

# LATIN LOGOGRAPHIC

## 𐄂 𐄃

The **Latin Logographic** script (𐄂 𐄃) was created by Lourenço Menezes D’Almeida as an alternative evolution of the Latin script used in many parts of the world today. Inspired by the Japanese writing system, this script uses a combination of logographic, syllabic and phonetic symbols for the formation of words in a sentence.

### LOGOGRAMS

The main part of the script are its logographic particles, which can be used either as entire words and word-compounds, or as stems in verbs, adjectives and adverbs. Like the current Latin alphabet used today, these logograms are ultimately derived from Egyptian hieroglyphs, but their use as conveyors of entire units of thought is conserved.

This means **Latin Logograms** will encode a whole meaning in them. This meaning can be transmitted in whatever language the logogram is being employed, granted the appropriate grammatical and morphological structures for that language are properly used. For example:

𐄂 will mean ‘person’ in whatever language it is used, and derivatives of this word in that language will also all use the logogram 𐄂 (such as ‘personal’, ‘personally’, ‘personification’, etc.).

While this usage is reminiscent of the Japanese use of kanji, the number of Latin logograms available is far reduced. There are only 96 logograms in total, meant to represent the most basic concepts found in every language, inspired by the classic Swadesh list. All other concepts are expected to be derived from these basic units, so the whole script can be learned and used with much more ease than other logographic systems. For example:

𐄄 means ‘plant’ or ‘vegetable’;

𐄅 means ‘land’ or ‘place’;

Therefore, 𐄄𐄅 can be used to write the logographic term for ‘park’. No need for an extra logogram is needed in this case.

In order for such a reduced number of symbols to be able to encompass the most diverse range of terms possible, some logograms can also have more than one meaning depending on their use in a word or sentence.

For example:

𐌺 on its own means ‘bundle’, but in a compound it can mean ‘near’ or ‘close-by’.

𐌿 alone means ‘way’ or ‘road’, but compounded it can mean ‘far’ or ‘away’.

𐌆 means ‘surface’ and 𐌷 means ‘sky’, but they can also mean ‘below’ and ‘above’ or ‘lower’ and ‘upper’ respectively.

Logograms by themselves can input almost any grammatical idea, and theoretically could be used alone in order to write any language. This form of writing can be called ‘**True Latin Logographic**’ (𐌶 𐌵𐌶 𐌶𐌵), and it employs the different logograms in a variety of roles inside the sentence. Like this:

*The man took his dog for a walk in the park yesterday.*

𐌹 (𐌹)𐌶𐌶 𐌶𐌶𐌶 𐌶𐌶 (𐌶)𐌶𐌶 𐌶𐌶 𐌶 𐌶 𐌶 𐌶𐌶 𐌶𐌶𐌶.

The symbols contained in parentheses are meant to clarify the meaning of the following logograms but can be removed if the context makes it clear enough.

In this example, we can see the logogram 𐌶 (before) used after 𐌶 (possession) to provide a meaning of simple past, from ‘take’ to ‘took’. The verbal nature of this set is implied from both the position of the word in the sentence, as well as the combination itself (the symbols 𐌶, 𐌶 and 𐌶 in front of others will often transmit a sense of verbal tenses: past, present and future).

True Latin Logographic can be considered very refined and perhaps even poetic, but it is particularly cumbersome for common use. The need to employ solely logograms for every single word makes it inevitable that some possibly arbitrary pairings will be formed, such as 𐌵𐌶 for ‘Latin’ (from the popular etymology for ‘Latium’ as “broad-land”).

## SYLLABARY & ALPHABET

In order to make the script more practical for daily use, two secondary systems are meant to accompany it. Those are the **Latin Syllabary** and **Latin Alphabet**. When used together, they will function similarly to Japanese hiragana and katakana respectively, with some variations. This form is called ‘**Mixed Latin Logographic**’ (𐌶𐌶 𐌶𐌶 𐌶𐌶).

The Syllabary deviates from the other two sets by being derived not from Egyptian hieroglyphics but instead from the Mycenaean Linear B script. The Alphabet however is just the same traditional Latin script used around the globe today.

These symbols are meant to be used for verbal and nominal declensions, as well as prepositions. They can also be added to stem-logograms purely as a way to convey clarity to the intended word (in case it cannot be discerned directly by context).

While hiragana and katakana have a very strict differentiation regarding which words can be written with each system, in Mixed Latin Logographic these will ultimately boil down to different sound structures in the language employing the script. Lighter syllables (having less *morae*, or phonological units) will benefit from using the Syllabary, while heavier ones should use the Alphabet. For example:

B can mean both ‘mind’ and ‘think’.

To differentiate it in Italian, one can write B≡ (mente) and BΨ (pensare), using the Syllabary.

But in English it is best to write BD and BK, using the Alphabet, to better accommodate the phonetic structures present.

Similarly, “I thought” can be written [h B<sup>˙</sup>] (io pensavo) in Italian, but it’s best to write it [h BT] in English.

It is also possible to combine all three systems in a single word, if that helps clarify the intended pronunciation. To keep with Italian:

In order to differentiate the present [voi pensate] from the past historic [voi pensaste], we can write them as [h B≡] and [h BS≡] respectively.

The h in this case does not need any additional symbol to indicate its plurality as that is already apparent in the verbal declension. But h<sup>˙</sup> (pure) could be used for this purpose, as well as hΨ (mixed).

The letters in the Alphabet can be equated with katakana in the sense that they’ll be used in order to write any word demanding an exact reading, such as technical or scientific terms. So ‘*Homo sapiens*’ and ‘*quark*’ will still be spelled with the alphabet. That is the only case where the vowels in the Alphabet can be employed in the Mixed form, as otherwise the Syllabary will be prioritized (T ≡ Ψ U F).

Using the ‘Mixed’ variety, our previous example would be written like this:

*The man took his dog for a walk in the park yesterday.*

≡ M<sup>˙</sup> G<sup>˙</sup> K<sup>˙</sup> hS hRG hR T Λ hN ≡ h<sup>˙</sup> U<sup>˙</sup> F<sup>˙</sup>.

This form of the script allows for some elusive logograms to be clarified without the need of extra logograms, like the sequence [M<sup>˙</sup> G<sup>˙</sup> K<sup>˙</sup> hS hRG], which can be made out with the addition of simple alphabet letters. The other

words, ǾΠ and Πϩ, were left as composite logograms since these convey more complex ideas than their individual constituents.

The third way the script can be employed is by using a combination of just the Logographic and Alphabetic sets, called ‘**Simple Latin Logographic**’ (ǾI ΠΠ Oϩb). This style is ideal for casual texts, where the implementation of all three sets might be too cumbersome.

In the Simple variety, Logograms are used only for conveying nouns and verbal roots, while all other parts of the sentence are written using the standard Alphabet. Copular verbs such as [to be] and [ser/estar] (Port. & Spanish) can be written using the Alphabet as well to make for a "cleaner" look. To continue with our previous example:

*The man took his dog for a walk in the park yesterday.*  
 The ΠΠ Gk his RR for a Λ in the ǾΠ Πϩ.

Lower-case will be used in this style for the Alphabet, as the Logograms can stand out this way and contribute for the text's comprehension.

### SYLLABIC TABLE

Finally, it's important to cover the diacritic marks present in Ɔ and Ɔ', in the previous example. As previously stated, the Syllabary is derived from Linear B, which lacks some phonemes in its syllable sets.

Because of that, the ' / ' diacritics are employed in order to differentiate syllabograms when they have distinct readings.

In the example above, 'the' is written using the symbol Ɔ (te), with ' indicating it's the fricative (the). The word 'for' is written with the symbol Ɔ' (po), having ' to indicate it's the fricative (fo).

'C' in the following table is meant to indicate the sound /tsh/ or /ts/, hence its derivation from the T set as well.

	A	E	I	O	U
Ø	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
B	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
C	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
D	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
F	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
G	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
H	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
J	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
K	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
L	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
M	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
N	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
P	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
Q	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
R	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
S	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
Š	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
T	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
V	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
W	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
X	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
Y	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''
Z	Ɔ	Ɔ'	Ɔ''	Ɔ'''	Ɔ''''

## LOGOGRAPHIC TABLE

Main Meaning	Symbol	Derived Meanings	Main Meaning	Symbol	Derived Meanings	Main Meaning	Symbol	Derived Meanings
I (me)	𐌆	ego, agent	event	𐌆	occasion, situation	head	𐌆	leader, capital
you	𐌆	object, recipient (of action)	vessel	𐌆	inside, bound	face	𐌆	profile, appearance
self	𐌆	reflection, image	horizon	𐌆	outside, free	name	𐌆	title, identity
other	𐌆	different, 3th person (he/she/they)	place	𐌆	earth, land	egg	𐌆	seed, beginning
form	𐌆	body, structure	hill	𐌆	high, tall	skin	𐌆	cover, clothing
person	𐌆	human, people	sky	𐌆	above, up	fight	𐌆	struggle, battle
thing	𐌆	stuff, subject (of speech)	surface	𐌆	table, flat, down	house	𐌆	building, enclosure
this	𐌆	current, present	side	𐌆	part, divide	filth	𐌆	feces, derogatory
that	𐌆	away, def. article	bundle	𐌆	near, crop, domestic	bone	𐌆	internal, organ
unit	𐌆	alone, indef. article	way	𐌆	road, far	hair	𐌆	strand, line
kind	𐌆	family, group, species	not	𐌆	refusal, stop	blade	𐌆	weapon, knife, sharp
sound	𐌆	music, noise	power	𐌆	authority, force	tool	𐌆	device, machine
total	𐌆	every, all	gift	𐌆	offer, proposal	breast	𐌆	nourishment, milk
time	𐌆	season, age, hour	doubt	𐌆	question, ponder	middle	𐌆	through, cross
before	𐌆	past, back	loss	𐌆	forget, discard	sun	𐌆	year, summer
after	𐌆	future, progress	size	𐌆	broad, wide	moon	𐌆	week, month
want	𐌆	desire, attraction	technique	𐌆	art, system	star	𐌆	constellation, space
mind	𐌆	think, imagination	small	𐌆	few, precise	water	𐌆	liquid, fluid
action	𐌆	make, build	big	𐌆	many, diverse	mineral	𐌆	stone, solid, hard
knowledge	𐌆	wisdom, study	error	𐌆	failure, wound, evil	fire	𐌆	hot, energy, plasma
mouth	𐌆	speech, language	correct	𐌆	health, good	air	𐌆	gas, flux, blow
eye	𐌆	vision, look	truth	𐌆	genuine, whole	justice	𐌆	same, decision
ear	𐌆	hear, attention	writing	𐌆	book, record	light	𐌆	day, white, clear
heart	𐌆	feeling, love	male	𐌆	phallus, husband	red	𐌆	blood, colorful
arm	𐌆	receive, add	female	𐌆	uterus, wife	green	𐌆	paper, leaf, grass
foot	𐌆	stand, step	plant	𐌆	vegetable, flora	yellow	𐌆	beverage, alcohol
hand	𐌆	grasp, possession	animal	𐌆	beast, pet	blue	𐌆	ash, grind
finger	𐌆	touch, interaction	bird	𐌆	flying, lightweight	black	𐌆	night, dark
life	𐌆	nature, organism	insect	𐌆	bug, small animal	cold	𐌆	stream, flux, wave
death	𐌆	end, conclusion	fish	𐌆	aquatic, marine	seat	𐌆	rest, office
being	𐌆	existence, substance	child	𐌆	young, new	city	𐌆	nation, urban
movement	𐌆	walk, shift	old	𐌆	elder, ancestor	god	𐌆	spirit, soul

# KEYMAPPING

## Logograms

Symbol	Key	Symbol	Key	Symbol	Key	Symbol	Key	Symbol	Key	Symbol	Key
ḥ	!	ḥ	\$	Q	k	Ω	3	⊗	&	⊕	`
ḥ	1	ḥ	5	Q	0	B	c	Q	7	M	o
ḥ	2	ḥ	T	ḥ	(	ḥ	e	ḥ	U	J	´
ḥ	w	ḥ	t	0	9	ḥ	D	ḥ	u	ḥ	+
ḥ	Q	ḥ	G	ḥ	o	ḥ	@	ḥ	J	ḥ	~
ḥ	q	ḥ	g	ḥ	L	ḥ	d	ḥ	j	ḥ	^
ḥ	A	ḥ	B	ḥ	l	ḥ	C	ḥ	M	ḥ	=
ḥ	a	ḥ	b	ḥ	>	ḥ	E	ḥ	m	ḥ	{
ḥ	Z	ḥ	..	ḥ	.	ḥ	v	ḥ	*	ḥ	[
ḥ	w	ḥ	6	ḥ	)	ḥ	4	ḥ	8	ḥ	}
ḥ	z	ḥ	Y	ḥ	P	ḥ	F	ḥ	i	ḥ	]
ḥ	S	ḥ	y	ḥ	p	ḥ	%	ḥ	K	ḥ	
ḥ	s	ḥ	H	ḥ	:	ḥ	R	ḥ	<	ḥ	\
ḥ	X	ḥ	h	ḥ	;	ḥ	r	ḥ	,	ḥ	"
ḥ	x	ḥ	N	ḥ	_	ḥ	f	ḥ	I	ḥ	?
ḥ	#	ḥ	n	ḥ	-	ḥ	v	ḥ	/	ḥ	'

## Syllabary

Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K
T	q	ḥ	Q	ḥ	w	ḥ	w	ḥ	e	ḥ	E	ḥ	r	ḥ	R	ḥ	t
ḥ	a	ḥ	A	ḥ	s	ḥ	S	ḥ	d	ḥ	D	ḥ	f	ḥ	F	ḥ	g
ḥ	z	ḥ	Z	ḥ	x	ḥ	X	ḥ	c	ḥ	C	ḥ	v	ḥ	V	ḥ	b
Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K	Sy	K
ḥ	y	ḥ	Y	ḥ	u	ḥ	U	ḥ	i	ḥ	I	ḥ	o	ḥ	O	ḥ	p
ḥ	h	ḥ	H	ḥ	j	ḥ	J	ḥ	k	ḥ	K	ḥ	l	ḥ	L	ḥ	:
ḥ	n	ḥ	N	ḥ	m	ḥ	M	ḥ	,	ḥ	<	ḥ	.	ḥ	>	ḥ	/

There is no underlying logic behind the keymapping for the Logographic set unfortunately, as the pronunciation of every single logogram will vary with the language using it, making any association with individual letters in the common keyboard impossible.

The Syllabic set however is laid out in a logical manner so that the writer can easily pick up which keys will type out the desired symbol most of the times. Every row in the keyboard will encompass a consonant set, so the logic behind this keymapping should be rather intuitive. For example, the row containing the letter T will have the syllabograms for [ta] (T), [te] (g), [ti] (G), [to] (b) and [tu] (B).

## AUXILIARY VERBS, MARKERS & PREPOSITIONS

Symbol	Verb	Symbol	V. Marker	Symbol	Prep.
Ⓞ	be	(P)+V+TENSE	Indicative <sup>3</sup>	Ⓞ	of
Ⓛ	be (transient) <sup>1</sup>	Ⓔ+V+TENSE	Subjunctive	Ⓞ	in
Ⓞ	have	ⒺⓀ+V+TENSE	Conditional	Ⓚ	to, that
ⓁⓀ	do	Ⓚ+V+TENSE	Imperative <sup>4</sup>	ⓁⓀ	for
Ⓚ	will	MOOD+V+Ⓔ	Present	Ⓜ	with
ⓁⓂ	can	MOOD+V+ⓁⓁ	Past	Ⓜ	on
Ⓞ	need <sup>2</sup>	MOOD+V+Ⓜ	Future	Ⓜ	from
Ⓛ	go	Ⓛ+V+Ⓔ	Gerund	Ⓜ	by
Ⓜ	happen	Ⓜ+V+ⓁⓁ	Participle	Ⓜ	as

<sup>1</sup> This sense of this verb is meant to convey momentary states of being, like 'estar' in Portuguese/Spanish.

<sup>2</sup> This verb can also be exchanged for 'have to' [Ⓞ Ⓚ] to differentiate from 'want', which uses the same symbol.

<sup>3</sup> The indicative mood does not need to be marked every time, as seen in the previous examples.

<sup>4</sup> While the tense is often dropped in imperative verbs, it is written here in order to differentiate it from the English future auxiliary formation.

### EXAMPLES

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

(Article 1 of the Universal Declaration of Human Rights)

#### True Logographic

Ⓜ ⓁⓂ ⓄⓀⓂ ⓄⓀⓂ ⓂⓄⓁⓂ ⓁⓂⓂ Ⓚ ⓂⓂⓂ Ⓞ ⓂⓂⓂ. Ⓜ ⓄⓀⓂ ⓂⓂⓂⓂⓂⓂ ⓂⓂ ⓂⓂⓂ Ⓚ ⓄⓀⓂ Ⓚ ⓂⓂⓂⓂⓂⓂⓂ.

#### Mixed Logographic

Ⓜ ⓁⓂ ⓄⓀⓂⓂ ⓄⓀⓂ ⓄⓂⓂ ⓀⓂⓂ & ⓂⓂⓂ ⓂⓂⓂ ⓂⓂ & ⓄⓀⓂⓂ. ⓂⓂ ⓄⓀⓂ ⓂⓂⓂⓂ ⓂⓂⓂ ⓂⓂⓂ & ⓄⓀⓂ & ⓂⓂⓂⓂ ⓂⓂⓂⓂ ⓂⓂⓂ Ⓚ ⓂⓂⓂ ⓂⓂ ⓂⓂⓂ ⓂⓂⓂⓂ.

#### Simple Logographic

All ⓁⓂ ⓄⓀⓂs are ⓄⓂⓂ ⓁⓂⓂ and ⓂⓂⓂ in ⓂⓂ and ⓄⓀⓂⓂs. Ⓜ are ⓂⓂⓂ with ⓂⓂⓂ and ⓄⓀⓂ and ⓂⓂⓂⓂ ⓂⓂⓂ towards Ⓚ ⓂⓂ in a ⓂⓂⓂ of ⓂⓂⓂⓂ.

Aside from the main symbols and compounds presented here, there is no single definitive orthography for this script's logograms. While it is to be expected that certain standard spellings would be popularized and made "official" over the centuries as this script evolved, it was not my intention to have them already developed while elaborating Latin Logographic.

Instead, I think it is far more interesting to have anyone who wishes to use this script make their own "canonical" orthographies for nouns and verbs. Maybe something resembling a written standard can arise in the future, if the script gets more use.