do not use the distinction between the lowercase and uppercase characters, therefore the uppercase characters are nonessential. They are only used for proper names according to the Western manner of writing. For searchable files containing Oriental quotations within an essentially Western-language text and even for longer texts, the basic lowercase diacritics from the Palladio KUL font, as described below in each subset, are recommended. Font Palladio KUL contains also basic Vietnamese lowercase characters – but unfortunately not those which contain accents for tones 5 and 6. These have to be obtained through free-floating diacritics.

If you sporadically need to use uppercase characters that are not contained in the Palladio KUL font and you are unable to use the Palladio UNI, ask Maciej St. Zięba <mszieba@kul.lublin.pl> for the font Palladio M, which – apart from the regular 26 Latin characters lower-and-uppercase, contains all (and almost only) the uppercase diacritics corresponding to the Palladio KUL lowercase ones and some extra free floating accents, as well as diacritics necessary for Esperanto. The Palladio M font is not intended as a self-standing font but only as a supplement to the Palladio KUL font.

Attention: Not all of the Chinese and Vietnamese diacritics with the tone marks are supplied herewith. The 3. tone Chinese, the 5. and 6. tone Vietnamese as well as the double-diacritics of both languages are missing. If you need to use the whole range of the Chinese Pinyin or Vietnamese characters for typing longer texts you should rather use some dedicated Chinese or Vietnamese fonts found on the internet.

6. Diacritics for Classical Sanskrit (and other Indic languages, classical and modern)

ā ī ū ṛ ṝ ḷ ṁ ṁ ḥ ṇ ṇ ṭ ḍ ṇ ś ṣ

Note 1: For Anusvāra use either ṁ or ṁ̄ (use of ṁ̄ is more popular among the Polish and French indologists, whereas use of ṁ is preferred by the German and English-speaking ones).

Note 2: For Anunāsika use ṁ̄l or ṁ̄l̄ respectively.

Note 3: ś is also used as Polish diacritics so in fact it appears both in lower and uppercase: ś/Ś.

7. Extended Indic diacritics (Sanskrit, Pali, Tamil, Sinhala and other)

ē ō ě ǒ ã ĩ ũ ě ǒ ä ĩ ü ě ǒ â î û ê ô

Note 1: These are long and short vowels e and o: ē ě ō ǒ, nasalized Modern Indic vowels: ã ĩ ũ ě ǒ, vowels in diaeresis and Sinhalese a-umlaut: ä ĩ ü ě ǒ, vowels with circumflex, for marking of sandhi-derived long vowels: â î û ê ô.

Note 2: Some of the other diacritics not accessible directly (e.g. retroflex consonants etc.) may be combined (e.g. via the overstrike utility of WordPerfect) with the use of free-floating accents, e.g. m-tilde = m+#152, n-underbar = n+#138, k-underdot = k+#170, Sinhala long a-umlaut = ä (#228)+#138 etc. (Some of them can be found in the Palladio SKT font).

Note 3: ä ö ü which serve also as German diacritics appear in fact both in lower and upper case: ä/Ä ö/Ö ü/Ü.

8. Additional diacritics for Japanese:

ī ū ē ō

Note 1: Alternative use of the vowels with circumflex is also possible: î û ê ô

9. Additional diacritics for Korean:

ö ŭ

10. Additional diacritics for Chinese in Pinyin transcription with tones:

ü ê (tone 1): ā ē ī ō ū (tone 2): á é í ó ú (tone 4): à è ì ò ù

Note 1: Tone 3 vowels (with caron/hachek) and tone 5 (neutral tone) vowels (with overring) are accessible ONLY through the free floating accents ˇ (#133) and ° (#169) e.g. via the overstrike utility of WordPerfect. NB. Remember to use the lowercase dotless i (ı #222) for both accents mentioned.

Note 2: All four basic tones and the neutral (5th) tone for the vowels ü and ê can be obtained ONLY with the use of the free-floating accents: macron ¯ (#137), acute ´ (#180), caron/hachek ˇ (#133), grave ` (#131), ring ° (#169).

Note 3: ü which serves also as a German diacritic and tone 2 vowel ó which serves also as a Polish diacritic are accessible in fact in both lower and uppercase: ü/Ü ó/Ó.

11. Additional diacritics for Chinese in Wade-Giles' (or Haenisch's) transcription:

ê ǎ ŭ ü

12. Additional diacritics for Tibetan transliterated according to Michael Hahn's system

ā ñ ć j ñ ź ś ý

Note 1: This system gives a full compatibility with classical Sanskrit, so the Sanskrit words transliterated from Sanskrit (Devanāgarī) into Tibetan (dBu-ćan) can be written in their traditional way.

Note 2: ć ź ś are also used for Polish, therefore they appear in both forms - upper and lowercase: ć/Ć ź/Ź ś/Ś.

13. Additional diacritics for phonetically transcribed Tibetan

ä ö ü (tone 1 - high): ā ē ī ō ū (tone 3): á é í ó ú (tone 4): à è ì ò ù

Note 1: If one needs to mark the low (2nd) tone (underbar) on all the vowels or any tone on one of three umlaut vowels – it is possible e.g. via the overstrike utility of WordPerfect, using free floating accents: macron ¯ (#137), underbar _ (#138), acute ´ (#180), grave ` (#131). (Compare with **Chinese in Pinyin**, described above, or with **Vietnamese**, described below).

Note 2: ä ö and ü which also serve as German diacritics are in fact accessible in both forms: uppercase and lowercase: ä/Ä ö/Ö ü/Ü.

14. Additional diacritics for Vietnamese

ă â đ ê ô ơ ư (tone 2): á é í ó ú ý (tone 3): ã ã ã ã ã ã ã (tone 4): à è ì ò ù ÿ

Note 1: Tone 1 remains unmarked in Vietnamese.

Note 2: In order to put the tones 2-3-4 on diacritics: ă â ê ô ơ ư, you need to use the free floating accents of the Palladio KUL font: These are: acute ´ (#180), tilde ~ (#152) and grave ` (#131), respectively.

Note 3: To put the tones 5 and 6 on any vowel one must use the respective free-floating accents:

a) for the tone 5 ˆ (hoi, also called: vertical tilde, hook or dotless question mark): use the regular hoi ˆ (#134) for most vowels, except that for circumflex-marked vowels â ê ô use the special off-centre hoi ˆ (#181)

b) for the tone 6 ˙ (underdot) – use the regular underdot ˙ (#170) for most vowels, except that for lowercase y use the special off-center underdot ˙ (#161).

Note 4: Remember to use the lowercase dotless i (ı #222) for the hoi accent.

Note 5: The tones 2 and 4 are identical with the tones 2 and 4 in Chinese (Pinyin) and with the tones 3 and 4 in phonetically transcribed Tibetan (with the addition of letter y with accents, non-existent in the other two languages as a vowel). The tone 3 is identical with the nasalized vowels of modern Indic languages (with the addition of letter y, once again).

15. Additional Diacritics for Mongolian, Uighur and Turkic languages of Central Asia.

ə ö ø ü č š ž ç ı j

Note 1: In order to obtain long vowels from these above one should put macron ¯ (#137) on them (overstrike method), same as on y. For other long vowels one should use the long vowels as described under Sanskrit, Middle Indic and Japanese, or first tone in Chinese: ā ē ī ō ū.

Note 2: In order to obtain five other special diacritics used in Mongolian, Uighur and Turkic languages one should put caron/hachek ˇ (#133) and dotaccent (overdot) ˙ (#167) on “g” and caron/hachek ˇ (#133), tilde ~ (#152) and umlaut ¨ (#168) on “j”. Remember to use the dotless j (j #161) in the latter case

Note 3: In Turkic languages there are two sets of the vowel „i”: a) dotted (lowercase = regular i, uppercase – absent here, can be obtained by putting a dotaccent ˙ (#167) on regular uppercase I); b) dotless (lowercase = ı (#222), uppercase = regular I).

Note 4: In order to obtain Central Asian (classical or modern) letters with subscribed cedille (like k, n, t, etc), one should place a free-floating cedille ˘ (#184) on these letters (overstrike them with it). In order to obtain letters with underdot that are not described under Sanskrit - like c-underdot or z-uderdot– one should place a free-floating underdot ˙ (#170) on these letters (overstrike). For p-underdot it is recommended to use the special off-centre underdot ˙ (#184).

Note 5: č š ž can also be used for transcribed Russian and other Cyrillic scripts, as well as for some other Slavic and Baltic languages. ç can also be used for French.

16. Old-Latin and Old Greek transliterated

ă ā ě ē ĭ ī ō ō ŭ ū

Note 1: One can use these sets of long and short vowels for old Latin transcription and for

transcription from Old Greek.

17. French

à â ç è ê é ë î ï ô ù û ü ÿ

One can easily type French words within a Polish and/or German context with these fonts as (almost) all the diacritics necessary are provided. Except for the uppercase ç (missing here, but which can be obtained via the overstrike utility of WordPerfect using C and the free-floating cedille , (#248)), all the other diacritics are used in French only in lowercase. The only lowercase letter missing is the „oe-digraf” which can be easily (and very frequently is, in fact) replaced with the regular oe – two letters.

18. Italian, Spanish, Portuguese

à á ã è é ì í ñ ò ó õ ù ú ü ý

Similarly one can write Italian, Spanish and Portuguese words with their respective diacritics (i.e. all grave, acute and circumflex vowels, and tilde characters), provided that no uppercase diacritics are needed.

19. Esperanto

One can also use Esperanto with these fonts – although apart from ŭ (#178) all the other diacritics (chapelitaj literoj): c-circumflex, g-circumflex, h-circumflex, j-circumflex, s-circumflex - are not directly accessible – they have to be obtained by overstriking the letter with the free-floating circumflex ^ (#136), so one must use Corel WordPerfect, not Microsoft Word.

If you are a Buddhologist (Indologist) working in Esperanto, you can use the Palladio M font as a supplement. Ask for it.

III. Free-floating accents and other special signs.

20. Free floating accents

There is a number of free-floating accents provided for use while transcribing e.g. the tonal languages of the South-East Asia (like Thai, Khmer, Burmese, Laotian, Hmong etc.), to be put on various letters (vowels and consonants). Main part of these accents are „overaccents” i.e. accents put on top of letters (or other characters), and there are a few „underaccents”, i.e. accents put below the letters.

a) Some of „overaccents” are defined as „middle high” accents – they are supposed to rest primarily on top of the lowercase letters already having some accent on top – like a-breve ä (#176), a-circumflex â (#226), e-circumflex ê (#247) and o-circumflex ô (#212) of the Vietnamese, or u-umlaut ü (#252) of the Chinese (Pinyin). Such accents are: 1. acute ´ (#180), 2. grave ` (#131), 3. caron/hachek ˇ (#133), 4. macron ¯ (#137), 5. tilde ~ (#152) and 6. special off-centre hoi (hook, vertical-tilde, dotless question mark) ˆ (#181) used for circumflex vowels â, ê, ô (but not on a-breve ä). With the exception of the last one they can also be used on regular (non-overaccented) letters (like m, n or w), when necessary, but then they look poorer than their professionally predefined counterparts (on top of a, e or i).

b) The other group of „overaccents” are defined as „regular high” accents – they rest on top of the regular, nonaccented lowercase Latin letters like m, n, w (or a, u, i) or letters with an underaccent. These are: 1. circumflex ^ (#136), 2. umlaut/trema/dieresis ¨ (#168), 3. Hungarian long umlaut (resembling double acute) ˝ (#135), 4. regular hoi ˆ (#134),

5. dotaccent (overdot) $\dot{\text{`}}$ (#167), 6. ring ^\circ (#169), 7. regular hoi ´ (#134) (to be used also on the a-breve ă).

(NB. In order to use overaccents with i or j, remember to use the dotless versions of these two letters, described below, under 19).

c) The remaining accents are „**underaccents**” - these are: 1. underdot $\underset{\cdot}{\text{.}}$ (#170), 2. underbar $\underset{_}{\text{.}}$ (#138), 3. cedille $\underset{\text{,}}{\text{.}}$ (#248) 4. double underdot $\underset{\cdot\cdot}{\text{.}}$ (#1151). The underdot - which is frequently used with other accented letters as in Vietnamese (tone 6) - also has a special off-centre position in order to be put under lowercase letters y (in Vietnamese) and p (in Mongol/Uighur/Turkic) $\underset{\cdot}{\text{.}}$ (#184)

d) Their uppercase equivalents of overaccents ("really high" accents), defined to rest on top of the regular capital letters (along with a group of several other over-and-underaccents) appear in the font Palladio M.

21. Other special characters:

These are dotless i ı and j ĵ ($\text{ı} = \#222, \text{ĵ} = \#161$) – for the use with the free floating accents

Lookup Table

I. By language

(* = free-floating accent)

Polish

ą	185
ć	230
ę	234
ł	179
ń	241
ó	243
ś	156
ż	159
ź	191
Ą	165
Ć	198
Ę	202
Ł	163
Ń	209
Ó	211
Ś	140
Ż	190
Ź	175

German

ä	228
ö	246
ü	252
ß	223
Ä	196
Ö	214
Ü	220

French

à	224
â	226
ç	215
è	232
ê	247
é	233
ë	235
î	238
ï	239
ô	212
ù	249
û	251
ü	252

ÿ	255
˘	248*

Sanskrit

ā	192
ī	193
ū	194
ṛ	195
ṝ	197
ḷ	210
ṁ	218
ṡ	201
ḥ	205
ñ	244
ñ̄	240
ṭ	199
ḍ	231
ṇ	245
ś	156
ṣ	200

Other Indic

Sandhi-vowels

â	226
î	238
û	251
ê	247
ô	212

Dieresis-vowels

ä	228
ï	239
ü	252
ë	235
ö	246

Nasalized vowels

ã	227
ĩ	204
ũ	217
ẽ	203
õ	213

Pali, Tamil, Sinhala

ä	228
ě	206
ē	188
ö	207
ō	189

Tibetan - M. Hahn

ā	192
ñ	244
ć	230
ǰ	229
ñ̄	240
ź	159
ś	156
ÿ	174

Tibetan phonetical

ä	228
ö	246
ü	252

ā	192
ē	188
ī	193
ō	189
ū	194

á	225
é	233
í	237
ó	243
ú	250

à	224
è	232
ì	236
ò	242
ù	249

tone marks:

1. ¯	137*
2. ˘	138*
3. ˇ	180*
4. ˘	131*

Korean

ö 207
 ŭ 178

Japanese

ā 192
 ī 193
 ū 194
 ē 188
 ō 189

Japanese alternative

â 226
 î 238
 û 251
 ê 247
 ô 212

Chinese - Pinyin

ê 247
 ü 252

(tone 1)

ā 192
 ē 188
 ī 193
 ō 189
 ū 194

(tone 2)

á 225
 é 233
 í 237
 ó 243
 ú 250

(tone 4)

à 224
 è 232
 ì 236
 ò 242
 ù 249

tone marks

1. ¯ 137*
 2. ´ 180*
 3. ˇ 133*
 4. ` 131*
 0/5. ° 169*

Chinese - Wade-Giles/Haenisch

ê 247
 ě 206
 ŭ 178
 ü 252

Vietnamese

ă 176
 â 226
 đ 208
 ê 247
 ô 212
 ơ 216
 ư 219

(tone 2)

á 225
 é 233
 í 237
 ó 243
 ú 250
 ý 253

(tone 3)

ã 227
 ě 203
 ĩ 204
 õ 213
 ã 217
 ÿ 172

(tone 4)

à 224
 è 232
 ì 236
 ò 242
 ù 249
 ÿ 221

tone marks:

2. ´ 180*
 3. ˇ 152*
 4. ` 131*
 5. ° 134*
 6. . 170*

tone marks off-centre

5. ° 181*
 6. . 184*

Mongolian, Turkic, Uighur

ä 228
 ë 235
 ə 164
 ĩ 239
 ı 222
 ö 246
 ø 162
 ü 252

ç 215
 č 186
 š 154
 ž 153
 j 161

accents to put on g or j

dotaccent ˙ 167*
 caron ˇ 133*
 tilde ~ 152*
 umlaut ˘ 168*

accents to put on other letters

cedille ¸ 248*
 underdot ˙ 170*
 underdot off-centre ˘ 184*

Old Latin

ă 176
 ā 192
 ě 206
 ē 188
 ĩ 177
 ī 193
 ö 207
 ō 189
 ŭ 178
 ū 195

Italian, Spanish and Portuguese

à 224
 è 232
 ì 236
 ò 242
 ù 249
 ÿ 221

á 225
 é 233

í	237
ó	243
ú	250
ý	253
ü	252
ñ	240
ã	227
õ	213
Esperanto	
ŭ	178
ˆ	136*

Free floating accents*

Above (1. regular, 2. = „middle high“)	
2. grave `	131
2. acute ´	180
1. circumflex ^	136
2. caron/hachek ˇ	133
2. tilde ~	152
1. umlaut/dieresis ¨	168
1. Hungar umlaut ˘	135
2. macron ¯	137
2. ring °	169
1. dotaccent ˙	167
1. hoi ˝	134
2. hoi off-centre ˝	181

Below

underbar _	138
cedille ¸	184
underdot ˘	170
underdot off-centre ˘	184

Special dotless i and j

i	222
j	161

II. Accents by name

acute ´	180	grave `	131	tilde ~	152
caron/hachek ˇ	133	hachek/caron ˇ	133	umlaut/dieresis ¨	168
cedille ¸	248	hoi ˝	134	umlaut (Hungar) ˘	135
circumflex ^	136	hoi off-centre ˝	181	underbar _	138
dieresis/umlaut ¨	168	Hungar umlaut ˘	135	underdot ˘	170
dotaccent ˙	167	macron ¯	137	underdot off centre ˘	184
dot below ˘	170	macron below _	138		
dot below off centre ˘	184	ring °	169		

III. By basic letter

The order of accents serves as the order of diacritics within the basic characters

`grave	131	è	232	õ	213
´acute	180	é	233	ö	246
ˆcircumflex	136	ê	247	Ö	214
ˇcaron/hachek	133	ě	203	ø	207
˜tilde	152	ë	235	ō	189
¨umlaut/dieresis	168	ě	206	σ	216
˘Hungar umlaut	135	ē	188	ø	162
˘breve	---	e	234		
ˉmacron	137	Ě	202	ř	195
˘macron below	138	ə	164	ř̄	197
¸cedille	248				
ˆogonek	---	ħ	205	ś	156
˚ring	169			Ś	140
˙dotaccent	167	ì	236	š	154
˘dot below	170	í	237	ş	200
˘dot below off centre	184	î	238	ß	223
´right hook	---	ï	204		
ˆhoi	134	ï	239	ţ	199
ˆhoi off-centre	181	ĩ	177		
- crossing bar	---	ī	193	ù	249
special	---	ı	222	ú	250
				û	251
à	224	ĵ	229	ũ	217
á	225	Ĵ	161	ü	252
â	226			Û	220
ã	227	ı̇	210	ů	178
ä	228	ł	179	ū	194
Ä	196	Ł	163	ı̇	219
ǎ	176	ṁ	218		
ā	192	ṁ	201	ÿ	221
ą	185			ý	253
Ą	165	ń	241	ÿ̄	172
		Ń	209	ÿ̇	255
ć	230	ñ	240	ÿ̇	174
Ć	198	ñ	244		
č	186	ņ	245	ž	159
ç	215			Ž	190
		ò	242	ž	191
		ó	243	Ž	175
đ	231	Ó	211	ž	153
ď	208	ô	212		