

The `teubner` package

Extensions for Greek philology

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Abstract

This extension package complements the greek option of the `babel` package so as to enable the use of the Lipsian¹ fonts and to use several macros for inserting special annotations in the written text, as well as to typeset verses with special layout. Metric sequences may be defined and typeset by means of a companion font `gmtr????` that follows the same conventions as the CB fonts that are normally used when the `babel greek` option is in force.

Examples and lists of commands are available in the file `teubner-doc.pdf` which, as a regular pdf file, embeds all the necessary fonts and may be read on screen as well as printed on paper; beware, though, that the PostScript fonts that are being used in `teubner-doc.pdf` are not installed by default if a basic installation is sought.

¹What here are called Lipsian fonts are a family of fonts that in Greece are called “Lipsiakos”; they are similar to the ones that were being used in the Teubner Printing Company of Lipsia from mid XIX century on.

This version 4.0 tries to adapt to the new handling of the Greek language by **babel**, since now this language script is based on the LICR (L^AT_EX Internal Character Representation), and source files now can include Greek glyphs, besides the usual transliteration with Latin letters.

1 Introduction

Philologists in general have the necessity of using special alphabets and several special symbols in order to mark up their texts and to typeset them in a special way. Greek philology makes no exception, therefore I prepared this file and some extra fonts in order to complement what is already available with the **greek** option of the **babel** package.

I must warmly thank Paolo Ciacchi of the University of Trieste who invited me in this “adventure”, since I know nothing about philology; he assisted me with all his competence, so that I could learn so many new things and I could appreciate the world of philologists.

Paolo Ciacchi’s “invitation” arrived when I was almost finished with the design of the Lipsian font family; I was working on this new typeface after a kind request by Dimitri Filippou, with whom I already collaborated for other questions related to Greek typesetting. I warmly thank also Dimitri Filippou for the patience with which he revised every single glyph of the new typeface. Paolo Ciacchi added his constructive criticism to the typeface, especially for what concerns diacritical marks. At the end I think that the new typeface turned out pretty well thanks to both my friends.

The Lipsian font, also called Leipzig, or Lipsiakos in Greece, is one of the oblique fonts that used to be employed by the typesetters working in the German city of Leipzig, among which the Teubner Printing Company. This Company’s classical works of ancient Greek poetry are considered among the best ever published. The name of this file and this extension package is in honour of that printing company.

This package documentation does not contain any example written in Greek, because when you process this file it is very likely that you don’t have the suitable Greek fonts and you must still download all or some of them. Therefore a companion file **teubner-doc.pdf** is included in this bundle where most, if not all, new commands are documented and suitably shown.

This package contains new environments and new commands; it presumes the user invokes it after declaring the **greek** option to the **babel** package; should he forget, this package will complain. But once the **greek** option is properly declared, this package verifies that the **polutonikogreek** dialect (deprecated) is selected, or that the **polutoniko** attribute or modifier is set; if no attribute is set this package will set **polutoniko** or **ancient** depending on the presence of an updated Greek support to the **babel** package. This choice depends on the particular version of the **babel** package, but should not concern the user; switching back and forth between classical Greek and some modern western language is performed in a transparent way; possibly there might be some problem switching from classical to modern spelling in Greek itself, but since in modern spelling the multiplicity of Greek diacritical marks is not forbidden, it’s the author choice to select classical or modern words, Lipsian or Didot fonts, polytonic or monotonic accentuation. The worst it can happen is that **babel** uses just one hyphenation pattern set, so

that in one of the three Greek versions some words might turn out with the wrong hyphens points.

The CB Greek fonts, which have been available for some years now on CTAN in the directory `/fonts/greek/cb` have been completed with the new files for the Lipsian fonts, and the metric symbols font `gmtr????.*`; the latter does not need a formal font definition file, because the necessary definitions are included in this package. All fonts are available also as Type 1 scalable fonts. In general, recent distributions of the T_EX system already contain the necessary configuration to use the Type 1 font in one size, 10 pt, but, thanks to scaling, these can be used at any size; this version of `teubner` is compatible with this reduced set. If optical sizes are desired for a more professional typesetting, the CTAN archives contain also the `cbgreek-full` package, which includes also all the Type 1 fonts at the various standard (EC) sizes, plus other facilities that allow to use the CB fonts also in conjunction with the Latin Modern ones. Complete installations of the T_EX system include the full CB fonts installation.

The CB Greek fonts allow to input Greek text with a Latin keyboard and by employing the prefix notation; with a Greek keyboard and file `iso-8859-7.def` it is possible to directly input Greek text with the monotonic spelling; if polytonic spelling is required I fear that the above file is of little help and that a Latin keyboard does the job without an excessive burden. The recent modifications to the `babel` package and of the Greek language description file allow to enter also polytonic Greek text, keyboard permitting, with no effort; it is necessary to use the `utf8` input encoding. It's important to notice the Apple computers have available a virtual keyboard (called keyboard viewer) that is usable with the mouse and, just by selecting the *Greek Polytonic* keyboard driver, the author can enter Greek text directly in the source file. Computers with a touch screen virtual keyboard allow to switch from the national to the Greek keyboard just by a single sweep of the finger. Some platforms have the possibility of switching keyboard but they don't show the new keyboard layout on the screen, but the user can generally build a personal table that describes the correspondence between the keyboard and the physical keyboard layout. Windows operating system Win8 and later has available a virtual keyboard similar to the Mac's.

Nevertheless there is a little point to observe; Lipsian fonts are very nice but show some kerning errors with more evidence than the traditional Didot Greek fonts. With the prefix notation in force, kerning programs may result disabled and some diphthongs and some consonant-vowel combinations appear poorly matched when the second letter carries any diacritical mark. In order to avoid this "feature", the accented vowels may be input by means of macros, that directly translate to the accented glyph, rather than invoking the ligature programs that are implied by the prefix notation; reading a Greek text on the screen while editing the input `.tex` file when a Latin keyboard and such macros are used may be very strange, but authors get used to it, and agree that the effort is worth the result. The direct input of Greek glyphs, evidently is the real solution, even if it may be difficult to enter Greek glyphs without a suitable virtual keyboard or a suitable keyboard map.

2 Environments

I apologise if I chose Italian names for verse environments; I wanted to use names very different from the corresponding English ones, but at the same time easily recognisable; after all *versi* is the plural of *verso* and therefore is the exact Italian translation of *verses*. If you feel more comfortable with Latin, the alias environment names in Latin, **versus**, **Versus**, and **VERSUS**, are also available.

versi (*env.*) The environment **versi** (**versus**) is used to typeset verses in line, without an implicit end of line at the end of each verse; a vertical bar with a number on top of it marks the verse limit while allowing a numeric reference to a specific verse; the opening environment statement requires a string, a short text, in order to indent the verse lines the amount of this string width; the syntax is the following

```
\begin{versi}{\langle string \rangle}
\langle verse \rangle \verso[\langle starting number \rangle]{\langle verse \rangle}
\verso {\langle verse \rangle}
\verso{\langle verse \rangle}
...
\end{versi}
```

where, of course, $\langle starting number \rangle$ is required only for the first instance of `\verso` or when numbering must be restarted, for example after an ellipsis.

Versi (*env.*) The environment **Versi** (**Versus**) is similar to the standard L^AT_EX environment **verse**, except verse lines are numbered on multiples of 5; the opening statement requires the $\langle starting number \rangle$ as an optional argument; if this optional argument is not specified, the starting number is assumed to be 1.

```
\begin{Versi}[\langle starting number \rangle]
\langle verse \rangle \\\*[\langle vertical space \rangle]
\langle verse \rangle \\\
...
\end{Versi}
```

VERSI (*env.*) The environment **VERSI** (**VERSUS**) allows for two verse-enumerations; the main `\SubVerso` enumeration is identical to the one performed by the previous environment **Versi**, while the secondary enumeration is typeset with smaller digits and normally numbers consecutive verses, except that it can be turned on and off; the verses that have the secondary enumeration are indented by moving them to the right.

```
\begin{VERSI}[\langle starting principal number \rangle]
\langle verse \rangle \\\*[\langle vertical space \rangle]
\SubVerso[\langle starting secondary number \rangle]
\langle verse \rangle \\\*[\langle vertical space \rangle]
...
\NoSubVerso
\langle verse \rangle \\\*[\langle vertical space \rangle]
...
\end{VERSI}
```

where if $\langle starting principal number \rangle$ is missing, 1 is assumed, while if $\langle starting secondary number \rangle$ is missing, the enumeration is continued from the next available integer. Of course $\langle starting secondary number \rangle$ is used again when the secondary enumeration must be restarted; there are no means to restart the principal enumeration.

bracedmetrics (*env.*) The previous environments accept $\langle verses \rangle$ in any language and in any alphabet, the one that is in force before opening the environment; the language and, even less, the alphabet cannot be globally changed within the above environments; if such a change is performed, it is valid only for one verse, or for the remaining fraction of the verse after the language or font change. This means, among the other things, that if the default “alphabet” is the one that shows the metric symbols, the above environments may be used to display “metric verses”, that is the pattern of long, short or ancipital symbols, together with any other metric symbol so as to display the metrics without disturbing the written text; when doing this metric typesetting, it may happen that some verse patterns exhibit some variants; in this case the **bracedmetrics** environment comes handy, because it can display such variants in separate lines but grouped with a large right brace; some commands allow to roughly align these variants, so as to allow to nest several such environments as if they were single blocks of metric symbols. The argument of the opening statement specifies the width of the block so as to properly align all the symbols even in nested environments.

```

\beginbracedmetrics{\langle length \rangle}
\langle metric pattern \rangle \\
\langle metric pattern \rangle \\
...
\endbracedmetrics

```

\verseskip Within the $\langle metric pattern \rangle$ it is possible to flush right the symbols by prefixing
\Hfill the whole string with a **\Hfill** command; the $\langle length \rangle$ may be specified as an integer multiple of a “long” symbol by means of

```
\verseskip{\langle number \rangle}
```

The macro **\verseskip** can be used also within $\langle metric pattern \rangle$ in order to space out metric symbols.

3 Commands and symbols

This package defines a lot of commands for inserting special signs in the middle of regular text, for marking zeugmas and synizeses, for putting unusual accents on any symbol, for inserting special “parentheses” that are used by philologists for marking blocks of letters or blocks of text. I suggest that the user reads the documentation file **teubner-doc.pdf** for a complete list of commands and symbols.

\newmetrics Here it might be useful to describe a command for defining metric sequences, so as to shorten the definition of metric verses; this new command is **\newmetrics** and may be used for the definition of new commands whose name *may start with one digit*: precisely this digit may be one of 2, 3, 4. Even if L^AT_EX does not allow macros to contain both digits and letters, other service macros have been defined so as to handle these special control sequences even if they start with *one* digit strictly lower than 5. The syntax is:

```
\newmetricsl{\langle control sequence \rangle}{\langle definition \rangle}
```

where $\langle definition \rangle$ consists in general of a sequence of metric commands such as **\longa**, **\brevis**, **\anceps**, etc.

4 Acknowledgements

I must thank with gratitude Paolo Ciacchi that urged me to prepare this extension file in order to help him typeset his master thesis of philological kind in classical Greek.

I am pleased to thank Günter Milde who wrote a definition file for accessing the LGR encoded fonts in order to fetch the accented glyphs; he kindly gave me permission to use his macros, that I adapted to the conventions used within this file. These macros were saved into the definition file `LGRaccent-glyph.def`, so that it could be used also without the `teubner` package, for example for typesetting without setting the *polutoniko* language attribute. But since he became the maintainer of the Greek language support for the `babel` package, he extended this support to the point that the extended macros are already part of the new Greek support files.

I thank also Werner Lemberg who wrote a paper published on Eutypion, the magazine of the Hellenic Friends of \TeX , where he discussed in a constructive critical way the problems connected with the LGR encoded fonts and the Unicode encoding; I got some ideas also from that paper in order to get around some of his critical observations; I could get around all points he commented, and some progress was achieved.

Now the new Greek support for the `babel` package, thanks to Günter Milde, includes also the support for Unicode input in the source file, in spite of using LGR encoded output fonts. The actual support is partially useful also with \XeLaTeX and \LuaLaTeX .

This package is far from perfect, but it allows to do a lot of things that is difficult to find elsewhere. I did my best, but I had to cope with the limitations of the Type 1 256 glyph fonts; with \XeLaTeX or \LuaLaTeX it might be possible to have more functionalities, but, as Werner Lemberg described, in order to type accented Greek letters, these programs deal with two different approaches: one directly accesses the Unicode page containing such glyphs, and the other relies on self combining diacritics; the latter approach appears to be more flexible in order to get the multitude of diacritics the philology sometimes requires over or under the same letter, but this forbids proper kerning; the former approach takes care of the correct kerning, but has a limited number of diacritic combinations. These approaches are mutually exclusive, therefore the philologist must get to compromises; at the same time any program must follow either approach, possibly choosing which one with suitable options, but it cannot switch back and forth continually and automatically.

5 Code

5.1 Preliminaries

In order to use the PostScript pfb fonts (CM, CM-Super, and CB) it is necessary to know if we are dealing with \LaTeX or \pdfLaTeX ; this was necessary because apparently the pfb math scalable fonts derived from the `METAFONT` counterparts and do not have exactly the same effective dimensions; this is why the “zeugma” and the “synizesis” signs have to be corrected when the pfb fonts are used; with these, in facts, the black leader that joins the curved extremities appeared a little

too fat and did not join exactly the left mark. Recently, apparently, the fonts have been corrected and this trick is not necessary any more. Nevertheless we define a new boolean that copes with the fact that, at least since 2007, the \TeX engine is `pdftex` even when DVI output is sought; the package `iftex` creates three `\ifs` that allow to diagnose if the typesetting engine is `pdftex` in PDF mode, `XeTeX` or `Luatex`; since at the moment this package `teubner` is usable only with `pdftex` in PDF mode, we equate the `\ifPDF` switch (defined in previous versions of `teubner`) with the switch defined by package `iftex`:

```
1 \RequirePackage{iftex}
2 \let\ifPDF\ifPDFTeX
```

When `teubner.sty` is input the language Greek must have been already defined; otherwise an error message is issued and processing is terminated.

```
3 \ifx\captionsgreek\undefined
4 \PackageError{teubner}{Greek language unknown!\MessageBreak
5 I am not going to use Lipsian fonts and Scholars' signs!\MessageBreak
6 if Greek is unknown.\MessageBreak
7 Use the babel package greek option.\MessageBreak
8 Type X <return> to exit.}%
9 {Type X <return> to exit.}
10 \fi
11
```

If this test is passed, this means that not only the greek option to the `babel` package is set, but also that all the `babel` machinery is available.

Since `teubner.sty` accepts some options it is necessary to provide their definitions; in particular the `\or` control sequence conflicts with the `\or` primitive command used within the syntax of `\ifcase`²; `\oR` is a little exception since all the other accent-vowel macros contain only lowercase letters; `og` is another exception, and the accent macros have to be used; `\og` collided with the French command for inserting the opening guillemets (see below). The point is that accent vowel sequences that directly access the accented glyph are made up as such:

```
\<base character>\<first diacritic>\<second diacritic>\<third diacritic>
where
\<first diacritic> is d or r or s for diaeresis, rough or smooth breath
\<second diacritic> is c or a or g for circumflex or acute or grave
\<third diacritic> is i for iota subscript or adscript
```

Evidently none of the diacritical marks is compulsory, but at least one must be present; if more than one is present it must be given in that sequence. Since `\oR` means omicron with rough breath, it is not very important that it is declared with the standard sequence `<o` or with `\oR` or with `\<o`, because it never falls after another letter, so that it never breaks any ligature or kerning command. The command is there just for completeness. More or less the same is true with the `\og` sequence; it fails to work correctly when the main language is French and the `french` option to the `babel` package is in force; matter of facts, `\og` conflicts with the homonymous command defined by that option to mean “ouvrir guillemets”; therefore it’s necessary to use either the plain sequence `‘o` or the extended accent macro `\‘o`.

²With version 2002/07/18 v.1.0d this has been eliminated; the option remains for compatibility with older versions, but the only legal command is now `\oR`.

At the same time since all accent combinations are defined as “text commands”, in L^AT_EX jargon, when their commands are followed by a vowel (or ‘r’) they define a “text symbol” i.e. they fetch directly the glyph of the accented character; therefore <ο, \οR and \r{ο} are all equivalent (at the beginning of a word where omicron with rough breath is the only place where you might find it). See more on this point in the following sections.

These glyph name macros are not defined by default, because the `GlyphNames` boolean variable is false by default; you can specify the option *GlyphNames* for activating these macro names. In any case the same result is more comfortably obtained by using the extended accent macros whose behaviour is specified by the new `babelgreek` settings.

Another unusual option is set up for being used with non standard T_EX system fonts; we have noticed that the Lipsian fonts appear a little too light when used together with the Times or the Palatino fonts; probably this is true also with other PostScript fonts. In this case the user might specify the option `boldLipsian` and the Lipsian fonts used in medium series will be substituted with those of the semi-bold one. But see below how it is possible to override the global setting of this option, when you need the regular extended bold series.

At the same time, from July 2005 and for a few years, the full collection of the complete size set of the CB fonts has not been available any more *as the default T_EX system set up*; only the 10pt size were available unless the `cbgreek-full` font package was loaded; for this reason a new option was needed in order to instruct `teubner.sty` to use the specific file `type1ec.sty` dated at least 2002/09/07, so as to scale up or down all the EC and CB fonts from an original 10pt size. In order that the 10pt plays its role correctly, it was convenient, if not compulsory, to require first the `babel` package, then the `teubner` one with the option `10pt`, then all other packages required for a specific document, in particular the `fontenc` one if the T1 encoding is requested. All this is maintained for backward compatibility, and should not be necessary any more; now the complete set of the CB fonts gets installed with every full installation of the T_EX system, but with partial or basic installations, such option might turn out to be useful even now.

This kludge is necessary for all fonts that have description files that use the `\EC@family` command for describing the available shapes and sizes; in practice this happens only with the EC fonts, even when the `cm-super` scalable implementation is used. For using the Latin Modern fonts (LM) new specific font description files for the CB fonts are part of the `babel` package, so this problem does not exist; when using other fonts, such as the TX, PX, ZE, . . . , other kludges are necessary, because their font family names are different from those normally used with T_EX: `cmr` for serifed fonts, `cmss` for sans serif ones, and `cmtt` for monospaced ones.³

Notice that when using, for example, the TX fonts and no kludge is available, the CB fonts are loaded only as the “error font”, since the TX fonts have different family names than the CB ones; in many cases this might pass un-noticed, but if real Greek text in different shapes and series has to be typeset, the unaware type-

³Even the Latin Modern fonts have different family names, but, due to their importance, specific font description files have been added to the `babel` package. The LM fonts are more comfortable than the EC ones, when scalable fonts are to be used, because they are continuously scalable and download into the produced files less font files than the EC or `cm-super` ones. Unless specifically requested, the LM fonts should always be preferred to the EC and `cm-super` ones. When using the LM fonts, its better to use the full collection of the CB fonts, even if the CB font description files are compatible with the single 10pt size.

setter might get crazy trying to force shape and series changes in the Greek text; it would not be impossible, but it would be very, very boring. In any case see in the next sections the implemented kludges in order to run successful compilations also with non standard T_EX system fonts.

```

12 \newif\ifor\orfalse % Compatibility with older versions
13 \DeclareOption{or}{\relax}
14 \newif\ifboldLipsian \boldLipsianfalse
15 \DeclareOption{boldLipsian}{\boldLipsiantrue}
16 \newif\ifonesizetypeone
17 \DeclareOption{10pt}{\onesizetypeonetrue}
18 \newif\ifGlyphNames \GlyphNamesfalse
19 \DeclareOption{NoGlyphNames}{\GlyphNamesfalse}
20 \DeclareOption{GlyphNames}{\GlyphNamestrue}
21 \ProcessOptions*

```

In the next sections we frequently use the acronym for the Greek font encoding; we hope it will eventually become GR or, following the actual 256 glyph font encodings, T7 or X7⁴. Meanwhile the acronym is LGR, so we'd better define a symbolic name, so that we can change the definitive name in just one place.

```

22 \def\GRenc@name{LGR}

```

Now the default Olga Greek fonts, used for rendering the “Greek italic shape” are an alternative with the Lipsian ones.

If the 10pt option was specified it is necessary to load also the package texttt-typelec.sty. In any case we load also packages `graphicx` and `ifthen` that shall be useful for some commands.

```

23 \ifonesizetypeone
24   \RequirePackage[10pt]{type1ec}[2002/09/07]
25 \fi
26 \RequirePackage{graphicx}
27 \RequirePackage{ifthen}
28 \RequirePackage{etoolbox}

```

`\metricsfont` Similarly the metric symbol font is declared together with a command for selecting it:

```

29 \DeclareFontFamily{U}{mtr}{\hyphenchar\font\m@ne}
30 \ifonesizetypeone
31   \DeclareFontShape{U}{mtr}{m}{n}{<-> gmtr1000}{}%
32 \else
33   \DeclareFontShape{U}{mtr}{m}{n}{%
34     <-5.5> gmtr0500 <5.5-6.5> gmtr0600
35     <6.5-7.5> gmtr0700 <7.5-8.5> gmtr0800 <8.5-9.5> gmtr0900
36     <9.5-11> gmtr1000 <11-15> gmtr1200 <15-> gmtr1728}{}%
37 \fi
38 \DeclareFontShape{U}{mtr}{m}{it}{<->ssub*mtr/m/n}{}%
39 \DeclareFontShape{U}{mtr}{b}{it}{<->ssub*mtr/m/n}{}%
40 \DeclareFontShape{U}{mtr}{bx}{n}{<->ssub*mtr/m/n}{}%
41 \DeclareRobustCommand*\metricsfont{%

```

⁴Apparently T7 has been reserved to define an encoding where the first 128 glyphs are the standard OT1 encoded Latin fonts, and the second group, again of 128 glyphs, contains the Greek characters; therefore, since polytonic spelling requires more than 128 glyphs, the extended encoding X7 will probably become the one applicable to the whole set of the CB fonts. Time passing by, the X7 encoding name apparently has been used for some nordic language.

```

42 \fontencoding{U}\fontfamily{mtr}\normalshape}
43 \DeclareTextFontCommand{\textmtr}{\metricsfont}

```

Next we require the package for extensible math fonts; it might be strange to use extensible math fonts in Greek philology, but a certain glyph must be picked up from such fonts, with the assurance that it changes size together with the current font size.

```

44 \RequirePackage{exscale}

```

Some macros are necessary to switch languages; such macros must be independent (at least for now) from the particular **babel** version, whether it be version 3.6, 3.7, 3.8, or 3.9; in the former the concept of “language attribute” is unknown, while the latter recognises varieties of the same language by the attribute setting. With **babel** version 3.9g things have further changed; the attribute to a language may be appended to the language name with an interposed dot; for example for Greek it might be **greek.polutoniko**. Such macros, besides being as robust as possible, must provide the alphabet changes as required.

\GreekName During the language switching operations **\GreekName** distinguishes the variant or the main language whose attribute gets set and, evidently, becomes effective when the main language **greek** is in force. Notice that if the **greek.ldf** has a date previous to 2014-09-18, the attribute **ancient** may not be defined; in this case the **polutoniko** attribute is set, else the **ancient** attribute is selected. The difference is that the attribute **polutoniko** selects the polytonic spelling and the modern Greek hyphenation, while **ancient** selects the polytonic spelling and the classical Greek hyphenation. It is assumed that this **teubner** package gets used for philological purposes only for ancient Greek. Nevertheless, if some work on modern polytonic Greek philological document is being typeset, the **ancient** attribute may work satisfactorily, but with some possible “ancient” line breaks.

In this new version 5.81 of this package I redefined the test to check if the **greek.ldf** is sufficiently recent in order to correctly use the ancient Greek version. The 2023 dev release of the L^AT_EX format already contains a new control sequence named **\IfFileAtLeastTF** LaTeX3 function that allows to test the date of any file the full name of which is passed as the first argument to the function; the syntax is as such

```

\IfFileAtLeastTF{<full file name>}{<ISO date>}{<true>}{<false>}

```

where the *<full file name>* means with its extension; *<ISO date>* means any form among yyyy/mm/dd or yyyy-mm-dd. If the LaTeX kernel already contains this LaTeX3 definition the teubner definition is skipped.

```

45 \unless\ifcsname IfFileAtLeastTF\endcsname
46 \def\IfFileAtLeastTF#1{\expandafter\@ifl@t@r\csname ver@#1\endcsname}%
47 \fi
48
49 \def\GreekName{greek}
50 \ifx\languageattribute\undefined
51 \def\GreekName{polutonikogreek}%
52 \else
53 \IfFileAtLeastTF{greek.ldf}{2014-09-18}%
54 {\languageattribute{greek}{ancient}}%
55 {\languageattribute{greek}{polutoniko}}%
56 \fi

```

Unfortunately the ISO date allows two formats: for example 2023/08/22 and 2023-08-22, somewhere else L^AT_EX 3 can accept both formats, but the `particulare` command today accepts only the dashed variant, not the slashed one, therefore the `greek.ldf` sometimes changes date format and an error message pops up. Thanks to Ludz Kruschwitz, who set a bug report directly to me, so that <i could correct this `teubner.sty` version 5.8.2.

5.2 Compatibility with Latin fonts

`\previouslanguage` The “default” language is defined as the “previous” language; similarly the “default” encoding is defined as the “previous” encoding; these are the language and the encoding in force when the document starts; this is why such macros are defined at the beginning of the document. At the same time we assure that if the CM (or EC) or the LM fonts are the default ones, nothing special is done, while if the default fonts are, say, the TX ones, they are correctly restored, but the CM families are used for the CB ones.

`\substitutefontfamily` The font macro `\substitutefontfamily` is already present in the `babel` kernel, but with version 3.9g it is deprecated, although maintained for backwards compatibility; it copes only with the standard families, series and shapes, therefore it does not consider the Lipsian shape and its series. I had to redefine it together with a new conditional macro in order to do the same job as the original one but taking into consideration also the Lipsian shape; the purpose of this macro is to write in the working directory a number of font description files that refer to the LGR Greek encoding, but have the names of the Latin font families; such font description files, simply substitute these non existent encoding-family series and shapes with the existing series and shapes of any other LGR encoded Greek font, in particular the CB ones. Things might change in the future, so as to use the package by Günter Milde `substitutefont` package (already present in the CTAN archive) or other solutions by the core of `babel`. Meanwhile we cope with what is available right now.

By issuing a command such as:

```
\ifFamily{pxr}{cmr}
```

an association is made with all the series and shapes of the Palatino serifed fonts to the corresponding CB serifed series and shapes; therefore when a language shift changes the default encoding from, say, T1 to LGR the font family `LGR+pxr` is mapped to the font family `LGR+cmr` and everything is supposed to work fine; when another language change resets the encoding to T1, the original Latin script is used again. The redefined `\substitutefontfamily` macro is as such:

```
57 \newif\ifLipsian
58
59 \providecommand*\substitutefontfamily{}%
60 \renewcommand*\substitutefontfamily[3]{%
61   \edef\@tempA{#1#2.fd}%
62   \lowercase\expandafter{\expandafter\def\expandafter\@tempA\expandafter{\@tempA}}%
63   \expandafter\IfFileExists\expandafter{\@tempA}{-}{%
64     \immediate\openout15=\@tempA
65     \typeout{Writing file #1#2.fd}
66     \immediate\write15{%
67       \string\ProvidesFile{#1#2.fd}^^J
```

```

68   [\the\year/\two@digits{\the\month}/\two@digits{\the\day}
69   \space generated font description file]^^J
70   \string\DeclareFontFamily{#1}{#2}{ }^^J
71   \string\DeclareFontShape{#1}{#2}{m}{n}{<->ssub * #3/m/n}{ }^^J
72   \string\DeclareFontShape{#1}{#2}{m}{it}{<->ssub * #3/m/it}{ }^^J
73   \string\DeclareFontShape{#1}{#2}{m}{sl}{<->ssub * #3/m/sl}{ }^^J
74   \string\DeclareFontShape{#1}{#2}{m}{sc}{<->ssub * #3/m/sc}{ }^^J
75   \string\DeclareFontShape{#1}{#2}{b}{n}{<->ssub * #3/bx/n}{ }^^J
76   \string\DeclareFontShape{#1}{#2}{b}{it}{<->ssub * #3/bx/it}{ }^^J
77   \string\DeclareFontShape{#1}{#2}{b}{sl}{<->ssub * #3/bx/sl}{ }^^J
78   \string\DeclareFontShape{#1}{#2}{b}{sc}{<->ssub * #3/bx/sc}{ }^^J
79   \string\DeclareFontShape{#1}{#2}{bx}{n}{<->ssub * #3/bx/n}{ }^^J
80   \string\DeclareFontShape{#1}{#2}{bx}{it}{<->ssub * #3/bx/it}{ }^^J
81   \string\DeclareFontShape{#1}{#2}{bx}{sl}{<->ssub * #3/bx/sl}{ }^^J
82   \string\DeclareFontShape{#1}{#2}{bx}{sc}{<->ssub * #3/bx/sc}{ }^^J
83   }%
84   \ifLipsian
85   \immediate\write15{%
86   \string\DeclareFontShape{#1}{#2}{m}{li}{<->ssub * #3/m/li}{ }^^J %<- Lipsian
87   \string\DeclareFontShape{#1}{#2}{b}{li}{<->ssub * #3/b/li}{ }^^J %<- Lipsian
88   \string\DeclareFontShape{#1}{#2}{bx}{li}{<->ssub * #3/bx/li}{ }^^J %<-Lipsian
89   \string\DeclareFontShape{#1}{#2}{m}{ui}{<->ssub * #3/m/ui}{ }^^J %<- upright Olga
90   \string\DeclareFontShape{#1}{#2}{b}{ui}{<->ssub * #3/m/ui}{ }^^J %<- upright Olga
91   \string\DeclareFontShape{#1}{#2}{bx}{ui}{<->ssub * #3/bx/ui}{ }^^J %<-upright Olga
92   \string\DeclareFontShape{#1}{#2}{m}{rs}{<->ssub * #3/m/rs}{ }^^J %<-serifed lc
93   \string\DeclareFontShape{#1}{#2}{b}{rs}{<->ssub * #3/m/rs}{ }^^J %<-serifed lc
94   \string\DeclareFontShape{#1}{#2}{bx}{rs}{<->ssub * #3/bx/rs}{ }^^J %<-serifed lc
95   }%
96   \global\Lipsianfalse\fi
97   \closeout15}%
98   }%
99 }
100

```

Notice that together with the Lipsian fonts the upright italics (Olga) and upright serifed lowercase alphabets are defined. In a while there are the definition for selecting these shapes. Of course you are not obliged to use them, but in case you wanted...

These results are obtained by means of the following macros.

`\ifCMLM` The `\ifCMLM` processes the necessary test in order to set the auxiliary macro `\n@xt` to be an alias to `\iftrue` or `iffalse` depending on the fact that the CM (or EC) fonts or the LM fonts are the default Latin ones, in this case it sets the `\n@xt` macro equivalent to `\iftrue`, otherwise it sets it to `iffalse`. In order to succeed, it requires to analyse the first two letters of the default family name; if these letters form one of the sequences `cm` or `lm`, the CM or LM fonts have been loaded, otherwise some other fonts are in force. We need therefore a macro with delimited arguments in order to extract the first two letters of the family name.

```

101 \def\ifCMLM#1#2#3!\edef\fmilyprefix{#1#2}%
102   \ifthenelse{\(\equal{\fmilyprefix}{cm}\OR\equal{\fmilyprefix}{lm}\)}%
103   {\let\n@xt\iftrue}{\def\fmilyprefix{cmr}\let\n@xt\iffalse}\n@xt}
104

```

The other macro `\ifFamily` uses the previous macro and according to the test

result, possibly runs the `\substitutefontfamily` macro that, if necessary, creates the description file that map the specified family font description file to the second specified font family, both connected to the LGR encoding. Therefore, after these font definition files exist, L^AT_EX can fetch the Greek fonts by way of substitution. Let's explain again: if you specify

```
\Lipsiantrue\ifFamily{pxr}{lmr}
```

you state that you want to run the macro on the serified Palatino font family, by associating the `pxr` family to the `lmr` one⁵; by specifying `\Lipsiantrue` you state that you want to create entries also for the Lipsian series and shape; the macro provides to reset `\Lipsianfalse` in order to avoid that other calls of that macro on non serified or monospaced fonts try to create entries that in any case do not exist: the Lipsian font comes only as a serified font! In this way, if you are using Palatino fonts through the `pxfonts` package, the `teubner` macros provide to create the necessary font description files so that while you are typesetting in medium normal Latin Palatino and you switch to Greek, the built in macros change the encoding to LGR; the LGR Palatino serified medium normal Greek font does not exist, but that family, series and shape are mapped by the font description file to the corresponding LGR encoded Latin Modern CB fonts in medium series and normal shape, and typesetting goes on with the right Greek fonts.

```
105 \newcommand*\ifFamily[2]{%
106 \expandafter\ifCMLM#1!\else\substitutefontfamily{LGR}{#1}{#2}\fi
107
```

You don't actually need to use that macro for the Times or the Palatino eXtended fonts loaded by means of the corresponding packages `txfonts` or `pxfonts`, because a hook is set up so that "at begin document" the loading of those packages is tested, and if the test is true, the necessary font description files are possibly created. If you load the Times or the Palatino or any other non standard font by means of other packages, it's up to you to issue the `\substitutefontfamily` macro right after calling that font package and by using the correct family names; similarly you might substitute the new Latin font family names to other Greek font family names, if you have other fonts available. At the same time at begin document we memorise the name and encoding of the Latin font used for the default language, so that when returning to Latin font typesetting after Greek font typesetting, the proper language typesetting rules and encoding are restored.

Please notice the tricks for replacing the Lipsian shape for the families used in mathematics and/or to produce the extra symbols provided by the T_EX Companion font with the TS1 encoding; there are no similar Lipsian glyphs, so that it is necessary to replace those shapes with the normal italic one. It is unusual to require those missing Lipsian glyphs in a philological text, but some symbols used in philological mark up require them, therefore such kludges become necessary. Here we provide such kludges for the Palatino and Times extended fonts; but final users might need to use them with other fonts; the following code, then, becomes a model to use when other fonts are preferred.

⁵If you have the full CB Greek font collection it's more convenient to map the missing fonts to the Latin Modern Greek ones, while if you need to use the *10pt* option, you'd better map the missing family to the ordinary Computer Modern ones; the actual fonts are the same, but the latter font definition files cope with the *10pt* option, while the former don't.

```

108 \AtBeginDocument{%
109 \input{ot1cmr.fd}
110 \DeclareFontShape{OT1}{cmr}{m}{li}{<->ssub* cmr/m/it}{}
111 \@ifpackageloaded{pxfonts}{\typeout{Palatino fonts loaded}}%
112 \Lipsiantrue\ifFamily{pxr}{cmr}
113 \input{ot1pxr.fd}\input{t1pxr.fd}\input{ts1pxr.fd}%
114 \DeclareFontShape{OT1}{pxr}{b}{li}{<->ssub* pxr/b/it}{}%
115 \DeclareFontShape{T1}{pxr}{b}{li}{<->ssub* pxr/b/it}{}%
116 \DeclareFontShape{TS1}{pxr}{m}{li}{<->ssub* pxr/m/it}{}%
117 \Lipsianfalse
118 \ifFamily{pxss}{cmss}\ifFamily{pxtt}{cmtt}{\relax}
119 %
120 \@ifpackageloaded{txfonts}{\typeout{Times fonts loaded}}%
121 \RequirePackage{teubnertx}%
122 \input{ot1txr.fd}\input{t1txr.fd}\input{ts1txr.fd}%
123 \DeclareFontShape{OT1}{txr}{b}{li}{<->ssub* txr/b/it}{}%
124 \DeclareFontShape{T1}{txr}{b}{li}{<->ssub* txr/b/it}{}%
125 \DeclareFontShape{TS1}{txr}{m}{li}{<->ssub* txr/m/it}{}%
126 }{}
127
128 \AtBeginDocument{%
129 \edef\previouslanguage{\language}%
130 \edef\previousencoding{\f@encoding}%

```

Nevertheless all this requires a minimum of attention in specifying the options for the `babel` package and in the order extensions packages are input. The `teubner.sty` package should be read *after* any other package that sets or resets the Latin font encoding; for example if the T1 encoding is selected as the default one, in place of the OT1 encoding, then this choice must be made before this package is read in. Similarly when the `babel` options are specified, remember that the last language name becomes the default language at begin document; never specify `greek` as the last language option!

`\Lipsiakostext` `\lishape` is the normal declaration, modelled on the other similar macros in the `\lishape` L^AT_EX kernel, made up to chose the Lipsian shape. Nevertheless since it is a light character, if it must blend well with the other PostScript fonts, not only the CM and LM, but also the other ones available for typesetting with the T_EX system, it is necessary to chose the `b` (bold) series in place of the `m` (medium) one, while maintaining the `bx` (bold extended) series when the other fonts are set with the blacker and larger series. This is why the `\lishape` declaration is a little more complicate than normal, since it has to test the value of the current series. The text command `\textli` matches the similar commands for Latin fonts. But the `\lishape` declaration is used also within the more complicated macros for declaring or setting the Lipsian font.

`\Lipsiakostext` is a *declaration* stating that from now on typesetting will be done with the Lipsian fonts; notice that the encoding and the language name in force before this declaration are memorised, then the current Greek version is selected; the `\let\~\accperispomeni` is required because switching on and off may reset the active tilde and connected macros definitions. `\~` in Greek must set the circumflex accent, so we make sure that this really occurs.

```

131 \DeclareRobustCommand{\lishape}{%
132 \not@math@alphabet\lishape\relax
133 \ifthenelse{\equal{\f@encoding}{\GRenc@name}}{%

```

```

134 \ifboldLipsian
135 \ifthenelse{\equal{\f@series}{m}}%
136 {\fontseries{b}\fontshape{li}\rmfamily}%
137 {\fontshape{li}\rmfamily}\else
138 \fontshape{li}\rmfamily\fi}%
139 {\fontshape{it}\selectfont}}%
140
141 \DeclareTextFontCommand{\textli}{\lishape}%
142 \DeclareRobustCommand\Lipsiakostext{%
143   \expandafter\select@language\expandafter{\GreekName}%
144   \let~\accperispomeni\let~\accperispomeni\lishape}
145

```

`\textLipsias` `\textLipsias` is a command that typesets its argument with the `\Lipsiakostext` declaration in force. The L^AT_EX command declaration used here makes sure that possible italic corrections are taken into account; the actual font switching is made through the same `\Lipsiakostext` declaration, but the inner working maintain local this declaration; for this reason we suggest to use this text command rather than the font declaration.

```

146 \DeclareTextFontCommand{\textLipsias}{\Lipsiakostext}
147

```

`\NoLipsiakostext` `\NoLipsiakostext` is the opposite declaration that undoes everything that was done with `\Lipsiakostext`. Probably it is superfluous, but it has been asked for. If `\Lipsiakostext` is delimited within a scope by means of an explicit group or an environment, it stops its effectiveness with the end of its scope.

It is worth noting that, in order to delimit within a scope the action of this and of the other declarations, it is possible to use them as environments with the same name without the backslash. for example one might input in the source file something as:

```

\begin{Lipsiakostext}
Greek text to be typeset with the Lipsian font
\end{Lipsiakostext}

```

Remember also that these Greek text declarations may be issued while typesetting with Latin fonts; they provide also the language switch, so that they do not require the typesetter to first switch to Greek and then to choose a certain Greek font.

```

148 \DeclareRobustCommand\NoLipsiakostext{%
149   \ifthenelse{\equal{\f@series}{b}}{\fontseries{m}}{\relax}%
150   \fontshape{n}\selectfont
151   \expandafter\select@language\expandafter{\previouslanguage}%
152   \rmfamily\bb1@activate{~}}
153

```

`\textDidot` `\textDidot` is a similar macro where the common upright Greek characters are selected; it goes by itself that if `\textli` is specified within the `\textDidot` argument, the typesetting is or becomes identical with what one can obtain with the `\textLipsias` command.

```

154 \DeclareRobustCommand\textDidot[1]{\{
155   \expandafter\select@language\expandafter{\GreekName}%
156   \let~\accperispomeni\let~\accperispomeni

```

```

157 \fontencoding{LGR}\rmfamily#1}}
158

```

GRD (*env.*) In the past years some users, among which Einrich Flech, whom I thank very much
GRL (*env.*) for his substantial feedback, defined the environments GRL and GRD in order to
avoid repeating again and again the above described declarations and commands.
Some new definitions are given to simplify the optional selection of the font series.
Nevertheless it is necessary to delay such definitions to the begin document stage,
so as to possibly redefine the older personal definitions. The redefinition does
not consist only in the use of some L^AT_EX 3 commands, but allows to set the font
series by means of the opening statement optional argument. They also redefine
the basic command `\bfseries` when the classes `memoir` o `scrbook` are directly
or indirectly used, because such almighty classes redefine such command for their
internal purposes; such redefinitions render this command inactive within other
user defined environments; of course we cannot foresee all possible classes the users
might use for themselves, therefore it is possible that such corrections might be
necessary also with other classes or packages. The workaround is very simple, but
the final users should find by themselves how to insert it into their own codes in
an effective way.

```

159 \AtBeginDocument{%
160 \ProvideDocumentEnvironment{GRD}{m}{-}{-}
161 \ProvideDocumentEnvironment{GRL}{m}{-}{-}
162
163 \RenewDocumentEnvironment{GRL}{o}{\begin{otherlanguage*}{greek}%
164 \@ifclassloaded{memoir}{\def\bfseries{\fontseries{bx}\selectfont}}{\relax}%
165 \@ifclassloaded{scrbook}{\def\bfseries{\fontseries{bx}\selectfont}}{\relax}%
166 \IfValueTF{#1}{\fontseries{#1}}{-}%
167 \fontshape{li}\selectfont}{\end{otherlanguage*}}%
168
169 \RenewDocumentEnvironment{GRD}{o}{\begin{otherlanguage*}{greek}%
170 \@ifclassloaded{memoir}{\def\bfseries{\fontseries{bx}\selectfont}}{\relax}%
171 \@ifclassloaded{scrbook}{\def\bfseries{\fontseries{bx}\selectfont}}{\relax}%
172 \IfValueTF{#1}{\fontseries{#1}}{-}%
173 \fontshape{up}\selectfont}{\end{otherlanguage*}}%
174 }

```

`\textlatin` `\textlatin` is a redefinition of the standard `babel` macro that is adapted to the
present situation, where it may be called behind the scenes in certain situations
that are beyond the control of the typesetter. Therefore every precaution is taken
in order to be sure that the composition of the command argument is really done
with the default encoding and font families, but maintaining the current series and
shape; of course, if the shape is that related to the Lipsian font, then the italic
shape is temporarily restored (local definition). Moreover, with the (default) Latin
fonts the tilde is restored to a non breaking space by simply making it an active
character.

```

175 \DeclareRobustCommand\textlatin[1]{\edef\externalencoding{\f@encoding}{%
176 \def\itdefault{it}\def\@tempA{li}\ifx\@tempA\fontseries{bx}\selectfont}{\fi
177 \expandafter\select@language\expandafter{\previouslanguage}%
178 \fontencoding{\previousencoding}%
179 \fontfamily{\rmdefault}\selectfont
180 \bbl@activate{~}#1}%
181 \expandafter\fontencoding\expandafter{\externalencoding}\rmfamily}

```


\uishape The other switching font macros for using the other shapes that are available with **\textui** the CB fonts are working only when typesetting in Greek and the default encoding is therefore LGR.

```
\textrs 183 \DeclareRobustCommand\uishape{%
184 \ifthenelse{\equal{\f@encoding}{\GRenc@name}}%
185 {\fontshape{ui}\selectfont}{\relax}}
186 \DeclareTextFontCommand{\textui}{\uishape}
187
188 \DeclareRobustCommand\rsshape{%
189 \ifthenelse{\equal{\f@encoding}{\GRenc@name}}%
190 {\fontshape{rs}\selectfont}{\relax}}
191 \DeclareTextFontCommand{\textrs}{\rsshape}
192
```

5.3 Service macros

Now we start the specific additions introduced with this package.

\strip@pt The L^AT_EX kernel has the macro **\strip@pt** that strips off the pt part from the expanded value of a dimension register and makes available the measure in pt of the contained length (the register contains the length measure in scaled points; the expansion performed by T_EX with the command **\the** converts the scaled points to printer points and shows the result with a string of decimal digits with, possibly, a decimal fraction); its argument is supposed to be a dimension register name, not its expanded contents. The **\strip@pt** command eliminates the decimal point and the fractional part if the latter is nought.

With the help of such service macro we are going to define a certain number of “lift accent” macros or “put cedilla” macros that work with both upright and slanted fonts, although they contain different parameters for Latin compared to Greek alphabets.

\lift@accent The first “lift accent” macro just puts an accent over a letter, without inserting any space between them; the first argument is the accent code (decimal, hexadecimal or octal; I prefer decimal), while the second argument is the letter – any letter, even if it is not a vowel!

```
193 \newcommand*\lift@accent[2]{\leavevmode
194 {\edef\slant@{\strip@pt\fontdimen1\font}}%
195 \dimen@=\z@\setbox\z@\hbox{\char#1}\advance\dimen@-.5\wd\z@
196 \setbox\tw@\hbox{i}\setbox\z@\hbox{#2}}%
197 \ifdim\wd\z@>\wd\tw@\advance\dimen@.5\wd\z@
198 \else\advance\dimen@.3\wd\z@\fi
199 \ifx#2h\advance\dimen@.05\wd\z@\fi
200 \@tempdima\ht\z@\advance\@tempdima-1ex\relax
201 \advance\dimen@\slant@\@tempdima
202 \raise\@tempdima\hbox to\z@{\kern\dimen@\char#1\relax\hss}\box\z@}}
203
```

\Lift@accent The second “lift accent” macro behaves as the first one except it interposes a small vertical distance between the accent and the letter:

```
204 \newcommand*\Lift@accent[2]{\leavevmode
```

```

205 {\edef\slant@{\strip@pt\fontdimen1\font}}%
206 \dimen@=\z@\setbox\z@\hbox{\char#1}\advance\dimen@-.5\wd\z@
207 \setbox\tw@\hbox{i}\setbox\z@\hbox{#2}%
208 \ifdim\wd\z@>\wd\tw@\advance\dimen@.5\wd\z@
209 \else\advance\dimen@.3\wd\z@\fi
210 \ifx#2a\advance\dimen@-.1\wd\z@\fi
211 \ifx#2h\advance\dimen@.05\wd\z@\fi
212 \@tempdima\ht\z@\advance\@tempdima-1ex\advance\@tempdima.1ex\relax
213 \advance\dimen@\slant@\@tempdima
214 \raise\@tempdima\hbox to\z@{\kern\dimen@\char#1\relax\hss}\box\z@}}
215

```

`\LIFT@accent` The third “lift accent” macro behaves as the first one, except it interposes a specified vertical space between the letter and the accent; this space is specified as the second argument:

```

216 \newcommand*\LIFT@accent[3]{\leavevmode
217 {\edef\slant@{\strip@pt\fontdimen1\font}}%
218 \dimen@=\z@\setbox\z@\hbox{\char#1}\advance\dimen@-.5\wd\z@
219 \setbox\tw@\hbox{i}\setbox\z@\hbox{#3}%
220 \ifdim\wd\z@>\wd\tw@\advance\dimen@.5\wd\z@
221 \else\advance\dimen@.3\wd\z@\fi
222 \ifx#2a\advance\dimen@-.1\wd\z@\fi
223 \ifx#2h\advance\dimen@.05\wd\z@\fi
224 \@tempdima\ht\z@\advance\@tempdima-1ex\relax
225 \def\@tempA{#2}\ifx\@tempA\undefined\else
226 \advance\@tempdima#2\fi\let\@tempA\undefined
227 \advance\dimen@\slant@\@tempdima
228 \raise\@tempdima\hbox to\z@{\kern\dimen@\char#1\relax\hss}\box\z@}}
229

```

All these macros will be used in subsequent “put accent” macros, that will stack also several accents one above the other; the necessity arises for example when the macron or breve diacritical marks have to be put over accented letters; according to typographical practice the accents must go over the macron or the breve. In a similar way philologists often must use other diacritical marks in addition to the traditional Greek ones, therefore these macros will be used, for example, for setting the Scandinavian ring (from a Latin font) over a Greek letter (from a Greek font).

`\cap@` The first such unusual diacritical mark is a small cap, a small upside down breve sign, that is in position 1 of the Greek font table.

```

230 \DeclareRobustCommand{\cap@}[1]{\leavevmode
231 {\edef\slant@{\strip@pt\fontdimen1\font}}%
232 \setbox\tw@\hbox{\fontencoding{\Grenc@name}\selectfont
233   \char1}\dimen@-.5\wd\tw@
234 \setbox\z@\hbox{#1}%
235 \advance\dimen@.5\wd\z@
236 \@tempdima\ht\z@\advance\@tempdima.55ex\relax
237 \advance\dimen@\slant@\@tempdima
238 \ifx\cf@encoding\Grenc@name\else
239 \ifx#1k\advance\dimen@-.3\wd\tw@\fi\fi
240 \raise\@tempdima\hbox to\z@{\kern\dimen@\box\tw@\relax\hss}\box\z@}}
241

```

The `\ifx\cf@encoding\GRenc@name` conditional construct shows that this macro behaves differently with different font encodings; the following `\ifx#1k` checks the argument against the Greek letter kappa, which shows very clearly that these macros operate on any letter, not only on vowels.

`\cap` By means of the above `\cap@` macro we can define three equivalent commands to be used either when the Greek encoding is in force, or when one of the Latin encodings is in force; but we must pay attention, because there exist already the command `\cap` to be used in mathematics; therefore we better exclude this possibility through a clever use of the `\textormath` macro. Therefore we first save the math command into an alia `\mcap`; then we define three textual commands for the various encodings `\tcap`; finally we use `\textormath`:

```
242 \let\mcap\cap
243 \DeclareTextCommand{\tcap}{\GRenc@name}{\cap@}
244 \DeclareTextCommand{\tcap}{OT1}{\cap@}
245 \DeclareTextCommand{\tcap}{T1}{\cap@}
246 \DeclareRobustCommand*\cap{\textormath{\tcap}{\mcap}}
```

Probably one definition would be sufficient, but on one side the presence of three encoding dependent macros are the remains of initial works, while on the other side they prevent to use these macros with encodings for which the macro might not work well, because it was not tested with them.

`\cap@cedilla` Similarly a small cap can be put under another letter as it was a cedilla; for this task another macro is defined, which makes use of the same glyph in position 1 in the Greek font table:

```
247 \newcommand*\cap@cedilla[1]{\leavevmode
248 {\setbox4\hbox{\fontencoding{\GRenc@name}\selectfont\char1}}%
249 \dimen@-.5\wd4
250 \setbox\z@{\hbox{#1}}%
251 \ifx\cf@encoding\GRenc@name
252   \ifx#1i\advance\dimen@.65\wd\z@\else\advance\dimen@.5\wd\z@\fi
253 \else
254   \ifx#1i\advance\dimen@.55\wd\z@\else\advance\dimen@.5\wd\z@\fi
255 \fi
256 \hbox to\z@{\kern\dimen@\box4\hss}\unhbox\z@}}
257
```

`\ring@cedilla` Another cedilla like diacritical mark is the Scandinavian ring put under a letter; the ring is taken from the metrics font, so its slot position does not depend on the various Latin encodings; the correct positioning requires careful examination of the letter under which it is to be placed, distinguishing the Greek from the Latin encodings:

```
258 \newcommand*\ring@cedilla[1]{\leavevmode
259 {\setbox4\hbox{\metricsfont\char26}}%
260 \edef\slant@{\strip@pt\fontdimen1\font}%
261 \dimen@-.5\wd4\ifdim\slant@>\z@\advance\dimen@-.04ex\fi
262 \setbox\z@{\hbox{#1}}%
263 \ifx\cf@encoding\GRenc@name
264   \advance\dimen@.45\wd\z@
265   \ifx#1h\advance\dimen@-.13\wd\z@\fi
266   \ifx#1a\advance\dimen@-.07\wd\z@\fi
267   \ifx#1o\advance\dimen@-.07\wd\z@\fi
```

```

268 \ifx#1u\advance\dimen@+.07\wd\z@\fi
269 \ifx#1w\advance\dimen@+.03\wd\z@\fi
270 \else
271 \ifx#1i\advance\dimen@.55\wd\z@\else
272 \ifx#1r\advance\dimen@.38\wd\z@\else
273 \ifx#1o\advance\dimen@.47\wd\z@\else
274 \advance\dimen@0.5\wd\z@
275 \fi\fi\fi
276 \fi
277 \hbox to\z@{\kern\dimen@\box4\hss}\unhbox\z@}}
278

```

`\dot@cedilla` Even the standard \LaTeX macro `\dot` must be redefined with a cedilla like macro, so as to make use of a special dot from the metric symbols font:

```

279 \newcommand*\dot@cedilla[1]{\leavevmode
280 {\setbox4\hbox{\metricsfont\char27}}%
281 \dimen@-.5\wd4
282 \setbox\tw@\hbox{i}\setbox\z@\hbox{#1}%
283 \ifx\cf@encoding\GRenc@name
284 \advance\dimen@.5\wd\z@
285 \ifx#1h\advance\dimen@-.13\wd\z@\fi
286 \else
287 \ifdim\wd\z@>\wd\tw@\advance\dimen@.55\wd\z@
288 \else\advance\dimen@.5\wd\tw@\fi
289 \fi
290 \setbox\tw@\hbox{o}\ifdim\wd\z@=\wd\tw@\advance\dimen@-.05\wd\z@\fi
291 \hbox to\z@{\kern\dimen@\box4\hss}\unhbox\z@}}
292

```

`\tie@cedilla` \LaTeX has the macro `\t` for placing a “tie” over two letters; philologists require also a tie under two letters; this is why another cedilla like macro is needed:

```

293 \newcommand*\tie@cedilla[1]{\leavevmode
294 {\setbox4\hbox{\fontencoding{\GRenc@name}\selectfont\char20}}%
295 \dimen@-.5\wd4
296 \setbox\tw@\hbox{i}\setbox\z@\hbox{#1}%
297 \ifx\cf@encoding\GRenc@name
298 \advance\dimen@.5\wd\z@
299 \ifx#1h\advance\dimen@-.1\wd\z@\fi
300 \ifx#1u\advance\dimen@.15\wd\z@\fi
301 \else
302 \ifdim\wd\z@>\wd\tw@\advance\dimen@.55\wd\z@
303 \else\advance\dimen@.5\wd\tw@\fi
304 \fi
305 \setbox\tw@\hbox{o}\ifdim\wd\z@=\wd\tw@\advance\dimen@-.05\wd\z@\fi
306 \hbox to\z@{\kern\dimen@\box4\hss}\unhbox\z@}}
307

```

5.4 Extended accent definitions

We will use those service macros in the definition of several accent like macros that keep all the intricacies away from the user.

In particular the \LaTeX kernel macros are used in order to declare accents, composite glyphs, composite commands, and the like; these are used as the de-

fault definitions; afterwards other definitions will be given that work when these composite macros don't work.

In other words, while `\~` and `u` in Greek form the composite glyph “upsilon with circumflex” that exists in the Greek font table, the same macro `\~` and the letter `k` produce the superposition of a circumflex on top of a “kappa” glyph, since this glyph does not exist in the Greek font table. Notice that all these declarations are restricted to the Greek font encoding so they are usable only when such encoding is in force. See the `teubner-doc.pdf` file for more details concerning the usefulness of the extended accent macros vs. the ligature mechanism. In any case, with version 3.9g of `babel` and the modifications introduced by Günter Milde, the actual `babelgreek` maintainer, during the year 2013, such extended accent macros are LICR encoded and may always be used when typesetting in Greek; see file `greek-fontenc.def` and `lgrenc.def` for further details, remembering that such files are always loaded when typesetting Greek texts, irrespective of the input encoding; if the encoding is `utf8` direct Greek glyph input is possible (if your keyboard allows you to do such input).

6 Avoiding conflicts

Some LICR definitions are necessary to use `teubner`, but some of them are really important; therefore Günter Milde developed package `textslpha` that comes with the other special files for the Greek LICR encoding, that avoids any conflict; we load it at the `\begin{document}` execution so that it will be loaded only if necessary:

```
308 \AtEndPreamble{\RequirePackage{textslpha}}
```

6.1 Special accent macros

Now we come back to the “accent like” and “cedilla like” general macros we defined above, and that will be extensively used in the following definitions. Note that for what the circumflex is concerned, when `teubner` is in effect it is not defined as an active character and does not work as a non breaking space. The command `\~` is just an accent macro; how do you put a non breaking space in a Greek context? By simply using the L^AT_EX kernel macro `\nobreakspace`; when typesetting with non-Greek fonts the `~` is certainly handy to insert a non breaking space (a tie), but for polytonic Greek spelling in the past 15 years or so the Greek language definition file has always used the `~` sign a letter, not as an active character. If you look in the `babel` package documentation related to the Greek language, you find that for what concerns the `~` with polytonic spelling a number of “dirty tricks” have been used, but nothing has been done to replace the “tie” function of this character when typesetting in languages that use the Latin script; the only action related to this point has been to redefine the kernel macros for typesetting figure and table captions so as to substitute the `~` character with its explicit definition `\nobreakspace`. It is necessary to do the same when this package is used, although a shorter alias command `\nbs` is provided in order to simplify the input keying.

```
309 \let\nbs\nobreakspace
```

Before defining the Greek accents with the extended macros input with the LICR accent macros, we have to define the accent superpositioning macros that with `teubner` allow to stack from one to more accent over the base letter, taking

into account the slant of the font from which the base letter is taken. Notice that these macros allow to set an accent on any base letter, even if that might be meaningless. At the same time we redefine the standard macros so as to let them do the same work when the LGR encoding is not in force. This duality is necessary, not only for backward compatibility, but also for avoiding that the normal redefined macros hijack the LICR facility.

We first define aliases for the standard L^AT_EX accents, so that when entering Greek typesetting mode we can save the L^AT_EX macros, and restore them upon exiting:

```
310 \let\accacuto\'
311 \let\accgrave`
312 \let\acccircon~
313 \let\accdieresis"
314 \let\accbreve\u
315 \let\accmacron=
```

Then we define alternate macros for these accents, as “lifting” accent macros, so that they can put their respective accent over any letter. For the diaeresis we need to put an invisible character (v in the LGR encoded CB fonts, that with LICR becomes `\textcompwordmark`) in order to avoid any ligature with an implied end of word (boundarychar) that turns the diaeresis into an apostrophe.

```
316 \DeclareTextCommand{\G}{\GRenc@name}[1]{\lift@accent{96}{#1}}
317 \DeclareTextCommand{\A}{\GRenc@name}[1]{\lift@accent{39}{#1}}
318 \DeclareTextCommand{\C}{\GRenc@name}[1]{\lift@accent{126}{#1}}
319 \DeclareTextCommand{\D}{\GRenc@name}[1]{\lift@accent{34\textcompwordmark}{#1}}
320 \DeclareTextCommand{\B}{\GRenc@name}[1]{\lift@accent{30}{#1}}
321 \DeclareTextCommand{\M}{\GRenc@name}[1]{\lift@accent{31}{#1}}
322 %
```

But we have to provide also the means for disabling the `~` shorthand that is reset every time the Greek language is selected again in a multi language document where language shifts take place quite often; we must also counteract the resetting of the `\~` definition performed by the `greek.ld` file in every language shift; we add the accent definition to the `\extrasgreek` macro, and we reset them at `\noextrasgreek` execution.

```
323 \addto\extrasgreek{\shorthandoff{~}\let~\accperispomeni
324 \let"\accdialytika\let'\acctonos\let'\accvaria}
325 \addto\noextrasgreek{\shorthandon{~}\let~\acccircon
326 \let"\accdieresis\let'\accacuto\let'\accgrave}
327
```

Besides the normal `\B` command for setting a breve command, another “large breve” is required by philologists, who need to mark a diphthong, or in general two letters; the macro `\U` does the job, but it is the typesetter’s responsibility to input the macro argument as made of two letters (possibly with their own accents):

```
328 % brevis
329 \DeclareTextCommand{\U}{\GRenc@name}[1]{\lift@accent{151}{#1}}
330 % rough
331 \DeclareTextCommand{\r}{\GRenc@name}[1]{\lift@accent{60}{#1}}
332 % smooth
333 \DeclareTextCommand{\s}{\GRenc@name}[1]{\lift@accent{62}{#1}}
334 % acute+dir
335 \DeclareTextCommand{\Ad}{\GRenc@name}[1]{\lift@accent{35}{#1}}
```

```

336 % grave+dier
337 \DeclareTextCommand{\Gd}{\GRenc@name}[1]{\lift@accent{36}{#1}}
338 % circ+dier
339 \DeclareTextCommand{\Cd}{\GRenc@name}[1]{\lift@accent{32}{#1}}
340 % acute+rough
341 \DeclareTextCommand{\Ar}{\GRenc@name}[1]{\lift@accent{86}{#1}}
342 % grave+rough
343 \DeclareTextCommand{\Gr}{\GRenc@name}[1]{\lift@accent{67}{#1}}
344 % circumflex+rough
345 \DeclareTextCommand{\Cr}{\GRenc@name}[1]{\lift@accent{64}{#1}}
346 % acute+smooth
347 \DeclareTextCommand{\As}{\GRenc@name}[1]{\lift@accent{94}{#1}}
348 % grave+smooth
349 \DeclareTextCommand{\Gs}{\GRenc@name}[1]{\lift@accent{95}{#1}}
350 % circumflex+smooth
351 \DeclareTextCommand{\Cs}{\GRenc@name}[1]{\lift@accent{92}{#1}}

```

Most of the above accent commands are used again in order to tie a text symbol meaning to certain combinations, that is when they receive as argument a vowel whose accented glyph is present in the font; in this way in order to type “alpha with rough breath, acute accent and iota subscript” you can type <’a|, or \Ar{a| or \arai or \<’a|, if you use the new standard accent macros; the advantage of using the first notation is its short string; the advantage of the second is that it does not break kerning commands with a preceding letter; the advantage of the third is that it does not break any kerning either before or after; the fourth solution produces the same result as the third, but it’s easier to make up and you don’t have to memorise any specific naming rule for accented glyphs. With the Lipsian font this trick is particularly useful for any sequence of alpha and upsilon each one with its own accents and/or diaeresis.

In Greek the regular cedilla is meaningless, so that \c may be redefined as a semivowel command; at the same time the typesetter might be more comfortable if he could always use the same, although longer, macro for marking a vowel as a semivowel one; therefore \c plays the same role in Greek as \semiv.

```

352 % cap cedilla
353 \DeclareTextCommand{\c}{\GRenc@name}[1]{\cap@cedilla{#1}}
354 \DeclareTextCommand{\semiv}{\GRenc@name}[1]{\cap@cedilla{#1}}
355 \DeclareTextCommand{\semiv}{OT1}[1]{\cap@cedilla{#1}}
356 \DeclareTextCommand{\semiv}{T1}[1]{\cap@cedilla{#1}}
357 % ring cedilla
358 \DeclareTextCommand{\ring}{\GRenc@name}[1]{\ring@cedilla{#1}}
359 \DeclareTextCommand{\ring}{OT1}[1]{\ring@cedilla{#1}}
360 \DeclareTextCommand{\ring}{T1}[1]{\ring@cedilla{#1}}
361 % dot cedilla
362 \DeclareTextCommand{\Dot}{\GRenc@name}[1]{\dot@cedilla{#1}}
363 \DeclareTextCommand{\Dot}{OT1}[1]{\dot@cedilla{#1}}
364 \DeclareTextCommand{\Dot}{T1}[1]{\dot@cedilla{#1}}
365 % tie cedilla
366 \DeclareTextCommand{\ut}{\GRenc@name}[1]{\tie@cedilla{#1}}
367 \DeclareTextCommand{\ut}{OT1}[1]{\tie@cedilla{#1}}
368 \DeclareTextCommand{\ut}{T1}[1]{\tie@cedilla{#1}}
369 %
370 % Acute breve
371 \DeclareTextCommand{\Ab}{\GRenc@name}[1]{%

```

```

372      {\LIFT@accent{39}{-.15ex}{\lift@accent{30}{#1}}}
373 % Grave breve
374 \DeclareTextCommand{\Gb}{\GRenc@name}[1]%
375      {\LIFT@accent{96}{-.15ex}{\lift@accent{30}{#1}}}
376 % Acute rough breve
377 \DeclareTextCommand{\Arb}{\GRenc@name}[1]%
378      {\LIFT@accent{86}{-.15ex}{\lift@accent{30}{#1}}}
379 % Grave rough breve
380 \DeclareTextCommand{\Grb}{\GRenc@name}[1]%
381      {\LIFT@accent{67}{-.15ex}{\lift@accent{30}{#1}}}
382 % Acute smooth breve
383 \DeclareTextCommand{\Asb}{\GRenc@name}[1]%
384      {\LIFT@accent{94}{-.15ex}{\lift@accent{30}{#1}}}
385 % Grave smooth breve
386 \DeclareTextCommand{\Gsb}{\GRenc@name}[1]%
387      {\LIFT@accent{95}{-.15ex}{\lift@accent{30}{#1}}}
388 %
389 % Acute macron
390 \DeclareTextCommand{\Am}{\GRenc@name}[1]%
391      {\Lift@accent{39}{\lift@accent{31}{#1}}}
392 % Grave macron
393 \DeclareTextCommand{\Gm}{\GRenc@name}[1]%
394      {\Lift@accent{96}{\lift@accent{31}{#1}}}
395 % Circumflex macron
396 \DeclareTextCommand{\Cm}{\GRenc@name}[1]%
397      {\Lift@accent{126}{\lift@accent{31}{#1}}}
398 % Acute rough macron
399 \DeclareTextCommand{\Arm}{\GRenc@name}[1]%
400      {\Lift@accent{86}{\lift@accent{31}{#1}}}
401 % Grave rough macron
402 \DeclareTextCommand{\Grm}{\GRenc@name}[1]%
403      {\Lift@accent{67}{\lift@accent{31}{#1}}}
404 % Circumflex rough macron
405 \DeclareTextCommand{\Crm}{\GRenc@name}[1]%
406      {\Lift@accent{64}{\lift@accent{31}{#1}}}
407 % Acute smooth macron
408 \DeclareTextCommand{\Asm}{\GRenc@name}[1]%
409      {\Lift@accent{94}{\lift@accent{31}{#1}}}
410 % Grave smooth macron
411 \DeclareTextCommand{\Gsm}{\GRenc@name}[1]%
412      {\Lift@accent{95}{\lift@accent{31}{#1}}}
413 % Circumflex smooth macron
414 \DeclareTextCommand{\Csm}{\GRenc@name}[1]%
415      {\Lift@accent{92}{\lift@accent{31}{#1}}}
416 % smooth macron
417 \DeclareTextCommand{\Sm}{\GRenc@name}[1]%
418      {\Lift@accent{62}{\lift@accent{31}{#1}}}
419 % rough macron
420 \DeclareTextCommand{\Rm}{\GRenc@name}[1]%
421      {\Lift@accent{60}{\lift@accent{31}{#1}}}
422 % smooth breve
423 \DeclareTextCommand{\Sb}{\GRenc@name}[1]%
424      {\LIFT@accent{62}{-0.15ex}{\lift@accent{30}{#1}}}
425 % rough breve

```



```

426 \DeclareTextCommand{\Rb}{\Grenc@name}[1]%
427   {\LIFT@accent{60}{-0.15ex}{\lift@accent{30}{#1}}}
428 % breve and dieresis
429 \DeclareTextCommand{\bd}{\Grenc@name}[1]%
430   {\LIFT@accent{30}{-.1ex}{\lift@accent{34v}{#1}}}
431 %
432 % iota subscript
433 \DeclareTextCommand{\iS}{\Grenc@name}[1]
434   {\ooalign{#1\crr\hidewidth\char124\hidewidth}}
435

```

\d The \d macro must be made available also with the Greek encoding

```

436 \DeclareTextCommand{\d}{\Grenc@name}[1]%
437   {\leavevmode\bgroup\o@lign{\relax#1\crr
438     \hidewidth\sh@ft{10}.\hidewidth}\egroup}
439

```

Some other philologist diacritical marks are needed.

\Open The \Open macro sets a special sign under a letter in order to mark it with an open pronunciation.

```

440 \DeclareRobustCommand{\Open}[1]{\leavevmode
441   {\setbox4\hbox{\raise-.33ex\hbox{\metricsfont\char14}}}%
442   \dimen@-.5\wd4
443   \setbox\tw@\hbox{i}\setbox\z@\hbox{#1}%
444   \ifx\cf@encoding\Grenc@name
445     \advance\dimen@ .5\wd\z@
446     \setbox\tw@\hbox{h}\ifdim\wd\z@=\wd\tw@\advance\dimen@-.13\wd\z@\fi
447   \else
448     \ifdim\wd\z@>\wd\tw@\advance\dimen@ .55\wd\z@
449     \else\advance\dimen@ .5\wd\tw@\fi
450   \fi
451   \setbox\tw@\hbox{o}\ifdim\wd\z@=\wd\tw@\advance\dimen@-.05\wd\z@\fi
452   \hbox to\z@{\kern\dimen@box4\hss}\unhbox\z@}}
453

```

\nasal The macro \nasal marks a letter for a nasal pronunciation.

```

454 \DeclareRobustCommand{\nasal}[1]{\leavevmode
455   {\setbox4\hbox{\raise-1.7ex\hbox{\GEcq}}}%
456   \dimen@-.5\wd4
457   \setbox\tw@\hbox{i}\setbox\z@\hbox{#1}%
458   \ifx\cf@encoding\Grenc@name
459     \advance\dimen@ .5\wd\z@
460     \setbox\tw@\hbox{h}\ifdim\wd\z@=\wd\tw@\advance\dimen@-.13\wd\z@\fi
461   \else
462     \ifdim\wd\z@>\wd\tw@\advance\dimen@ .55\wd\z@
463     \else\advance\dimen@ .5\wd\tw@\fi
464   \fi
465   \setbox\tw@\hbox{o}\ifdim\wd\z@=\wd\tw@\advance\dimen@-.05\wd\z@\fi
466   \hbox to\z@{\kern\dimen@box4\hss}\unhbox\z@}}
467

```

\tenaspir Similarly \tenaspir marks a “tenuis aspiratio”

```

468 \DeclareRobustCommand{\tenaspir}[1]{#1\/%
469   {\fontencoding{\Grenc@name}\selectfont<v}}

```

`\palat` `\palat` marks a palatal pronunciation of some consonants.

```
470 \DeclareRobustCommand{\palat}[1]{#1{%
471     \expandafter\fontencoding\expandafter{\GRenc@name}\selectfont
472     \anwtonos}}
473
```

With the help of the previous macros some new commands get defined so as to use a simple more or less mnemonic macro instead of having the typesetter type in nested macros; these macros are valid only in the Greek and Latin encodings.

```
474 % dot and breve
475 \DeclareTextCommand{\Ud}{\GRenc@name}[1]{\d{\u{#1}}}
476 % dot and macron
477 \DeclareTextCommand{\md}{\GRenc@name}[1]{\d{\={#1}}}
478 % open and breve
479 \DeclareTextCommand{\UO}{\GRenc@name}[1]{\Open{\u{#1}}}
480 % open and macron
481 \DeclareTextCommand{\mO}{\GRenc@name}[1]{\Open{\={#1}}}
482
483 %
484 \DeclareTextCommand{\Ud}{T1}[1]{\d{\u{#1}}}
485 \DeclareTextCommand{\md}{T1}[1]{\d{\={#1}}}
486 \DeclareTextCommand{\UO}{T1}[1]{\Open{\u{#1}}}
487 \DeclareTextCommand{\mO}{T1}[1]{\Open{\={#1}}}
488 %
489 \DeclareTextCommand{\Ud}{OT1}[1]{\d{\u{#1}}}
490 \DeclareTextCommand{\md}{OT1}[1]{\d{\={#1}}}
491 \DeclareTextCommand{\UO}{OT1}[1]{\Open{\u{#1}}}
492 \DeclareTextCommand{\mO}{OT1}[1]{\Open{\={#1}}}
493
```

6.2 Some text commands

`\greekquoteleft` All these macros are defined by the new `lgrenc.def` file, so it is not necessary to
`\greekquoteright` redefine them.

`\textguillemotleft` S These macros, too, are defined by the `lgrenc.def` file and subsidiaries, but with
`\textguillemotright` different names; therefore we make some aliases. We exclude to use the modern
`\textcompwordmark` `\varstigma` koppa sign (zig-zag koppa) so we let its commands equal to the old koppa.; at the
`\koppa` same time, for backwards compatibility, we let also the variant name `\varkoppa`
`\textendash` `\coppa` to address the ancient glyph. For the digit 6 in the ‘units’ position, we foresee to
`\varkoppa` use either the true stigma glyph or the digamma one.
`\sampi`
`\Coppa` 494 `\let\stigma\textstigma \let\Stigma\textStigma`
`\Stigma` 495 `\let\varstigma\textvarstigma`
`\Sampi` 496 `\let\koppa\textkoppa \let\Koppa\textQoppa`
`\Euro` 497 `\let\qoppa\textqoppa`
`\permill` 498 `\let\varkoppa\textqoppa`
499 `\let\coppa\textqoppa \let\Coppa\textQoppa`
500 `\let\sampi\textsampi \let\Sampi\textSampi`
501 `\let\f\textdigamma \let\F\textDigamma \let\Digamma\F`
502 `\let\Euro\texteuro`
503 `\let\permill\textperthousand`
504 `\let\schwa\textschwa`

`\textdollar` More important, although unlikely to be found in a philological text, is the question of standard L^AT_EX commands that are defined with reference to some encoding; if Greek text is being typeset, the Greek encoding is being used and such symbols would not be available any more; L^AT_EX would issue warning messages complaining for their absence. Therefore we redefined them also for the Greek encoding.

```

505 \DeclareTextCommand{\textdollar}{\GRenc@name}%
506     {{\fontencoding{T1}\selectfont\char36}}
507 \DeclareTextCommand{\textsection}{\GRenc@name}%
508     {{\fontencoding{T1}\selectfont\char159}}
509 \DeclareTextCommand{\textsterling}{\GRenc@name}%
510     {{\fontencoding{T1}\selectfont\char191}}
511 \DeclareTextCommand{\textunderscore}{\GRenc@name}%
512     {{\fontencoding{T1}\selectfont\char95}}
513 \DeclareTextCommand{\textvisiblespace}{\GRenc@name}%
514     {{\fontencoding{T1}\selectfont\char32}}
515

```

6.3 Accent macros and glyph names

Now come dozens of macros that allow to access Greek accented vowels (plus rho with rough and smooth breaths) with macros instead of ligatures; such macros allow the kerning information to be used by T_EX, while the ligature mechanism would sometimes impeach the use of such kerning information. Notice that the same glyphs are often accessed with a “text symbol” or a “text composite symbol”; as explained above the opportunity of using either one derives from the necessity of maintaining the kerning mechanism embedded in the font; if the CB fonts had a postfixed accent notation, instead of a prefixed one, none of these macros would be necessary (probably...!), but there would be other inconveniences.

Notice that the following code is subject to the boolean variable `GlyphNames` which is set to *false* by default, just for compatibility with the past; I suggest to use the *GlyphNames* option when when you really want to use such macros; remember though that all these glyphs are more easily specified by means of the extended accent macros that are also less restricted in their names; for a letter marked with a smooth breath and an acute accent you can indifferently type before the letter one of the following `\>\'`, `\>'`, `\'\>`, `\'\>` at your choice. Moreover you can always postfix the mark for the iota subscribed at the right of the letter, without any need o memorising complicated names.

Notice the macros `\oR` and `\oG` that have the second letter capitalised in order to avoid conflicts with otherwise homonymous macros defined in the L^AT_EX kernel or in other packages; by maintaining the false value to the boolean variable `GlyphNames` you are sure to avoid conflicts.

```

516 \ifGlyphNames
517 \DeclareTextSymbol{\ag}{\GRenc@name}{128}
518 \DeclareTextSymbol{\ar}{\GRenc@name}{129}
519 \DeclareTextComposite{\r}{\GRenc@name}{a}{129}
520 \DeclareTextSymbol{\as}{\GRenc@name}{130}
521 \DeclareTextComposite{\s}{\GRenc@name}{a}{130}
522 \DeclareTextSymbol{\aa}{\GRenc@name}{136}
523 \DeclareTextSymbol{\ac}{\GRenc@name}{144}
524 \DeclareTextSymbol{\ai}{\GRenc@name}{248}

```

```

525 \DeclareTextSymbol{\aai}{\Grenc@name}{140}
526 \DeclareTextSymbol{\aci}{\Grenc@name}{148}
527 \DeclareTextSymbol{\agi}{\Grenc@name}{132}
528 \DeclareTextSymbol{\ara}{\Grenc@name}{137}
529 \DeclareTextComposite{\Ar}{\Grenc@name}{a}{137}
530 \DeclareTextSymbol{\arc}{\Grenc@name}{145}
531 \DeclareTextComposite{\Cr}{\Grenc@name}{a}{145}
532 \DeclareTextSymbol{\arg}{\Grenc@name}{131}
533 \DeclareTextComposite{\Gr}{\Grenc@name}{a}{131}
534 \DeclareTextSymbol{\ari}{\Grenc@name}{133}
535 \DeclareTextSymbol{\asa}{\Grenc@name}{138}
536 \DeclareTextComposite{\As}{\Grenc@name}{a}{138}
537 \DeclareTextSymbol{\asc}{\Grenc@name}{146}
538 \DeclareTextComposite{\Cs}{\Grenc@name}{a}{146}
539 \DeclareTextSymbol{\asg}{\Grenc@name}{139}
540 \DeclareTextComposite{\Gs}{\Grenc@name}{a}{139}
541 \DeclareTextSymbol{\asi}{\Grenc@name}{134}
542 \DeclareTextSymbol{\argi}{\Grenc@name}{135}
543 \DeclareTextSymbol{\arai}{\Grenc@name}{141}
544 \DeclareTextSymbol{\arci}{\Grenc@name}{149}
545 \DeclareTextSymbol{\asai}{\Grenc@name}{142}
546 \DeclareTextSymbol{\asgi}{\Grenc@name}{143}
547 \DeclareTextSymbol{\asci}{\Grenc@name}{150}
548 \DeclareTextSymbol{\hg}{\Grenc@name}{152}
549 \DeclareTextSymbol{\hr}{\Grenc@name}{153}
550 \DeclareTextComposite{\r}{\Grenc@name}{h}{153}
551 \DeclareTextSymbol{\hs}{\Grenc@name}{154}
552 \DeclareTextComposite{\s}{\Grenc@name}{h}{154}
553 \DeclareTextSymbol{\hrg}{\Grenc@name}{163}
554 \DeclareTextComposite{\Gr}{\Grenc@name}{h}{163}
555 \DeclareTextSymbol{\hgi}{\Grenc@name}{156}
556 \DeclareTextSymbol{\hri}{\Grenc@name}{157}
557 \DeclareTextSymbol{\hsi}{\Grenc@name}{158}
558 \DeclareTextSymbol{\hrgi}{\Grenc@name}{167}
559 \DeclareTextSymbol{\ha}{\Grenc@name}{160}
560 \DeclareTextSymbol{\hra}{\Grenc@name}{161}
561 \DeclareTextComposite{\Ar}{\Grenc@name}{h}{161}
562 \DeclareTextSymbol{\hsa}{\Grenc@name}{162}
563 \DeclareTextComposite{\As}{\Grenc@name}{h}{162}
564 \DeclareTextSymbol{\hsg}{\Grenc@name}{171}
565 \DeclareTextComposite{\Gs}{\Grenc@name}{h}{171}
566 \DeclareTextSymbol{\hai}{\Grenc@name}{164}
567 \DeclareTextSymbol{\hrai}{\Grenc@name}{165}
568 \DeclareTextSymbol{\hsai}{\Grenc@name}{166}
569 \DeclareTextSymbol{\hsgi}{\Grenc@name}{175}
570 \DeclareTextSymbol{\hc}{\Grenc@name}{168}
571 \DeclareTextSymbol{\hrc}{\Grenc@name}{169}
572 \DeclareTextComposite{\Cr}{\Grenc@name}{h}{169}
573 \DeclareTextSymbol{\hsc}{\Grenc@name}{170}
574 \DeclareTextComposite{\Cs}{\Grenc@name}{h}{170}
575 \DeclareTextSymbol{\hci}{\Grenc@name}{172}
576 \DeclareTextSymbol{\hrci}{\Grenc@name}{173}
577 \DeclareTextSymbol{\hsci}{\Grenc@name}{174}
578 \DeclareTextSymbol{\hi}{\Grenc@name}{249}

```

```

579 \DeclareTextSymbol{\wg}{\Grenc@name}{176}
580 \DeclareTextSymbol{\wr}{\Grenc@name}{177}
581 \DeclareTextComposite{\r}{\Grenc@name}{w}{177}
582 \DeclareTextSymbol{\ws}{\Grenc@name}{178}
583 \DeclareTextComposite{\s}{\Grenc@name}{w}{178}
584 \DeclareTextSymbol{\wrg}{\Grenc@name}{179}
585 \DeclareTextComposite{\Gr}{\Grenc@name}{w}{179}
586 \DeclareTextSymbol{\wgi}{\Grenc@name}{180}
587 \DeclareTextSymbol{\wri}{\Grenc@name}{181}
588 \DeclareTextSymbol{\wsi}{\Grenc@name}{182}
589 \DeclareTextSymbol{\wrgi}{\Grenc@name}{183}
590 \DeclareTextSymbol{\wa}{\Grenc@name}{184}
591 \DeclareTextSymbol{\wra}{\Grenc@name}{185}
592 \DeclareTextComposite{\Ar}{\Grenc@name}{w}{185}
593 \DeclareTextSymbol{\wsa}{\Grenc@name}{186}
594 \DeclareTextComposite{\As}{\Grenc@name}{w}{186}
595 \DeclareTextSymbol{\wsg}{\Grenc@name}{187}
596 \DeclareTextComposite{\Gs}{\Grenc@name}{w}{187}
597 \DeclareTextSymbol{\wai}{\Grenc@name}{188}
598 \DeclareTextSymbol{\wrai}{\Grenc@name}{189}
599 \DeclareTextSymbol{\wsai}{\Grenc@name}{190}
600 \DeclareTextSymbol{\wsgi}{\Grenc@name}{191}
601 \DeclareTextSymbol{\wc}{\Grenc@name}{192}
602 \DeclareTextSymbol{\wrc}{\Grenc@name}{193}
603 \DeclareTextComposite{\Cr}{\Grenc@name}{w}{193}
604 \DeclareTextSymbol{\wsc}{\Grenc@name}{194}
605 \DeclareTextComposite{\Cs}{\Grenc@name}{w}{194}
606 \DeclareTextSymbol{\wci}{\Grenc@name}{196}
607 \DeclareTextSymbol{\wrci}{\Grenc@name}{197}
608 \DeclareTextSymbol{\wsci}{\Grenc@name}{198}
609 \DeclareTextSymbol{\wi}{\Grenc@name}{250}
610 \DeclareTextSymbol{\ig}{\Grenc@name}{200}
611 \DeclareTextSymbol{\ir}{\Grenc@name}{201}
612 \DeclareTextComposite{\r}{\Grenc@name}{i}{201}
613 \DeclareTextSymbol{\is}{\Grenc@name}{202}
614 \DeclareTextComposite{\s}{\Grenc@name}{i}{202}
615 \DeclareTextSymbol{\irg}{\Grenc@name}{203}
616 \DeclareTextComposite{\Gr}{\Grenc@name}{i}{203}
617 \DeclareTextSymbol{\ia}{\Grenc@name}{208}
618 \DeclareTextSymbol{\ira}{\Grenc@name}{209}
619 \DeclareTextComposite{\Ar}{\Grenc@name}{i}{209}
620 \DeclareTextSymbol{\isa}{\Grenc@name}{210}
621 \DeclareTextComposite{\As}{\Grenc@name}{i}{210}
622 \DeclareTextSymbol{\isg}{\Grenc@name}{211}
623 \DeclareTextComposite{\Gs}{\Grenc@name}{i}{211}
624 \DeclareTextSymbol{\ic}{\Grenc@name}{216}
625 \DeclareTextSymbol{\irc}{\Grenc@name}{217}
626 \DeclareTextComposite{\Cr}{\Grenc@name}{i}{217}
627 \DeclareTextSymbol{\isc}{\Grenc@name}{218}
628 \DeclareTextComposite{\Cs}{\Grenc@name}{i}{218}
629 \DeclareTextSymbol{\id}{\Grenc@name}{240}
630 \DeclareTextSymbol{\idg}{\Grenc@name}{241}
631 \DeclareTextComposite{\Gd}{\Grenc@name}{i}{241}
632 \DeclareTextSymbol{\ida}{\Grenc@name}{242}

```

```

633 \DeclareTextComposite{\Ad}{\Grenc@name}{i}{242}
634 \DeclareTextSymbol{\idc}{\Grenc@name}{243}
635 \DeclareTextComposite{\Cd}{\Grenc@name}{i}{243}
636 \DeclareTextSymbol{\ug}{\Grenc@name}{204}
637 \DeclareTextSymbol{\ur}{\Grenc@name}{205}
638 \DeclareTextComposite{\r}{\Grenc@name}{u}{205}
639 \DeclareTextSymbol{\us}{\Grenc@name}{206}
640 \DeclareTextComposite{\s}{\Grenc@name}{u}{206}
641 \DeclareTextSymbol{\urg}{\Grenc@name}{207}
642 \DeclareTextComposite{\Gr}{\Grenc@name}{u}{207}
643 \DeclareTextSymbol{\ua}{\Grenc@name}{212}
644 \DeclareTextSymbol{\ura}{\Grenc@name}{213}
645 \DeclareTextComposite{\Ar}{\Grenc@name}{u}{213}
646 \DeclareTextSymbol{\usa}{\Grenc@name}{214}
647 \DeclareTextComposite{\As}{\Grenc@name}{u}{214}
648 \DeclareTextSymbol{\usg}{\Grenc@name}{215}
649 \DeclareTextComposite{\Gs}{\Grenc@name}{u}{215}
650 \DeclareTextSymbol{\uc}{\Grenc@name}{220}
651 \DeclareTextSymbol{\urc}{\Grenc@name}{221}
652 \DeclareTextComposite{\Cr}{\Grenc@name}{u}{221}
653 \DeclareTextSymbol{\usc}{\Grenc@name}{222}
654 \DeclareTextComposite{\Cs}{\Grenc@name}{u}{222}
655 \DeclareTextSymbol{\ud}{\Grenc@name}{244}
656 \DeclareTextSymbol{\udg}{\Grenc@name}{245}
657 \DeclareTextComposite{\Gd}{\Grenc@name}{u}{245}
658 \DeclareTextSymbol{\uda}{\Grenc@name}{246}
659 \DeclareTextComposite{\Ad}{\Grenc@name}{u}{246}
660 \DeclareTextSymbol{\udc}{\Grenc@name}{247}
661 \DeclareTextComposite{\Cd}{\Grenc@name}{u}{247}
662 \DeclareTextSymbol{\eg}{\Grenc@name}{224}
663 \DeclareTextSymbol{\er}{\Grenc@name}{225}
664 \DeclareTextComposite{\r}{\Grenc@name}{e}{225}
665 \DeclareTextSymbol{\es}{\Grenc@name}{226}
666 \DeclareTextComposite{\s}{\Grenc@name}{e}{226}
667 \DeclareTextSymbol{\erg}{\Grenc@name}{227}
668 \DeclareTextComposite{\Gr}{\Grenc@name}{e}{227}
669 \DeclareTextSymbol{\ea}{\Grenc@name}{232}
670 \DeclareTextSymbol{\era}{\Grenc@name}{233}
671 \DeclareTextComposite{\Ar}{\Grenc@name}{e}{233}
672 \DeclareTextSymbol{\esa}{\Grenc@name}{234}
673 \DeclareTextComposite{\As}{\Grenc@name}{e}{234}
674 \DeclareTextSymbol{\esg}{\Grenc@name}{235}
675 \DeclareTextComposite{\Gs}{\Grenc@name}{e}{235}
676 \DeclareTextSymbol{\oR}{\Grenc@name}{229}
677 \DeclareTextComposite{\r}{\Grenc@name}{o}{229}
678 \DeclareTextSymbol{\oG}{\Grenc@name}{228}
679 \DeclareTextSymbol{\os}{\Grenc@name}{230}
680 \DeclareTextComposite{\s}{\Grenc@name}{o}{230}
681 \DeclareTextSymbol{\org}{\Grenc@name}{231}
682 \DeclareTextComposite{\Gr}{\Grenc@name}{o}{231}
683 \DeclareTextSymbol{\oa}{\Grenc@name}{236}
684 \DeclareTextSymbol{\ora}{\Grenc@name}{237}
685 \DeclareTextComposite{\Ar}{\Grenc@name}{o}{237}
686 \DeclareTextSymbol{\osa}{\Grenc@name}{238}

```

```

687 \DeclareTextComposite{\As}{\GRenc@name}{o}{238}
688 \DeclareTextSymbol{\osg}{\GRenc@name}{239}
689 \DeclareTextComposite{\Gs}{\GRenc@name}{o}{239}
690 \DeclareTextSymbol{\rr}{\GRenc@name}{251}
691 \DeclareTextComposite{\r}{\GRenc@name}{r}{251}
692 \DeclareTextSymbol{\rs}{\GRenc@name}{252}
693 \DeclareTextComposite{\s}{\GRenc@name}{r}{252}
694 \DeclareTextSymbol{\Id}{\GRenc@name}{219}
695 \DeclareTextSymbol{\Ud}{\GRenc@name}{223}
696 \DeclareTextComposite{"}{\GRenc@name}{U}{223}
697 \fi
698

```

6.4 Text philological symbols and macros

Next come some short macros for inserting special symbols that philologists use quite often in Greek.

`\h` Macro `\h` is used to insert a Latin “h” while typesetting in Greek.

`\q` Macro `\q` is used to insert a Latin “q” while typesetting in Greek.

`\yod` Macros `\yod` and `\iod` are used to insert a Latin “j” while typesetting in Greek;
`\iod` the control sequence `\jod` was avoided in order to reduce the possibility of typing `\jot` which is a T_EX internal dimension.

```

699 \DeclareTextCommand{\h}{\GRenc@name}%
700     {\fontencoding{OT1}\selectfont h}
701 \DeclareTextCommand{\q}{\GRenc@name}%
702     {\fontencoding{OT1}\selectfont q}
703 \DeclareTextCommand{\yod}{\GRenc@name}%
704     {\fontencoding{OT1}\selectfont j}}%
705 \let\iod\yod
706

```

`\f` At the same time it was believed that for inserting lower and upper case “digamma”

`\F` it was preferable to use short macros and to avoid the dilemma between the `\digamma` `\ddigamma` and the `\digamma` macros, the former being the one defined in the `\Digamma` greek option to `babel`, the latter being a standard mathematical symbol; initially I believed that philologists do not use mathematical symbols so we made `\digamma` an alias for `\f`; afterwards I found out that mathematicians, physicists, engineers, ... use the `teubner.sty` package and that the `\digamma` is a symbol already defined in package `amssymb.sty`; therefore I made a conditional creation of this alias; this trick is delayed to the beginning of the document, so as to make it independent on the order with which packages are loaded. Actually, since the introduction of the LICR macros, this is irrelevant and I deleted it.

`\fLow` The digamma glyphs set forth another question because, according to Paolo Ciacchi, a different glyph should be used for typesetting text compared with the one that is used as a variant in Milesian numerals in place of the standard stigma symbol. By means of macros `\fLow` or `\fHigh` it is possible to chose the raised or the lowered digamma glyphs; Greek numerals always use the lowered one, while when text is being typeset the user can chose the version s/he likes best.

```

707 \DeclareRobustCommand{\fLow}%

```

```

708     {\setbox\z@\hbox{\f}\dimen@ht\z@
709     \advance\dimen@-1ex\raisebox{-\dimen@}{\f}}
710 \DeclareRobustCommand{\fHigh}%
711     {\setbox\z@\hbox{\f}\dimen@dp\z@\raisebox{\dimen@}{\f}}
712

```

`\qmark` Here we start a set of miscellaneous macros. We begin with some parentheses that `\lpar` should turn out in upright shape, even if the default font is the Lipsian one which `\rpar` is oblique; its parentheses are oblique as in all oblique fonts, therefore we need to `\frapar` quietly change fonts behind the scenes. The same is true with the question mark that, philologically speaking, represents an uncertain element, not the termination of a real question; it should therefore always come out between parentheses and in upright shape from a Latin font. While the parenthesized question mark comes from the OT1 Latin upright font, the parentheses obtained with `\lpar` and `\rpar` are taken from the metric symbols font, as well as the parentheses used in the parenthesized text processed with macro `\frapar`.

```

713 \DeclareRobustCommand\qmark{\hskip.16ex{\fontencoding{OT1}\normalshape(?)}}
714 \DeclareRobustCommand\lpar{{\metricsfont{}}
715 \DeclareRobustCommand\rpar{{\metricsfont{}}
716 \DeclareRobustCommand\frapar[1]{\lpar#1\rpar}
717

```

`\ap` The apex/superscript macro `\ap` does not differ much from the plain standard \TeX macro `\textsuperscript`, the only difference being the italic correction that precedes `\textsuperscript`.

```

718 \DeclareRobustCommand{\ap}[1]{\/\textsuperscript{#1}}
719

```

`\Dots` Four macros are defined so as to insert a certain number of dots or dashes as `\DOTS` specified in the optional command argument; `\Dots` and `\Dashes` fit the dots or `\Dashes` the dashes pretty close together, while `\DOTS` and `\DASHES` fit them more loosely `\DASHES` apart.

```

720 \newcommand\Dots[1][1]{\count255=#1\@whilenum\count255>\z@
721     \do{\kern.4ex\d{v}\kern.4ex\advance\count255\m@ne}}
722 \newcommand\DOTS[1][1]{\count255=#1\@whilenum\count255>\z@
723     \do{\kern.8ex\d{v}\kern.8ex\advance\count255\m@ne}}
724 \newcommand\Dashes[1][1]{\count255=#1\@whilenum\count255>\z@
725     \do{\kern.4ex--\kern.4ex\advance\count255\m@ne}}
726 \newcommand\DASHES[1][1]{\count255=#1\@whilenum\count255>\z@
727     \do{\kern.8ex--\kern.8ex\advance\count255\m@ne}}
728

```

`\:` Greek text or poetry sometimes requires some stacked dots; here we prepared `\;` macros for two (`\:`), three (`\;`), and four (`\?`) stacked dots. Two stacked dots `\?` in a row indicate that the speaker of a drama or comedy has changed (*mutatio personae*). For `\:` and `\;` it is necessary to preserve the mathematical meaning, while `\?` apparently does not have any previous use in standard \TeX . The real macros are `\tw@dots`, `\thre@dots`, and `\four@dots`.

```

729 \DeclareRobustCommand{\:}{\textormath{\tw@dots}{\mskip\medmuskip}}
730 \DeclareRobustCommand{\;}{\textormath{\thre@dots}{\mskip\thickmuskip}}
731 \DeclareRobustCommand{\?}{\four@dots}
732 \DeclareRobustCommand{\mutpers}{\makebox[1ex]{\:\hfill\:\}\space}

```



```

733 \let\MutPers\mutpers\let\antilabe\mutpers
734 \def\tw@dots{\mbox{\kern1\p@\vbox to1ex{\hbox{.}\vss\hbox{.}}}}
735 \def\thre@dots{\mbox{\kern1\p@\vbox to 2ex{\hbox{.}\vss
736     \hbox{.}\vss\hbox{.}}}}
737 \def\f@urdots{\mbox{\kern1\p@\vbox to 2ex{\hbox{.}\vss
738     \hbox{.}\vss\hbox{.}\vss\hbox{.}}}}
739

```

\l Similarly Greek text and poetry require certain *cesurae* indicated with vertical \dBar bars; we provided commands for one (\l), two (\dBar), and three (\tBar) vertical \tBar bars.

```

740 \DeclareRobustCommand{\l}{\relax\ensuremath{\mskip2mu\vert}}
741 \DeclareRobustCommand{\dBar}{\ensuremath{\vert\vert}}
742 \DeclareRobustCommand{\tBar}{\ensuremath{\vert\vert\vert}}
743

```

\negthinspace The following are mostly service macros for adjusting the spacing within macro definitions. Nevertheless they are available also to the typesetter, because sometimes \posthinspace certain glyph combinations require a little adjustment. Of course the typesetter \postthinspace \, will not use them at the very beginning, but only during draft revision, so as to \l introduce them only where really necessary.

```

744 \def\negthinspace{\nobreak\hskip-0.07em}
745 \def\posthinspace{\nobreak\hskip0.07em}
746 \def\postthinspace{\nobreak\hskip0.14em}
747 \renewcommand{\,}{\textormath{\posthinspace}{\mskip\thinmuskip}}
748 \renewcommand{\!}{\textormath{\negthinspace}{\mskip-\thinmuskip}}
749

```

\lbrk Philologists require a certain number of special parentheses in order to enclose \rbrk parts of text that are doubtful or that have been added although they are missing \lmqi from the original manuscripts; even letter strings that have been modified under \rmqi the assumption that the copyist made some error. Such enclosing marks include \lmqsq angle brackets, square brackets, upper part of square brackets, lower part of square \rmqsq brackets. Such symbols may even appear doubled. Most of these glyphs have been \mqi designed anew, because they are missing or are inadequate if they are taken from \mqsq the usual CM fonts (either text or math fonts). Brackets for example have been \Ladd designed as to be higher and deeper than the font total height, so as not to interfere \LLadd with Greek accents and to accomodate for at least one level of nesting (for example \ladd square brackets enclosing lower part of square brackets.

\lladd The single glyphs may be used directly by the typesetter, but we think that the \lesp commands requiring some text are far more useful. \Ladd and its double version \ladd \LLadd enclose text that should be added for sure. \ladd and its double version \lladd enclose text that probably should be added. \lesp and its synonymous \lde1 enclose text that should be deleted. \mqi surrounds some text with the lower part of open and closed square brackets. \mqsq surrounds some text with the upper part of open and closed square brackets. See [teubenr-doc.pdf](#) for samples of such commands.

Command \LLadd has been modified since **teubner** previous version because it contained a spurious space; in addition it has been rewritten with the \NewDocumentCommand in L^AT_EX 3 language, so as to accept two optional kerning values so as to get the double square brackets closer to the enclosed text; its syntax is now

`\LLadd[⟨left kerning⟩]{⟨text⟩}[⟨right kerning⟩]`

Both kerning values are positive in order to get the angle brackets closer to the text; this facility is especially useful with slanted text. In any case such kernings should be set only while reviewing the document draft. We suggest to use units of measure depending on the font size (ex or em) so that if the size is changed the corrections keep working properly. Some settings are already part of the code in order to kern the angle brackets and the *⟨text⟩* depending on the font slant; but, when capital letters appear at the beginning or at the end of the *⟨text⟩* string, some small correction might be necessary; similar small corrections might be different if the capital is inscribed in a triangle, as A, T, Y, V, and the like; in substance such small corrections might result necessary while reviewing the document drafts, because they depend too much from the particular *⟨text⟩* string.

```

750 \DeclareRobustCommand{\lbrk}{\metricsfont\posthinspace[\negthinspace]}
751 \DeclareRobustCommand{\rbrk}{\metricsfont]}
752 \DeclareRobustCommand\lmqi{\metricsfont!}
753 \DeclareRobustCommand\rmqi{\metricsfont:}
754 \DeclareRobustCommand\lmqs{\metricsfont?}
755 \DeclareRobustCommand\rmqs{\metricsfont;}
756 \DeclareRobustCommand\mqi[1]{\posthinspace\lmqi\negthinspace
757   {#1\}/\rmqi}\let\mezzeq\mqi
758 \DeclareRobustCommand\mqs[1]{\lmqs{#1\}/\rmqs}
759 \DeclareRobustCommand{\Ladd}[1]{%
760   \textmtr{<}{\!\!#1\}/\textmtr{>}}%          litterae certe addendae
761 \providecommand\LLadd{}
762 \DeclareRobustCommand\LLaddKern[2]%
763   {\ifdim\fontdimen1\font=\z@ \kern#1\else \kern#2\fi}
764 \RenewDocumentCommand{\LLadd}{0{0pt} m 0{0pt}}{%   litterae certe addendae
765   \textmtr{<\kern-0.3ex<}{\LLaddKern{-0.1ex}{-0.3ex}%
766   \kern-#1\relax#2\}/\LLaddKern{\z@}{0.1ex}\kern-#3}\textmtr{>\kern-0.3ex>}}%
767 }%
768 \DeclareRobustCommand{\ladd}[1]{\metricsfont\kern.15ex[\negthinspace}%
769   {#1\}/\metricsfont]\kern-.15ex}}%          litterae addendae
770 \DeclareRobustCommand{\lladd}[1]{\metricsfont\kern.15ex[\kern-.3ex[%
771   \negthinspace]{#1\}/\metricsfont]\kern-.3ex}%
772   \kern-.15ex}}%          litterae addendae
773 \DeclareRobustCommand{\lesp}[1]%
774   {\mbox{$\{\kern-.20ex$#1\kern.16ex$\}$}}%   litterae delendae
775 \let\ldel\lesp
776

```

6.5 Greek, English, and German quotes

`\itopenquotes` The following macros allow to set Italian/English high quotes even while typing
`\itclosedquotes` in Greek; such quotes are standard in Italian and in English typesetting and their
`\itcq` commands preserve the font family shape and series of the surrounding font. In
`\itcq` French typography, as well in the typographic traditions of other countries, different
quotes are used. In that case the typesetter must resort to a change of language,
for example returning to German, inputting the German quotes, then turning back
to Greek. He might as well define his own macros, or he might clone the following
definitions and change them according to his country typographic traditions. If he
decides to modify these definitions he should either rename this file or he should

put his redefinitions in a private package to be input *after teubner.sty*.

```

777 \DeclareTextCommand{\itopenquotes}{\Grenc@name}%
778     {\fontencoding{OT1}\selectfont\char92}}%
779 \DeclareTextCommand{\itclosedquotes}{\Grenc@name}%
780     {\fontencoding{OT1}\selectfont\char34}}%
781 \let\itopenquotes
782 \let\itclosedquotes
783

```

\GEodq On the opposite the following German and English quotes are redesigned and
\GEcdq included in the metric symbols font. Since this font is in one shape and one
\GEdqtext series, these quotes do not change as the outside font does, but remain fixed;
\GEOq the most useful commands are \GEdqtext for enclosing some text within German
\GECq double quotes, \GEqtext for enclosing some text within German single quotes,
\GEqtext and \ENDqtext for enclosing some text in English double quotes. Apparently
\ENodq while setting Greek poetry in stacked, possibly enumerated, verses, German double
\ENcdq or single quotes are often used, since they cannot be misunderstood with Greek
\ENDqtext diacritical marks. Modern Greek double quotes apparently are not appreciated by
philologists, at least outside Greece.

```

784 \newcommand\GEodq{\bgroup\futurelet\@tempA\GE@dq}
785 \def\GE@dq{\fontencoding{OT1}\selectfont\char18}\ifx\@tempA m\posthinspace\fi\egroup}
786 \newcommand\GEcdq{\fontencoding{OT1}\selectfont\char16}}
787 \newcommand\GEdqtext[1]{\GEodq\posthinspace#1\posthinspace\GEcdq}
788 \newcommand\GEOq{\bgroup\futurelet\@tempA\GE@q}
789 \def\GE@q{\fontencoding{OT1}\selectfont\char13}\ifx\@tempA m\posthinspace\fi\egroup}
790 \newcommand\GECq{\fontencoding{OT1}\selectfont\char19}}
791 \newcommand\GEqtext[1]{\GEOq\posthinspace#1\posthinspace\GECq}
792 \newcommand\ENodq{\fontencoding{OT1}\selectfont\char16}}
793 \newcommand\ENcdq{\fontencoding{OT1}\selectfont\char17}}
794 \newcommand\ENDqtext[1]{\ENodq\negthinspace#1\posthinspace\ENcdq}
795

```

6.6 Other philological symbols and macros

\LitNil The next synonymous macros indicate the *littera nihil*.

```

\litnil 796 \DeclareRobustCommand\LitNil{\textbullet}
797 \let\litnil\LitNil

```

\sva The CB fonts include also the letter “shwa”, the glyph that appears as a ro-
\shva man “e” rotated 180° around its center. Philologists need it even when writing
\shwa Greek. In order to make it available also when the Latin encodings are in force,
suitable definitions have been given so that the suitable CB font was changed be-
hind the scenes without any intervention by the typesetter. With this version of
teubner.sty a new definition is made up that uses the \rotatebox facility of the
graphicx package; In a future revision of the CB fonts the \schwa slot shall be
freed so that Greek glyphs only populate it, without extraneous presences. The
\schwa glyph is made available also with the Latin encodings.

```

798 %\DeclareTextSymbol{\sva}{\Grenc@name}{26}
799 \DeclareTextCommand{\sva}{\Grenc@name}{%
800 \rotatebox[origin=c]{180}{\def\@tempA{li}%
801 \fontencoding{OT1}\ifx\fontshape\@tempA\fontshape{it}\fi\selectfont e}}
802 \DeclareTextCommand{\sva}{\Grenc@name}{\fontencoding

```

```

803 \expandafter{\Grenc@name}\selectfont\sva}}
804 \DeclareTextCommand\sva{T1}{\expandafter\fontencoding
805 \expandafter{\Grenc@name}\selectfont\sva}}
806 \let\shva\sva\let\shwa\sva
807

```

\skewstack The `\skewstack` command stacks two arguments not one on top of the other, but the second argument is placed to the right and upwards relative to the first argument. The second argument is set in script font size. Although there are similarities with the `\textsuperscript` command, the exact placement of the second argument depends on the shape (height and depth) of both arguments. This command will be used for creating some philologist’s symbols, but is readily available to the typesetter both for direct use and for writing macros defining new symbols.

```

808 \DeclareRobustCommand\skewstack[2]{%
809 \edef\slant@{\strip@pt\fontdimen1\font}%
810 \setbox\z@\hbox{#1}\dimen@ht\z@\box\z@
811 \kern-.045em\setbox\@ne\hbox{\scriptsize#2}%
812 \ifdim\dimen@>1.2ex\advance\dimen@-\ht\@ne\else
813 \dimen@lex\advance\dimen@-.5\ht\@ne\fi
814 \kern\slant@\dimen@\raise\dimen@\hbox{\box\@ne}}
815

```

\hv Matter of fact some common Latin stacked symbols are defined here in terms of **\qw** `\skewstack`. As it may be seen, the second argument (the first as well, but here **\gw** there are no examples) may in turn contain other macros for composite symbols.

```

\gusv 816 \DeclareRobustCommand\hv{\fontencoding{OT1}\selectfont
\qusv 817 \skewstack{h}{v}}
\qu 818 \DeclareRobustCommand\qw{\fontencoding{OT1}\selectfont
819 \skewstack{q}{w}}
820 \DeclareRobustCommand\gw{\fontencoding{OT1}\selectfont
821 \skewstack{g}{w}}
822 \DeclareRobustCommand\gusv{\fontencoding{OT1}\selectfont
823 \skewstack{g}{\semiv{u}}}
824 \DeclareRobustCommand\qusv{\fontencoding{OT1}\selectfont
825 \skewstack{q}{\semiv{u}}}
826 \DeclareRobustCommand\qu{\fontencoding{OT1}\selectfont
827 \skewstack{q}{u}}
828

```

\dz Without using `\skewstack` other symbols may be defined; here `\dz` is just an example, where the kerning between ‘d’ and ‘z’ has been found by cut and try. With other glyphs may be different kerning is necessary.

```

829 \DeclareRobustCommand\dz{\fontencoding{OT1}\selectfont d\kern-.33ex z}
830

```

Now we come to another set of commands like those needed to mark the syneresis or the zeugma and other similar marks.

\Utie This first macro sets a “smile” symbol under a couple of letters. The glyph is fine but is good only for two adjacent letters, therefore it is necessary to have a stretchable symbol.

```

831 \DeclareRobustCommand\Utie[1]{%

```

```

832 \mbox{\vtop{\ialign{##\crrc
833   \hfil#1\hfil\crrc
834   \noalign{\kern.3ex\nointerlineskip}%
835   \hfil$\smile$\hfil\crrc}}}}
836

```

`\siner` This is why the `\siner` and `\siniz` synonymous commands have been defined;
`\siniz` in place of or in addition to the “smile” symbol; they contain a stretchable filler
`\upfill` that behaves almost as the stretchable horizontal brace that is used in
the definition of the L^AT_EX commands `\underbrace` or `\overbrace`.

```

837 \DeclareRobustCommand{\siner}[1]{%
838 \mbox{\vtop{\ialign{##\crrc
839   \hfil#1\hfil\crrc
840   \noalign{\kern.6ex\nointerlineskip}%
841   \upfill\crrc}}}}
842 \let\siniz\siner
843

```

`\upfill` The `\upfill` is defined as a leader, the same way as the corresponding L^AT_EX
stretchable horizontal brace.

```

844 \def\upfill{${\m@th \scriptstyle\setbox\z@\hbox{${\scriptstyle\bracelu}$}%
845   \kern.16ex\bracelu\ifPDF\kern-.15ex\fi
846   \leaders\vrule \@height\ht\z@ \@depth\z@\hfill
847   \braceru\kern.16ex$}
848

```

`\downfill` The `\downfill` arc is totally similar to the `\upfill` one, except for its terminating
elements that change the shape of the arc from “up” to “down”.

```

849 \def\downfill{${\m@th\scriptstyle\setbox\z@\hbox{${\scriptstyle\bracerd}$}%
850   \kern.16ex\bracerd\ifPDF\kern-.15ex\fi
851   \leaders\vrule \@height\ht\z@ \@depth\z@\hfill
852   \bracerd\kern.16ex$}
853

```

`\zeugma` Similarly `\zeugma` puts a stretchable arc over its argument; it must take into
account the slant of the argument font so as to skew the placement of the arc.

```

854 \newcommand*\zeugma[1]{\vbox{\setbox\z@\hbox{#1}\dimen@=\ht\z@
855   \edef\@slant{\strip@pt\fontdimen1\font}%
856   \dimen\tw@=\wd\z@
857   \dimen@=\@slant\dimen@\ifmetricsfont\dimen@=\z@
858   \advance\dimen\tw@-.5ex\fi
859   \kern-.2ex\ialign{##\crrc
860     \hbox to\z@{\ifmetricsfont\kern.25ex\fi\kern\dimen@
861     \hbox to\dimen\tw@{\hss\downfill\kern.2\dimen@\hss}\hss}\crrc
862     \noalign{\ifmetricsfont\kern.6ex
863       \else\kern.4ex\fi\nointerlineskip}%
864     \hfil{#1}\hfil\crrc}}}%
865 }
866

```

`\slzeugma` Although the shape of oblique zeugma arcs cannot be changed depending on the
`\rszeugma` width and height of the zeugma argument, in certain circumstances the philolo-
gists want to use oblique zeugma marks. This is why we defined a “sloping zeugma

arc” `\slzeugma`, and a “rising zeugma arc” `\rszeugma` that can be used with poor results, if such arcs are superimposed over the “wrong” letters. There is nothing automatic in the choice of the oblique arc and is totally on the typesetter responsibility to use the correct command. These slanted zeugma signs are possibly useful only for two letters since they are not stretchable.

```

867 \newcommand*\slzeugma[1]{\leavevmode
868   \setbox\tw@\hbox{\metricsfont\char120}%
869   \setbox\z@\hbox{#1}\dimen@.5\wd\z@\advance\dimen@-.5\wd\tw@
870   \edef\@slant{\strip@pt\fontdimen1\font}%
871   \advance\dimen@\@slant\ht\z@
872   \hbox to\z@{\kern\dimen@\box\tw@\hss}\box\z@
873   }%
874 }
875
876 \newcommand*\rszeugma[1]{\leavevmode
877   \setbox\tw@\hbox{\metricsfont\char122}%
878   \setbox\z@\hbox{#1}\dimen@.5\wd\z@\advance\dimen@-.5\wd\tw@
879   \edef\@slant{\strip@pt\fontdimen1\font}%
880   \advance\dimen@\@slant\ht\z@
881   \hbox to\z@{\kern\dimen@\box\tw@\hss}\box\z@
882   }%
883 }
884

```

`\nexus` Originally I had two different macros for marking a *nexus*; one made use of a “up stretchable turtle bracket”, and the user used a leader of Latin circumflex signs. Both were unsatisfactory; the latter was really ugly, but I kept the macro name as a synonym for compatibility with the past. The good looking marker is obtained from a mathematical `\widehat` sign by stretching it to the width of the string the marcher should mark; the new macro `\nexus` (that replaces the stretchable turtle bracket) relies on the facilities offered by the `\resizebox` of the package `graphicx`.

```

885 \newcommand*\nexus[1]{\setbox\tw@\hbox{#1}/}%
886   \edef\slant@{\strip@pt\fontdimen1\font}%
887   \@tempdima=\slant@\ht\tw@\advance\@tempdima.45ex
888   \setbox4\hbox{\resizebox{\wd\tw@}{\height}{\widehat{\phantom{aaa}}}}%
889   \setbox4\hbox{\smash{\lower1.35ex\hbox{\box4}}}%
890   \vbox{\ialign{##\crrc%
891     \kern\@tempdima\box4%
892     \crrc
893     \noalign{\kern.15ex\nointerlineskip}%
894     \hfil{#1}\hfil\crrc}}}%
895 \let\nesso\nexus
896

```

`\coronis` While setting poetry it is necessary to mark the end of paragraphs, which do not necessarily coincide with the ends of stanzas. After the verse that concludes a logical paragraph philologists insert a mark called “coronis” (synonymous of paragraph, therefore the command `\paragr`) or a “stronger” mark called “Coronis”, which differs from the common “coronis” because it bears an inverted semilunar sign on its left. Both marks are input by means of their respective commands `\paragr` (preferred to `\coronis`) or `\Coronis` inserted *at the beginning of the*

paragraph terminating verse. The command `\dparagr` inserts a double coronis mark, which is sometimes required in place of the ordinary single mark.

```

897 \def\C@rule{\vrule\@height.45ex\@depth-.35ex\@width1.5em}
898 \def\coronis@rule{\hbox to\z@{\hss\C@rule\hss}}
899 \def\Coronis@rule{\hbox to\z@
900   {\hss\hbox to\z@{\hss$\scriptstyle$\kern-1.5\p@\C@rule\hss}}
901 \DeclareRobustCommand\paragr{\raisebox{-1ex}{\z@}{\z@}{\coronis@rule}}
902 \let\coronis\paragr
903 \DeclareRobustCommand\Coronis{\raisebox{-1ex}{\z@}{\z@}{\Coronis@rule}}
904 \DeclareRobustCommand{\dparagr}%
905   {\raisebox{-1.3ex}{\z@}{\z@}{\coronis@rule}}%
906   {\raisebox{-1.6ex}{\z@}{\z@}{\coronis@rule}}
907

```

`\sinafia` The next group of commands are intended to insert special symbols in the philological text; just the command `\apici` requires an argument, a block of text that shall be enclosed within straight vertical apices, irrespective of the font slant. The `\apici` command `\FinisCarmen` although very descriptive, is long to type, therefore a shorter alias `\FinCar` has been defined. `\apex` was the initial name given to the `\Int` command, but on a second time it was changed to `\positio`, and the latter should always be used in place of the former. For what concerns `\star` which is a standard L^AT_EX math command, the original definition is saved in the service macro `\m@thst@r` and the command is redefined so as to perform as it should both in text and in math mode. The symbol \int , on the contrary, was redefined so as not to mix math with text, even if its rendering resorts to mathematics.

```

908 \DeclareRobustCommand*\sinafia{{\metricsfont s}}
909 \DeclareRobustCommand*\crux{{\metricsfont\char'171}}
910 \DeclareRobustCommand*\FinisCarmen{\ensuremath{\otimes}}
911 \let\FinCar\FinisCarmen
912 \DeclareRobustCommand*\apici[1]%
913   {\posthinspace{\metricsfont\char96}\negthinspace#1%
914   \posthinspace{\metricsfont\char39}\negthinspace}
915 \DeclareRobustCommand*\apex{%
916   {\hskip.5ex\vrule\@height1.7ex\@depth-1ex\hskip.2ex}
917 \let\positio\apex
918 \DeclareRobustCommand*\Int{\ensuremath{\int}}
919 \let\m@thst@r\star
920 \DeclareRobustCommand*\star{\textormath{{\normalshape *}}{\m@thst@r}}
921 \DeclareRobustCommand*\dstar{{\normalshape **}}
922 \DeclareRobustCommand*\tstar{{\normalshape ***}}
923 \DeclareRobustCommand*\responsio{{\boldmath\ensuremath{\sim}}}
924

```

`\thorn` `\thorn` and `\Thorn` are the exact equivalents of `\th` and `\Th` that are defined only for the T1 encoding. Therefore such encoding is selected in an implicit way.

```

925 \DeclareRobustCommand{\thorn}{{\fontencoding{T1}\selectfont\th}}
926 \DeclareRobustCommand{\Thorn}{{\fontencoding{T1}\selectfont\TH}}
927

```

6.7 Ancient Greek monetary unit symbols

`\dracma` This set of symbols, taken from the metrics symbol font (which by this time is evident does not contain only metrics symbols) represents the unit symbols of

`\hemiobelion`

`\tetartemorion`

`\stater`

`\denarius`

`\etos`

some coins of ancient Greece, as they were found on many “ostraka” in several archeological sites.

```

928 \DeclareRobustCommand{\dracma}{\metricsfont D}}
929 \DeclareRobustCommand{\hemiobelion}{\metricsfont A}}
930 \DeclareRobustCommand{\tetartemorion}{\metricsfont B}}
931 \DeclareRobustCommand{\stater}{\metricsfont C}}
932 \DeclareRobustCommand{\denarius}{\metricsfont E}}
933 \DeclareRobustCommand{\etos}{\metricsfont G}}
934

```

6.8 Another set of philological symbols and macros

`\cut` The following set of macros are all connected with the principal macro `\cut`, `\dcutbar` which should position a horizontal tie or bar across a certain number of latin `\bcutbar` letters, specifically ‘d’, ‘b’, and ‘g’; due to their different shapes, such bars are `\gcutbar` of different length and located at different heights; if they are in italics the bar position must change again. Therefore even if the user command `\cut` is the same for all these letters, its action must change depending on different circumstances. It merely checks its argument (it must be *one* letter and unpredictable results are obtained if more than one token is passed as an argument to `\cut`) and selects the proper bar. The specific bar commands `\dcutbar`, `\bcutbar`, and `\gcutbar`, are defined in such a way as to cope only with the their initial letter.

```

935 \DeclareRobustCommand{\cut}[1]{%
936     \ifx#1d\dcutbar\else
937         \ifx#1b\bcutbar\else
938             \ifx#1g\gcutbar
939                 \fi
940             \fi
941         \fi}
942 %
943 \def\dcutbar{\edef\slant@{\strip@pt\fontdimen1\font}%
944     d\dimen@1.2ex\kern\slant@\dimen@
945     \llap{\vrule\@height1.3ex\@depth-\dimen@
946     \ifdim\slant@>\z@\@width.35em\else\@width.4em\fi\kern.03em}}
947 \def\bcutbar{\edef\slant@{\strip@pt\fontdimen1\font}%
948     \rlap{\dimen@1.2ex\kern\slant@\dimen@
949     \ifdim\slant@>\z@\kern.03em\fi
950     \vrule\@height1.3ex\@depth-\dimen@
951     \ifdim\slant@>\z@\@width.3em\else\@width.4em\fi}b}}
952 \def\gcutbar{\edef\slant@{\strip@pt\fontdimen1\font}%
953     \ifdim\slant@>\z@
954         g\kern-.55ex\dimen@.2ex\kern-\slant@\dimen@
955         \vrule\@height-.1ex\@depth\dimen@\@width.6ex
956     \else
957         \dimen@.2ex\kern\slant@\dimen@\vrule\@height.3ex\@depth-\dimen@
958         \@width.6ex\kern-.55ex\relax g
959     \fi}}
960

```

`\OSN` The next macro is just a shortcut instead of using `\oldstylenums`.

```

961 \let\OSN\oldstylenums
962

```


`\splus` The next three macros are used in glottology; the first two ones are used to mark special pronunciations of the sibilant, while the last one is used to mark a special pronunciation of the guttural that produces a “click”.

```

963 \newcommand\splus{\leavevmode{%
964   \edef\slant@{\strip@pt\fontdimen1\font}%
965   \setbox\z@\hbox{s}%
966   \dimen@=\wd\z@
967   \setbox\tw@\hbox{$\scriptscriptstyle+$}%
968   \advance\dimen@.35\ht\tw@
969   \raisebox{\dimen@}[\z@][\z@]{%
970     \makebox[\z@][l]{\kern.5\wd\z@
971       \kern\slant@\dimen@\kern-.5\wd\tw@\box\tw@}}}%
972   \box\z@}}%
973 \newcommand\stimes{\leavevmode{%
974   \edef\slant@{\strip@pt\fontdimen1\font}%
975   \setbox\z@\hbox{s}%
976   \dimen@=\wd\z@
977   \setbox\tw@\hbox{$\scriptscriptstyle\times$}%
978   \advance\dimen@.2\ht\tw@
979   \raisebox{\dimen@}[\z@][\z@]{%
980     \makebox[\z@][l]{\kern.5\wd\z@
981       \kern\slant@\dimen@\kern-.5\wd\tw@\box\tw@}}}%
982   \box\z@}}%
983 \newcommand\kclick{\leavevmode{%
984   \edef\slant@{\strip@pt\fontdimen1\font}%
985   \setbox\z@\hbox{k}%
986   \setbox\tw@\hbox{\fontencoding\GRenc@name\selectfont s{v}}}%
987   \dimen@=\wd\z@
988   \ifdim\slant@>p@=\z@
989     \advance\dimen@-.1\wd\z@\else\advance\dimen@\wd\tw@
990   \fi
991   \kern\makebox[\z@][r]{\unhcopy\tw@\kern.5\dimen@}%
992   }}%
993

```

6.9 Poetry environments and macros

`\verso` Here we start with verse environments; we already explained that we defined three `versi` (*env.*) new verse environments that typeset poetry in “in-line” verses, “numbered by five” verses, and “numbered by five and subnumbered” verses. For the environment `versi` we first need a counter and a little macro for generating the short bar that has to receive the verse number as a “limits” superscript.

```

994 \newcounter{verso}\setcounter{verso}{0}
995 \newcommand{\smallvert}{\vrule\@height.6ex\@depth.4ex}
996

```

Next we define the macro `\verso` that sets the small bar with the verse number on top. Since the initial numbering might be different from 1, `\verso` accepts an optional argument, which is intended to be the initial counter value. Since `\verso` steps up the counter a different action must be taken if the optional argument is present; in order to be able to reference such verse by means of the `\label`–`\ref` cross reference mechanism, this stepping up must be done by means of `\refstepcounter`; therefore we have to leave `\refstepcounter` outside the

conditional code, and step down the counter by one unit only in case the initial value is specified.

```

997 \DeclareRobustCommand\verso[1] [] {%
998   \def\@tempA{#1}\ifx\@tempA\empty
999   \else
1000     \setcounter{verso}{#1}\addtocounter{verso}{\m@ne}%
1001   \fi
1002   \refstepcounter{verso}%
1003   \@killglue\space
1004   \ensuremath{\mathop{\small\smash{\scriptscriptstyle\theverso}}}%
1005   \space\ignorespaces}
1006

```

Now that the verse separation macro is ready we can define the environment; the required opening statement argument represents a short text whose width is taken as a measure for indentation, so that verses are typeset with a left margin that leaves out this short text. Substantially this environment is a `list` one, and the left margin variable width is totally similar to the one used in `thebibliography` environment. Also the `\makelabel` command has been modified accordingly.

```

1007 \newenvironment{versi}[1] {%
1008   \def\makelabel##1{##1}
1009   \setbox\z@\hbox{#1}%
1010   \list{}{\labelwidth\wd\z@\leftmargin\labelwidth
1011     \advance\leftmargin\labelsep}%
1012     \item[\box\z@]
1013 } {%
1014 \endlist
1015 }
1016 \let\versus\versi \let\endversus\endversi

```

Versi (*env.*) The second environment **Versi** accepts an optional starting number in the opening, statement, whose default value is 1: verses are composed as in the standard **L^AT_EX** **verse** environment (with one minor difference) except they are numbered in the left margin with a progression of five; only verse numbers that are integer multiples of five are displayed. The minor difference is that stanzas cannot be marked with a blank line in the input `.tex` file, as it is customary with the standard environment, but if a visual mark is desired, such as extra vertical space, it is necessary to resort to the optional spacing parameter that can be specified to the `\` command. This environment uses the same verse counting counter, defined for use with the **versi** environment.

`\BreakVersotrue` For specific purposes it is necessary to have a boolean variable for allowing or prohibiting verses to split up at the end of line; the default is not to split.

```

1017 \newif\ifBreakVersi
1018 \BreakVersifalse
1019 \newenvironment{Versi}[1] [1] {%
1020   \setcounter{verso}{#1}%

```

An internal macro `\writ@verso` does not actually write out the complete, possibly numbered verse, but provides for checking that the verse counter contains a multiple of 5, and to write it out using old style numbers; in case the number is not an integer multiple of 5 the number is written out as the `\empty` macro.

```

1021 \def\writ@verso{%
1022     \count255=\value{verso}\divide\count255by5\relax
1023     \multiply\count255by5\relax
1024     \advance\count255-\value{verso}%
1025     \ifnum\count255=\z@
1026         {\fontseries{m}\small
1027         \expandafter\oldstylenums\expandafter{\the\c@verso}}%
1028     \else
1029         \empty
1030     \fi}%

```

Since the `\` command should provide the same functionality as the regular `LATEX` command, while in this environment it should provide other functionalities, such as triggering the display of the verse number. It is necessary to define an intermediate command `\v@rscr`, that examines the possible optional arguments, such as the optional star or the brackets enclosing vertical spacing

```

1031 \def\acapo{\@ifstar{\v@rscr{\@M}}{\v@rscr{\z@}}}%
1032 \let\acapo
1033 \def\v@rscr##1{\@ifnextchar[{\wr@teverse{##1}}%
1034     {\wr@teverse{##1}[\z@]}}%

```

Finally the `\wr@teverse` macro does the actual typesetting of the verse. Notice that the environment opening statement and every succeeding previous verse starts an horizontal box where the contents of the current verse is stored. Therefore the first thing to do is to close the box with the `\egroup` command, then a line of text is output that contains a possibly empty box or the verse number and the command for stepping up the verse counter, followed by the verse box number 0 and an end of paragraph; in this way the `\` operates always in vertical mode, contrary to what happens in the `verse` standard `LATEX` environment. Even in this environment the actual typesetting is done within a `list` environment, whose parameters are set differently from what they are in the `verse` environment. Notice in any case that the command `\wr@teverse` reopens the 0 box, so on the last verse, upon closing the environment, it is necessary to remember to close such box, whose contents is irrelevant and can be thrown away.

I have experienced some problems in typesetting verses in two-column format; the column width might be too short for setting up verses even if verses are not that long, because in the left margin there must be room for the verse numbering; for homogeneity the spacing must conform also with the following environment `VERSI` that has a secondary verse numbering, therefore it can't be too small. The result is that there might be a test for controlling the two-column format, but I think that it is more useful for the typesetter to be able to switch on and off the possibility of breaking long verses on more lines. On two-column format in any case it is better to leave the right margin to coincide with the column right margin.

```

1035 \def\wr@teverse##1[##2]{\egroup
1036     \makebox[3em][r]{%
1037         \writ@verso\refstepcounter{verso}\kern1.5em}
1038     \ifBreakVersi
1039         \begingroup\raggedright
1040         \hyphenpenalty \@M
1041         \unhbox\z@\par
1042         \endgroup
1043     \else

```

```

1044          \rlap{\box\z@}\par
1045          \fi
1046          \penalty##1\vskip##2\relax
1047          \setbox\z@\hbox\bgroup\ignorespaces}%
1048    \list{ }\itemsep\z@ \parsep\z@
1049    \if@twocolumn
1050    \itemindent -5.3em%
1051    \listparindent\itemindent
1052    \rightmargin\z@
1053    \advance\leftmargin 3.3em
1054  \else
1055    \itemindent -1.5em%
1056    \listparindent\itemindent
1057    \rightmargin \leftmargin
1058    \advance\leftmargin 1.5em
1059  \fi
1060  }%
1061  \item\leavevmode\setbox\z@\hbox\bgroup\ignorespaces
1062  }{%

```

Upon closing it is necessary to activate the writing out of the last verse that is still in the 0 box, but since this box is immediately reopened, it is necessary to close it again before exiting the environment.

```

1063  \\\%
1064  \egroup
1065  \endlist
1066 }
1067 \let\Versus\Versi \let\endVersus\endVersi
1068

```

VERSI (*env.*) The third environment **VERSI** set verses in the traditional way, but numbers them with two different enumerations; the principal one is by multiples of five, while the secondary one counts by units, and may be turned on and off, or reset at will. We therefore need another counter for the secondary enumeration and commands for turning it on and off and for resetting the counter. We need also a new length and a new boolean variable in order to manage the secondary enumeration. The new length represents an indentation of those verses that do not have the secondary enumeration, while secondary enumerated verses are not indented. For **VERSI** there is the same possibility of turning on and off the possibility of breaking verses at the end of line as it happens for the environment **Versi**.

\SubVerso Macro **\NoSubVerso** turns off the secondary enumeration; macro **\SubVerso** turns **\NoSubVerso** on the secondary enumeration, but it accepts an optional argument for resetting the secondary counter; the default value is 0; if no optional argument is specified, and therefore if the optional argument has its default value 0, no resetting is performed and the enumeration keeps going from the last contents of the secondary counter; if the first use of **\SubVerso** does not contain the optional argument, the secondary enumeration keeps going from the old contents of the secondary counter which is unpredictable, depending upon the previous occurrences of the environment **VERSI**. The typesetter, therefore, must remember to specify the optional argument to **\SubVerso** the first time he uses it in this environment.

```

1069 \newcounter{subverso} \setcounter{subverso}{0}
1070 \newif\ifSubVerso

```

```

1071 \newlength{\versoskip}
1072 \newcommand*\NoSubVerso{\global\SubVersofalse
1073     \global\versoskip1.3em\ignorespaces}
1074 \newcommand*\SubVerso[1][0]{\global\SubVersotrue
1075     \ifnum#1=0\else
1076         \setcounter{subverso}{#1}%
1077         \global\protected@edef\@currentlabel{\the\c@subverso}%
1078     \fi
1079     \global\versoskip.3em\ignorespaces}
1080

```

The opening environment statement accepts an optional argument (default equals 1) which represents the primary enumeration starting number:

```

1081 \newenvironment{VERSI}[1][1]{%
1082     \setcounter{verso}{#1}%

```

We need two macros `\writ@verso` and `\writ@subverso`, that typeset the primary and secondary enumeration; the first one is similar to the one used in the `Versi` environment, while the second one has no special features except the conditional construct needed to check if the secondary enumeration has to be printed out.

```

1083     \def\writ@verso{%
1084         \count255=\value{verso}\divide\count255by5\relax
1085         \multiply\count255by5\relax
1086         \advance\count255-\value{verso}%
1087         \ifnum\count255=0\relax
1088             {\fontseries{m}\small\expandafter\oldstylenums\expandafter{\the\c@verso}}%
1089         \else
1090             \empty
1091         \fi}%
1092     \NoSubVerso
1093     \def\writ@subverso{%
1094         \ifSubVerso
1095             {\fontseries{m}\scriptsize\expandafter\oldstylenums
1096              \expandafter{\the\c@subverso}}%
1097         \fi}%

```

Similarly to the previous environment, the `\` command must be redefined so as to perform more or less as the standard one, while doing all the necessary actions needed in this environment. It must check the presence of the optional star and of the optional vertical skip and it has to pass control to a service macro `\v@rscr` that does the actual job; actually it passes control to a third macro `\writ@verse` that effectively outputs the current verse.

```

1098     \def\%
1099         {\@ifstar{\v@rscr{\@M}}{\v@rscr{\z@}}}%
1100     \def\v@rscr##1{\@ifnextchar[{\writ@verse{##1}}%
1101         {\writ@verse{##1}[\z@]}}%
1102     \def\writ@verse##1[##2]{\egroup
1103         \makebox[1.5em][r]{\writ@verso\refstepcounter{verso}}%
1104         \makebox[1.5em][r]{\writ@subverso\refstepcounter{subverso}}%
1105         \kern1.5ex\hskip\versoskip
1106         \ifBreakVersi
1107             \begingroup
1108             \hyphenpenalty \@M
1109             \unhbox\z@\par

```

```

1110          \endgroup
1111      \else
1112          \rlap{\box\z@}\par
1113      \fi
1114      \penalty##1\vskip##2\relax
1115      \setbox\z@\hbox\bgroup\ignorespaces}%

```

For the remaining part, the environment is a normal `list` environment with specific initial parameters.

```

1116  \list{}{\parsep\z@\itemsep\z@
1117  \if@twocolumn
1118  \itemindent -5.3em%
1119  \listparindent\itemindent
1120  \rightmargin\z@
1121  \advance\leftmargin 3.3em
1122  \else
1123  \itemindent -1.5em%
1124  \listparindent\itemindent
1125  \rightmargin \leftmargin
1126  \advance\leftmargin 1.5em
1127  \fi
1128  }%
1129  \item\leavevmode\setbox\z@\hbox\bgroup\ignorespaces
1130 }{%

```

The closing statement must output the last verse, which is still contained in box 0; since box 0 is automatically reopened, it must be closed again and its contents, of no significance now, can be lost upon closing the environment group.

```

1131  \\\%
1132  \egroup\endlist}
1133  \let\VERSUS\VERSI \let\endVERSUS\endVERSI
1134

```

6.10 Metrics symbols, macros and environments

Now we start defining many macros concerned with metrics; the metric symbol font has been developed mainly for this purpose. We start defining some macros for inputting specific symbols.

Previous versions of this package defined the metric sign using both Italian and Latin names; then a user⁶ discovered a conflict with the `amsmath` package, especially due to the macro `\breve`, the Italian version of `\brevis`. It is unusual to use `teubner` with the advanced mathematics functionalities of `amsmath`, and package `teubner` has been in use for so many years, that such conflicts were never experienced. But Heinrich is a fond admirer of Archimedes and wrote several critical papers on Archimedes' works, some of which required advanced mathematics.

We therefore decided that the Italian metric symbol names could be done without, and we eliminated all or most such 'Italian' macros. Those now available are the following.

```

\longa
\brevis 1135 \DeclareRobustCommand\longa{{\metricsfont 1}}
\bbrevis 1136 \DeclareRobustCommand\brevis{{\textormath{{{\metricsfont b}}}{\br@ve}}
\barbrevis
\barbbrevis
\ubarbrevis
\ubarbbrevis
\ubarsbrevis
\ubrevislonga

```

⁶Thank you Heinrich Fleck!

```

1137 \DeclareRobustCommand\bbrevis{{\metricsfont c}}
1138 \DeclareRobustCommand\barbrevis{{\metricsfont i}}
1139 \DeclareRobustCommand\barbbrevis{{\metricsfont j}}
1140 \DeclareRobustCommand\ubarbrevis{{\metricsfont d}}
1141 \DeclareRobustCommand\ubarbbrevis{{\metricsfont e}}
1142 \DeclareRobustCommand\ubarsbrevis{{\metricsfont f}}
1143 \DeclareRobustCommand{\ubrevislonga}{{\metricsfont\char107}}
1144

```

\corona Similarly the following symbols have straightforward definitions. Only \hiatus \ElemInd and \Hiatus require a small explanation; \hiatus inserts a small capital ‘H’ in superscript position; initially it was chosen the solution of designing a specific \catal sans serif glyph in superscript position directly in the metric symbol font (actually \ipercatal this symbol is still part of the font), but while testing it, Paolo Ciacchi observed \hiatus that a regular ‘H’ with serifs was better looking than the sans serif counterpart. \Hiatus Therefore the definition was changed in order to use the current font upright shape; \X by specifying ‘H’, it is irrelevant if the current one is a Latin font, and the letter \anceps is a capital ‘h’, or if the current font is a Greek one and the letter is a capital \banceps ‘eta’. \Hiatus displays the same symbol in a zero width box so that it does not \ancepsdbrevis occupy any horizontal space; it is useful while writing down complicated metric \aeolicbii sequences. Macro \X may be considered, thanks to its shape, a mnemonic shortcut \aeolicbiii in place of the full name \anceps.

```

\aeolicbiv 1145 \DeclareRobustCommand\corona{{\metricsfont\char20}}
1146 \let\ElemInd\corona
1147 \DeclareRobustCommand\coronainv{{\metricsfont\char21}}
1148 \DeclareRobustCommand\catal{{\metricsfont g}}
1149 \DeclareRobustCommand\ipercatal{{\metricsfont h}}
1150 \DeclareRobustCommand\hiatus{\textsuperscript{\normalshape H}}
1151 \DeclareRobustCommand\Hiatus{\makebox[\z@]{\hiatus}}
1152 \DeclareRobustCommand\X{{\metricsfont X}}
1153 \let\anceps\X
1154 \DeclareRobustCommand\banceps{{\metricsfont Y}}
1155 \DeclareRobustCommand\ancepsdbrevis{{\metricsfont Z}}
1156 \DeclareRobustCommand{\aeolicbii}{{\metricsfont I}}
1157 \DeclareRobustCommand{\aeolicbiii}{{\metricsfont J}}
1158 \DeclareRobustCommand{\aeolicbiv}{{\metricsfont K}}
1159

```

\stripsl@sh Here we prepare for the definition of a very useful macro, \newmetrics, that \2 should ease quite a lot writing complicated and repetitive metric sequences. We \3 shall define \newmetrics by means of the internal L^AT_EX macro \@namedef which \4 accepts a macro name containing any character, provided this name does not contain the initial back slash (if it does this back slash becomes part of the macro name; see the T_EXbook where there is an example for the definition of \TeX). Therefore we need a service macro \stripsl@sh that strips the first token from the control sequence, so that the naïf user does not have to treat the new metrics control sequence differently from the control sequences it uses for example with \newcommand. Next we define three numeric control sequences that should be followed by the rest of the macro name. The naïf user can then type-in something like \2iamb_ in order to activate a macro whose name is formed by the tokens 2iamb, which is normally impossible in L^AT_EX. Notice, though, the compulsory space after the macro name.

```

1160 \newif\ifmetricsfont\metricsfontfalse
1161 \def\stripsl@sh#1{\expandafter\@gobble\string#1}
1162 \def\2#1 {\csname2#1\endcsname}
1163 \def\3#1 {\csname3#1\endcsname}
1164 \def\4#1 {\csname4#1\endcsname}
1165

```

\newmetrics Here is the user macro **\newmetrics**, to be used just as **\newcommand**, except it accepts a macro name starting with one of the digits ‘2’, ‘3’, or ‘4’, and sets the suitable boolean variable to true so that in a long metric sequence the metric font might be selected just once.

```

1166 \newcommand\newmetrics[2]{%
1167   \expandafter\@namedef\expandafter{\stripsl@sh#1}%
1168   {\metricsfonttrue#2}}
1169

```

\iam Here some common metric sequences are defined; some define single measures, **\chor** such as the ‘iambus’ or the ‘choriambus’, while some define complete verses such **\enopl** as the ‘hexameter’ or the ‘pentameter’.

```

\4MACRO 1170 \newmetrics\iam{\barbrevis\longa\brevis\longa}
\aeolchorsor 1171 \newmetrics\chor{\longa\brevis\brevis\longa}
\hexam 1172 \newmetrics\enopl{\brevis\longa\brevis\brevis\longa\brevis\brevis\longa}
\pentam 1173 \newmetrics{\4MACRO}{\longa\longa\longa\longa}
\2tr 1174 \newmetrics{\aeolchorsor}{\longa\zeugma{\brevis\brevis}\brevis
1175   \brevis\zeugma{\brevis\brevis}}
1176 \newmetrics{\hexam}{\longa\brevis\brevis\longa\brevis\brevis
1177   \longa\brevis\brevis\longa\brevis\brevis\longa\brevis\brevis
1178   \longa\longa}
1179 \newmetrics{\pentam}{\longa\barbbrevis\longa\barbbrevis\longa\Bar
1180   \longa\brevis\brevis\longa\brevis\brevis\longa}
1181 \newmetrics{\2tr}{\longa\brevis\longa\X\ \longa\brevis\longa\X\ }
1182

```

As it may be seen, the definition of such metric sequences may contain almost anything; here **\zeugma** was used as well as **_**, but almost every macro defined in the previous parts may be freely used.

\metricstack **\metricstack** is a command similar to **\shortstack** used to stack something over something else; specifically the second argument over the third one; it was specifically designed for use while typesetting metric sequences, but actually there is nothing that forbids to use it with any base character (typeset in text LR mode) and any superscript character belonging to a math alphabet (which is being set in script–script style, not in script style, as it happens with **\shortstack**).

```

1183 \DeclareRobustCommand*\metricstack[2]{%
1184   {\mathord{\mathop{\hbox{#1}\rule{#1\relax}{1ex}}}%
1185   \limits^{\scriptscriptstyle\relax#2\relax}}$}
1186

```

\svert **\svert** is a short vertical rule that may be used, for example, with **\metricstack** for putting a small number over a dividing vertical bar in metric sequences.

```

1187 \newcommand*\svert{\vrule\@height.8ex\@depth.2ex\relax}

```


`\textoverline` L^AT_EX has macro `\underline` that can be used in both text and math mode; there is nothing similar for overlining, therefore we defined a new command for this task.

```

1188 \DeclareRobustCommand*\textoverline}[1]{%
1189     \leavevmode\vbox{\setbox\z@\hbox{#1}
1190     \ialign{##\crrc
1191     \hbox to\wd\z@{\hrulefill}}\crrc
1192     \noalign{\kern.4ex\nointerlineskip}%
1193     \hfil\box\z@\hfil\crrc}}
1194

```

`\verseskip` The environment `bracedmetrics` is used primarily for setting some metric sequences one atop the other, with a certain alignment and grouped together with a right brace. We need therefore a length name `\br@cedmetrics` for measuring the width of this large metrics sequence stack; we need a command `\verseskip` for inserting a blank space before, after or in the middle of a metric sequence, that more or less is as wide as an integer number of metric symbols, and, last but not least, the environment itself for typesetting this large object containing the said metric sequences; see the documentation file `teubner-doc.pdf` for examining some examples.

```

1195 \newlength{\br@cedmetrics}
1196 \newcommand*\verseskip[1]{%
1197     \setbox\z@\hbox{\longa}\dimen@wd\z@\leavevmode\hbox to#1\dimen@{}}
1198
1199 \newenvironment{bracedmetrics}[1]{\def\Hfill{\leavevmode\hfill}}%
1200 \settowidth{\br@cedmetrics}{#1}%
1201 \ifvmode\vskiplex\fi
1202 $\displaystyle\left.%
1203 \vcenter\bgroup\hsize\br@cedmetrics\parindent\z@\parskip\z@
1204 \egroup\right\}$}
1205

```

6.11 Debugging commands

`\TRON` Here there are some macros for turning on and off the tracing facilities of T_EX, `\GTRON` that turn out to be useful while debugging; they are accessible also to the end `\TROF` user. Global settings must be turned on and off globally; local settings die out by `\GTROF` themselves when a group is closed, but it is a good habit to explicitly turn them `\tracelon` out regardless of groups. Attention that when the tracing facilities are on and a `\traceloff` page ship out takes place, the `.log` file receives a lot of material, and this file gets very large. In order to avoid logging too much information the `trace` package is loaded; this package give access to the macros `\tracelon` and `\traceloff` that log a lot of information, except the redundant one, specifically all the macros executed during any font change. Users don't realise the amount of processing done behind the scenes when with the New Font Selection Scheme (NFSS) a font change takes place; luckily enough modern processors are quite fast so that the compilation CPU time does not become too heavy. But if the T_EX processing is logged, this amount of work implies thousands of lines of almost meaningless information when the purpose of logging depends on errors that are difficult to spot; Font changes are almost exempt from errors, so the processing of the inner workings need not be logged down.

If the user needs to trace something in order to spot errors, s/he is invited to use the commands `\traceon` and `\traceoff`; commands `\TRON` and `\TROF` do log much more material, in particular font changes, but at least they action may be confined within groups or environments; `\GTRON` and `\GTROF` are global settings and can't be confined within groups or environments; sometimes they are necessary, but it's important to turn off global tracing as soon as possible.

```

1206 \RequirePackage{trace}
1207 \def\GTRON{\global\tracingcommands=\tw@ \global\tracingmacros=\tw@}
1208 \def\GTROF{\global\tracingcommands=\z@ \global\tracingmacros=\z@}
1209 \def\TRON{\tracingcommands=\tw@ \tracingmacros=\tw@}
1210 \def\tROF{\tracingcommands=\z@ \tracingmacros=\z@}
1211

```

6.12 Classical Greek numerals

When typesetting Greek it may occur to specify numbers written out as Milesian numerals; the `greek` option to the `babel` package defines a couple of macros for transforming explicit Arabic numerals or counter contents as Milesian numerals. Since this package offers more possibilities in the choice of those “non alphabetic” characters used in the Milesian notation, such macros have to be redefined. On the occasion we changed some little internal details so as to make such macros a little faster and more robust.

`\Greeknatural` Both `\greeknumeral` and `\Greeknatural`, the latter producing upper case Greek numerals, while the former produces lower case ones, resort to robust internal macros if the `greek.lfd` language description style is active; they are renamed versions of the original macros that are perfect for modern Greek usage; therefore we simply let the glyph placeholders for the vales 6, 90, and 900, originally indicated with the place holders `\textstigma` and `\textkoppa`, (together with their capital glyph counterparts) the the place holders for `\textdigamma` and `\textqoppa`; with the value 6, we decided to use either the stigma or the digamma sign by using the usual asterisk added to the macro names; the \LaTeX 3 language greatly simplifies this task.

Therefore `\Greeknatural` and `\greeknumeral` macros are redefined by means of `\RenewDocumentCommand` that assures solidity and by resorting to the internal `greek.lfd` macros, we avoid all the tests that the previous version had to make in order to handle the `\anwtonos`; furthermore the code is much simpler to maintain. Notice that the glyph for ‘90’ is the old styled ‘qoppa’ and for ‘900’ it is the ‘sampi’; if the asterisk is specified, the glyph for ‘6’ is the lowered digamma, wile without the asterisk it is the ‘stigma’, the other Milesian numerals are the other 26 Greek letters. the Greek date in capital letters is already provided by the `greek.lfd` file; we define the `\grtoday` date in lower case letters that differs from the `\today` one, because the numerals for the day and the year are composed with the Greek numeral macros just defined, The optional asterisk to `\grtoday` is passed directly to the `\greeknumeral` macros, although in a complicated way in order to avoid messing the `\expandafter` workings

```

1212 %
1213
1214 \RenewDocumentCommand\Greeknatural{s m}{\bgroup%
1215   \let\textkoppa\textqoppa \let\textKoppa\textQoppa
1216   \IfBooleanTF{#1}%

```

```

1217     {\let\textstigmagreek\textstigma \let\textStigmagreek\textStigma}%
1218     {\let\textstigmagreek\textdigamma \let\textStigmagreek\textDigamma}%
1219     \bbl@greek@GreekNum\@secondoftwo{#2}\egroup}
1220
1221 \RenewDocumentCommand\greeknumeral{s m}{\bgroup%
1222 \let\textkoppa\textqoppa \let\textKoppa\textQoppa
1223 \IfBooleanTF{#1}%
1224     {\let\textstigmagreek\textstigma \let\textStigmagreek\textStigma}%
1225     {\let\textstigmagreek\textdigamma \let\textStigmagreek\textDigamma}%
1226     \bbl@greek@GreekNum\@firstoftwo{#2}\egroup}
1227
1228 \providecommand\grtoday{}
1229 \RenewDocumentCommand\grtoday{s }%
1230 {\bgroup\IfBooleanTF{#1}%
1231 {\greeknumeral*\the\day}\space \gr@polutoniko@month\space
1232 \greeknumeral*\the\year}}%
1233 {\greeknumeral\the\day}\space \gr@polutoniko@month\space
1234 \greeknumeral\the\year}}%
1235 \egroup}
1236

```

6.13 Attic numerals

It's true that Apostolos Siropoulos wrote also the `athnum.sty` extension package in order to typeset integer numbers with the Athenian or Attic notation; this representation of strictly positive integers was similar in a way to the Roman notation, based on a biquinary⁷ representation of decimal digits (taking into account that there was not a symbol for zero) so as the Romans had the symbols for 1, 5, 10, 50, 100, 500 and 1000 (I, V, X, L, C, D, M). The Attic notation has symbols for the same sequence of decimal values extended with 10 000 and 50 000.

While typesetting philological texts in Greek it might be necessary to use also the Attic notation. As the original Roman notation used to be purely additive (i.e. $9 \rightarrow \text{VIII}$ different from the subtractive one $9 \rightarrow \text{IX}$), so is the Attic notation.

`\AtticNumeral` Therefore another conversion macro was devised that receives the value to be converted as its argument: first it checks that such argument falls in the allowed range; actually the lower boundary is zero, while the upper boundary was chosen to be 99 999, for no other reason than the lack of further symbols beyond the value 50 000, that would force to long sequences of identical symbols that are difficult to read. The `athnum.sty` package allows to extend this range to 249 999; should it be necessary, the user is invited to load that package and its transformation command `\athnum`.

The user command `\AtticNumeral` must be preceded by the definitions of the biquinary symbols for 50, 500, 5000, and 50 000; such symbols are present in all the CB Greek fonts in all sizes, series and shapes; therefore the definitions must be subject to the LGR encoding:

```

1237 \DeclareTextSymbol{\Vmiria}{\Grenc@name}{5}
1238 \DeclareTextSymbol{\Vkilo}{\Grenc@name}{4}
1239 \DeclareTextSymbol{\Vetto}{\Grenc@name}{3}

```

⁷The word *biquinary* does not appear in the Oxford dictionary, but its etymology is pretty clear: couples of quintets. After all we have two hands with five fingers each, and we started counting on our hands since we were little children.

```
1240 \DeclareTextSymbol{\Vdeka}{\Grenc@name}{2}
```

The we need a command to issue a warning message if the number to be transformed is out of range:

```
1241 \newcommand*{\attic@ill@value[1]}{\PackageWarning{teubner}{%
1242 Illegal value (\number#1) for \string\AtticNumeral\space}}
```

Finally the robust definition of the `\AtticNumeral` command"

```
1243 \DeclareRobustCommand*\AtticNumeral[1]{%
1244 \ifnum#1<\@ne \attic@ill@value{#1}\else
1245 \ifnum#1>99999\relax \attic@ill@value{#1}\else
1246 \AtticCycl@{#1}%
1247 \fi
1248 \fi}
1249
```

The real transformation algorithm is transferred to the auxiliary macro `\AttiCycl@`, where successive division by 10 allow to extract the various decimal digits of various weights maintaining the remainder in the original counter; each decimal digit is possibly divided into the biquinary value and the remaining units up to 4; the the cycle is repeated until the decimal units that do not require the computation of the remainder and terminate the cycle. Notice that we use also the ε -TeX extended commands for integer computations; this implies that `teubner` must be run with a suitably recent version of the typesetting engine that embeds the above extensions.

```
1250 \def\AtticCycl@#1{%
1251 \bgroup
1252 \countdef\valore=252\countdef\cifra=250\relax
1253 \valore=#1\relax
1254 \@whilenum\valore>0\do{%
1255 \ifnum\valore>9999\relax
1256 \cifra=\valore\divide\cifra10000\relax
1257 \valore=\numexpr\valore-\cifra*10000\relax
1258 \ifnum\cifra>4\relax\VMiria \advance\cifra-5\relax\fi
1259 \@whilenum\cifra>\z@\do{M\advance\cifra\m@ne}%
1260 \else
1261 \ifnum\valore>999\relax
1262 \cifra=\valore\divide\cifra1000\relax
1263 \valore=\numexpr\valore-\cifra*1000\relax
1264 \ifnum\cifra>4\relax\VKilo \advance\cifra-5\relax\fi
1265 \@whilenum\cifra>\z@\do{Q\advance\cifra\m@ne}%
1266 \else
1267 \ifnum\valore>99\relax
1268 \cifra=\valore\divide\cifra100\relax
1269 \valore=\numexpr\valore-\cifra*100\relax
1270 \ifnum\cifra>4\relax\Vetto \advance\cifra-5\relax\fi
1271 \@whilenum\cifra>\z@\do{H\advance\cifra\m@ne}%
1272 \else
1273 \ifnum\valore>9\relax
1274 \cifra=\valore\divide\cifra10\relax
1275 \valore=\numexpr\valore-\cifra*10\relax
1276 \ifnum\cifra>4\relax\Vdeka \advance\cifra-5\relax\fi
1277 \@whilenum\cifra>\z@\do{D\advance\cifra\m@ne}%
1278 \else
1279 \ifnum\valore>0\relax
```

```

1280             \cifra=\valore
1281             \ifnum\cifra>4\relax P\advance\cifra-5\relax\fi
1282             \@whilenum\cifra>\z@{I\advance\cifra\m@ne}%
1283             \valore=\cifra
1284         \fi
1285     \fi
1286 \fi
1287 \fi
1288 \fi
1289 }%
1290 \egroup}
1291

```

7 Accessing the CBgreek fonts when the TX fonts are selected

During the year 2010 this package `teubner.sty` was upgraded in order to allow using the CBgreek fonts even when other Latin fonts, different from the “standard” CM and LM ones are selected for typesetting text with the Latin script.

At the same time Antonis Tsolomitis uploaded a new package in order to let Greek users use some Greek fonts that match the Times eXtended ones⁸. In order to use the de facto default encoding LGR for Greek fonts, he produced the necessary `lgtrxr.fd`, `lgtrxss.fd`, `lgtrxtt.fd`, font definition files that allow the font switching implied by the `greek` option to the `babel` package. These files take precedence over the mechanism outlined in section 5.2, because command `\substitutefontfamily` first tests the existence of `lgtrxr.fd`, and, if this is not available, it may generate a specific one suitable for working smoothly with `teubner.sty`.

Now if Tsolomitis’ files are available on the main system tree, these take precedence and the `teubner` compatible files are not generated. Unfortunately Tsolomitis’ fonts, although better suited to match the TX fonts, are well matched to modern Greek typesetting, but they are incomplete for philological typesetting.

We therefore avoid this clash by creating a `teubnertx.sty` file. This extension defines the families and shapes available with the familiar font definition files, but the information gets input by `teubner.sty` at the “begin document” time, without resorting to any `.fd` file. Maybe more information is loaded than is strictly necessary, but it is better to do this way than to clash with other packages.

```

1292 \DeclareFontFamily{LGR}{txr}{}
1293 \DeclareFontShape{LGR}{txr}{m}{n}{<->ssub * cmr/m/n}{}
1294 \DeclareFontShape{LGR}{txr}{m}{it}{<->ssub * cmr/m/it}{}
1295 \DeclareFontShape{LGR}{txr}{m}{sl}{<->ssub * cmr/m/sl}{}
1296 \DeclareFontShape{LGR}{txr}{m}{sc}{<->ssub * cmr/m/sc}{}
1297 \DeclareFontShape{LGR}{txr}{b}{n}{<->ssub * cmr/bx/n}{}
1298 \DeclareFontShape{LGR}{txr}{b}{it}{<->ssub * cmr/bx/it}{}
1299 \DeclareFontShape{LGR}{txr}{b}{sl}{<->ssub * cmr/bx/sl}{}
1300 \DeclareFontShape{LGR}{txr}{b}{sc}{<->ssub * cmr/bx/sc}{}

```

⁸Probably Antonis Tsolomitis’ Greek fonts match also the newer Times eXtended fonts produced by Michael Sharpe. The newer fonts have different font family names than the previous TX fonts; in order to produce similar `.fd` files to be used with the newer Times fonts, it is necessary to proceed as for any other font collection different from the TX ones.

```

1301 \DeclareFontShape{LGR}{txr}{bx}{n}{<->ssub * cmr/bx/n}{}
1302 \DeclareFontShape{LGR}{txr}{bx}{it}{<->ssub * cmr/bx/it}{}
1303 \DeclareFontShape{LGR}{txr}{bx}{sl}{<->ssub * cmr/bx/sl}{}
1304 \DeclareFontShape{LGR}{txr}{bx}{sc}{<->ssub * cmr/bx/sc}{}
1305
1306 \DeclareFontShape{LGR}{txr}{m}{li}{<->ssub * cmr/m/li}{}
1307 \DeclareFontShape{LGR}{txr}{b}{li}{<->ssub * cmr/b/li}{}
1308 \DeclareFontShape{LGR}{txr}{bx}{li}{<->ssub * cmr/bx/li}{}
1309 \DeclareFontShape{LGR}{txr}{m}{ui}{<->ssub * cmr/m/ui}{}
1310 \DeclareFontShape{LGR}{txr}{b}{ui}{<->ssub * cmr/m/ui}{}
1311 \DeclareFontShape{LGR}{txr}{bx}{ui}{<->ssub * cmr/bx/ui}{}
1312 \DeclareFontShape{LGR}{txr}{m}{rs}{<->ssub * cmr/m/rs}{}
1313 \DeclareFontShape{LGR}{txr}{b}{rs}{<->ssub * cmr/m/rs}{}
1314 \DeclareFontShape{LGR}{txr}{bx}{rs}{<->ssub * cmr/bx/rs}{}
1315
1316 \DeclareFontFamily{LGR}{txss}{}
1317 \DeclareFontShape{LGR}{txss}{m}{n}{<->ssub * cmss/m/n}{}
1318 \DeclareFontShape{LGR}{txss}{m}{it}{<->ssub * cmss/m/it}{}
1319 \DeclareFontShape{LGR}{txss}{m}{sl}{<->ssub * cmss/m/sl}{}
1320 \DeclareFontShape{LGR}{txss}{m}{sc}{<->ssub * cmss/m/sc}{}
1321 \DeclareFontShape{LGR}{txss}{b}{n}{<->ssub * cmss/bx/n}{}
1322 \DeclareFontShape{LGR}{txss}{b}{it}{<->ssub * cmss/bx/it}{}
1323 \DeclareFontShape{LGR}{txss}{b}{sl}{<->ssub * cmss/bx/sl}{}
1324 \DeclareFontShape{LGR}{txss}{b}{sc}{<->ssub * cmss/bx/sc}{}
1325 \DeclareFontShape{LGR}{txss}{bx}{n}{<->ssub * cmss/bx/n}{}
1326 \DeclareFontShape{LGR}{txss}{bx}{it}{<->ssub * cmss/bx/it}{}
1327 \DeclareFontShape{LGR}{txss}{bx}{sl}{<->ssub * cmss/bx/sl}{}
1328 \DeclareFontShape{LGR}{txss}{bx}{sc}{<->ssub * cmss/bx/sc}{}
1329
1330 \DeclareFontFamily{LGR}{txtt}{\hyphenchar=-1}
1331 \DeclareFontShape{LGR}{txtt}{m}{n}{<->ssub * cmtt/m/n}{}
1332 \DeclareFontShape{LGR}{txtt}{m}{it}{<->ssub * cmtt/m/it}{}
1333 \DeclareFontShape{LGR}{txtt}{m}{sl}{<->ssub * cmtt/m/sl}{}
1334 \DeclareFontShape{LGR}{txtt}{m}{sc}{<->ssub * cmtt/m/sc}{}
1335 \DeclareFontShape{LGR}{txtt}{b}{n}{<->ssub * cmtt/bx/n}{}
1336 \DeclareFontShape{LGR}{txtt}{b}{it}{<->ssub * cmtt/bx/it}{}
1337 \DeclareFontShape{LGR}{txtt}{b}{sl}{<->ssub * cmtt/bx/sl}{}
1338 \DeclareFontShape{LGR}{txtt}{b}{sc}{<->ssub * cmtt/bx/sc}{}
1339 \DeclareFontShape{LGR}{txtt}{bx}{n}{<->ssub * cmtt/bx/n}{}
1340 \DeclareFontShape{LGR}{txtt}{bx}{it}{<->ssub * cmtt/bx/it}{}
1341 \DeclareFontShape{LGR}{txtt}{bx}{sl}{<->ssub * cmtt/bx/sl}{}
1342 \DeclareFontShape{LGR}{txtt}{bx}{sc}{<->ssub * cmtt/bx/sc}{}

```