Tengwar Textbook

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Introduction

Decades ago, when J. R. R. Tolkien wrote his fantasy book series: The Hobbit and The Lord of the Rings, he described a race of Elves possessing a rich history, language and culture. Not all Elves spoke the same language. The most important languages were: Quenya (the language of the High-Elves) and Sindarin (the language of the Grey-Elves). Early in their history they devised an alphabet for writing their languages. The oldest Elvish alphabet was the Tengwar of Rúmil. Later Fëanor of the Noldor, inspired by the alphabet of Rúmil, created a revised writing system. The Fëanorean alphabet was designed to be an orderly phonetic writing system for use with pen or brush.

Consonant sounds were represented by letters called: Tengwar. There are 24 primary Tengwar letters. The letters were organized into four series or Témar (shown as vertical columns). Each series was used to represent sounds created by different parts of the mouth. Series I and II were almost always used for Dental and Labial sounds. Series III was generally used for either Palatal or Velar sounds and series IV for either Velar or Labiovelar sounds, depending on the phonology of the language represented. These four series were further broken down into six grades or Tyeller (shown as horizontal rows on the next page). Each grade was used to represent sounds created by different ways that air flows through the mouth and nose. Grade 1 and 2 were used for voiceless and voiced Plosives. Grade 3 and 4 were used for voiceless and voiced Fricatives. Grade 5 was used for Nasals. Grade 6 was used for Semi-vowel consonants. Each Tengwar letter was assigned a phonetic value determined by its position in this grid. People speaking different languages would often re-define this grid, so only a few of the letters had a fixed phonetic value.

All of the primary letters were composed of (at least) two elements: a vertical stem or Telco (representing air) and a curved bow or Lúva (representing voice). There were also numerous additional letters that supplemented the standard Tengwar primary letters. These additional letters did not necessarily follow any symbol conventions.

In the earliest forms of the Tengwar, vowel sounds were represented by symbols called: Tehtar. The Tehtar symbols were placed above and below (and sometimes inside) the Tengwar letters. There were five standard Tehtar symbols, representing the five most commonly used vowel sounds (a, e, i, o & u). They were most frequently placed above the Tengwar letters. (Tolkien used this style when creating most of his Quenya, Sindarin, and English language Tengwar inscriptions.) But both the number of vowel symbols used, and where they were placed depended largely on the preferences of the people using this alphabet.

Later forms of Tengwar used additional letters to represent individual vowel sounds. This full form was developed by the Grey Elves living in Beleriand, and was therefore referred to as the Mode of Beleriand.

Tengwar became a very flexible writing system that was easily adapted by many different races to their languages. Unfortunately, since it was so flexible it was possible to have several different versions of it for each and every language. Also, over the centuries, a great deal of shorthand developed. Since Tengwar can be so easily modified, customized and mutated, most people in Middle-earth devised their own version.

Dan Smith

Tengwar Names

Témar							
	Tincotéma		Parmatéma		Calmatéma		Quessetéma
Tyeller	$\mathbf{p}_1$ — Tinco / Tó / Metal	$\mathbf{p}_2$ — Parma / Pí / Book	$\mathbf{q}_3$ — Calma / Ché / Lamp	$\mathbf{q}_4$ — Quessë / Ká / Feather
	$\mathbf{p}_5$ — Ando / Dó / Gate	$\mathbf{p}_6$ — Umbar / Bí / Fate	$\mathbf{q}_7$ — Anga / Jé / Iron	$\mathbf{q}_8$ — Ungwë / Gá / Spider's Web
	$\mathbf{b}_9$ — Thúlë > Súlë / Thó / Spirit	$\mathbf{b}_{10}$ — Formen / Fí / North	$\mathbf{d}_{11}$ — Harma >> Aha / Shé / Treasure >> Rage	$\mathbf{d}_{12}$ — Hwesta / Aha/Oha / Breeze
	$\mathbf{b}_{13}$ — Anto / Adhó / Mouth	$\mathbf{b}_{14}$ — Ampa / Ví / Hook	$\mathbf{d}_{15}$ — Anca / Izhe / Jaws	$\mathbf{d}_{16}$ — Unquë / Agha / A Hollow
	$\mathbf{m}_{17}$ — Númen / Nó / West	$\mathbf{m}_{18}$ — Malta / Mí / Gold	$\mathbf{u}_{19}$ — Ngoldo > Ñoldo / Nyé / Deep-Elf	$\mathbf{u}_{20}$ — Ñwalmë / Ngá / Torment
	$\mathbf{n}_{21}$ — Órë / Ar / Heart	$\mathbf{n}_{22}$ — Vala / Wí / Angelic Power	$\mathbf{u}_{23}$ — Anna / Yé / Gift	$\mathbf{u}_{24}$ — Wilya > Vilya / 'á / Air, Sky

$\mathbf{y}_{25}$ — Rómen / Aro / East	$\mathbf{y}_{26}$ — Arda / Rho / Region	$\mathbf{c}_{27}$ — Lambë / Alo / Tongue	$\mathbf{s}_{28}$ — Alda / Lho / Tree
$\mathbf{s}_{29}$ — Silmë / Só / Light	$\mathbf{s}_{30}$ — Silmë nuquerna / Ós / Silmë Reversed	$\mathbf{g}_{31}$ — Ázë/Árë >> Essë / Azo / Sunlight >> Name	$\mathbf{z}_{32}$ — Á. >> E. nuquerna / Oza / Á. >> E. Reversed
λ_{33} — Hyarmen / Há / South	$\mathbf{d}_{34}$ — Hwesta Sindarinwa / Whí / Grey-Elven	Λ_{35} — Yanta / Ai / Bridge	$\mathbf{o}_{36}$ — Úrë / Au / Heat

$\mathbf{l}$ — Halla / Tall	$\mathbf{c}$ — Lúva / Bow		> Changed into / >> Replaced by		Quenya Name / Westron Name / English Trans.

Names of Tengwar Numerals

$\mathbf{ɔ}$ — Unknown	$\mathbf{c}$ — Mine	$\mathbf{cc}$ — Atta	$\mathbf{ccc}$ — Nelde
$\mathbf{l}$ — Canta	$\mathbf{lc}$ — Lempe	$\mathbf{lcc}$ — Enque	$\mathbf{J}$ — Otso
$\mathbf{lp}$ — Tolto	$\mathbf{lp}$ — Nerte	$\mathbf{ɔ}$ — Cainen	$\mathbf{Ȣ}$ — Minque

Parts of a Tengwa

Lúva representing voice.

Telco representing air.
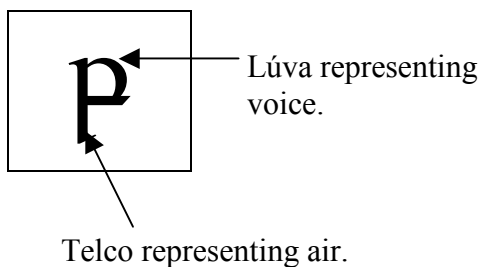
Anyone wishing to learn to write with the Tengwar should put in the time required to learn the Quenya names of the 36 Tengwar letters. Very often explanations are given using the character names instead of character values because the values change from mode to mode.

Quenya: Introduction and Usage

Quenya was developed by J.R.R. Tolkien as one of the languages for the elves in his stories. In the process of development Quenya went through considerable change. The early form of Quenya spoken in the First Age had certain sounds that the later did not. For example, one of the many changes that this First Age Quenya went through was a shift where the *th sound* shifted into an *s sound*. For simplicity's sake from now on I will refer to this older version of Quenya as Classical Quenya and the modern form simply as Quenya. Quenya is designed to be written phonetically with the Tengwar. Most of the information that we have on how Quenya was written with the Tengwar comes from the Third Age where samples are plentiful. The only information we have on how Classical Quenya was written comes from Appendix E of the Lord of the Rings. The values in the chart on page 7 represent the values for Quenya as they stood at the end of the Third Age. Values for Classical Quenya (where different) are described in the notes at the bottom of the page. There is also a section on the changes that Classical Quenya went through in becoming modern Quenya and how (if at all) those changes affected writing with the Tengwar. Though it is very important to remember that nearly all (if not all) of the Quenya that you see used today on the internet by fans is the modern form of the language. We do not know enough of the Classical form to reconstruct exactly how the language would have been used in the First Age.

In Quenya the tehtar are read as though they followed the tengwa that they are written above. This is different from the way it is normally used in other languages, where the tehta is read as though it proceeded the tengwa. The reason is because in Quenya most words end in a vowel, so by using this reading order it reduces the number of carriers that need to be used. If there is no tengwa in the needed position a carrier is used, at the beginning of a word for example.

Calma: ⱶⲧⲋⲙ̇   Elen: íⱶⲙ   Laurië: ⲧⲟ̊ⲟⲟ   Avánier: ⲓⲙⲕⲙⲟⲛ

The transcription of Quenya into Roman letters makes use of two diacritic marks. The first is an acute accent mark placed over vowels (á, é, í, ó, ú). This accent denotes a long vowel in Quenya, and when writing in Tengwar with Quenya, long vowels are *always* noted. The accent over the vowel makes it very easy to spot which vowels are long. A long vowel can be written in one of two ways in the Tengwar. Either by placing the tehta on a separate Long Carrier or by doubling the tehta, both are correct.

Nam<u>á</u>rië: ⲙ̊ⲙⲓⲟ̊ⲟ   <u>Ó</u>maryo: ⴑⲙ̊ⲯ̊   Y<u>é</u>ni: ⲟ̋ⲙ̇ , ⲟⲓⲙ̇

The only caveat to this is found in Appendix E. There Tolkien states that doubling was normally only done with the accent and the curls. The reason being space constraints, the A-tehta takes up a fair amount of room over a tengwa, and double dots could easily be confused with the double dots used for a following y. Therefore *Namárië* would probably not be written: ⲙ̊ⲙ̊ⲟ̊ⲟ.

The other diacritic mark used in transcription is the dieresis. These are two dots that are written above vowels, usually *a* or *e* (ä, ë). These have no phonological significance, and are written as any normal vowel would be. See *Namárië* above.

Double consonants in transcriptions are shown in Tengwar by placing a wavy line underneath of the consonant. The only exception is for a double *s* (*ss*). In this case the *ss* is represented by using one of the two SS-tengwar.

Me<u>tt</u>a: ⲙ̊ⲣ̊   La<u>ss</u>i: ⲧ̇ⴛ not ⲧ̇ⴢ

Typically the downward form of the S/SS-tengwar was used when a tehta would be placed above. Although this is recommended, it is not required. There are several samples where Tolkien would use the upright form with a tehta above.

Lassi: ⲧ̇ⴛ , ⲧ̇ⴝ   Silme: ⴢⲧ̊ⲙ̊ , ⴝⲧ̊ⲙ̊

The R-rule is followed in this mode. That means that whenever an *r* is followed by a vowel ᵞ is used but at the end of words and before consonants ᴅ is used.

    Coranar: ᵠᵞ̇ᵐ̇ᴅ   Harma: ⅄ᴅᵐ̇

In Quenya there are six diphthongs: *ai*, *oi*, *ui*, *au*, *eu*, and *iu* (these are shown on page 8). Diphthongs are written differently than other vowel combinations. Each diphthongs has a base of either *Yanta* (I-Base) or *Úre* (U-base). In a diphthong the tehta above the base is read as though it proceeded the tengwa.

    Luin: ᴄᴧᵐ   Aure: ȯᵞ

There is only one case where Tolkien did not use the diphthongs. In the Namárië inscription he wrote the word *caita* as ᵠ̇ᴧᵽ̇ rather than ᵠᴧ̇ᵽ̇ as would be expected. This is probably only a mistake by Tolkien.

In Quenya *y* is always a consonant. However unlike other consonants, *y* is written as a tehta. When the *y* follows another consonant it is written as two dots underneath of the preceding tengwa.

    Ómaryo: ʃᵐ̇ᵞ̇   Quenya: ᵠᵐ̣̈

As you can see the double dots represent an immediately following *y*. The underdots are read before the tehta above. When the *y* occurs in an initial position the tengwa *Anna* is used as the carrier, *not* the short carrier.

    Yéni: ʗʃᵐ̇   Yuldar: ʗ̇ᵹ̇ᴅ

An *s* following a consonant can be written as a hook or curl attached to the bow of the tengwa. If preferred this following *s* can be written out instead. As is the cast with all modes, an *x* is formed by adding a curl to the bow of the K-tengwa.

    Otso: ʃᵽ̦ , ʃᵽᵹ̇   Lepse: ᴄᵽ̦ , ᴄᵽᵹ̇   Nixe: ᵐ̇ʗ

Just as with the y, this sound is read as though it immediately followed the tengwa it's attached to.

In a transcription of Quenya an initial *nw* is actually a single sound and is written with its own tengwa. A combination of *nw* in any other position is merely coincidence and is written as normal using the tengwar *Númen* and *Vilya*.

    Nwalmë: ᵃ̈ᴄᵐ̇   Voronwe: ᴆᵞ̇ᵐᴁ

When writing Quenya with the Tengwar pay close attention to the letters that the tengwar represent. Many times a tengwa can represent as many as three transcripted letters, be careful not to split them into separate tengwar.

    Tengwar: ᵽᵃ̈ᴅ not ᵽʗᵃ̈ᴅ   Unque: ʃᴆ not ʃᵐʗ

Multiple vowels are handled by placing them on carriers or a tengwa if available.

    Lambion: ᴄᵐ̇ʃᴅ   Eärendil: ʃʃᵞ̇ᵽᴅᴄ

The *a* occurs so often in this language that it is often simplified to look like a circumflex, or if no confusion would occur it could be omitted altogether.

C<u>a</u>lm<u>a</u>: ⟨tengwar⟩ , ⟨tengwar⟩ , ⟨tengwar⟩

Another method for dealing with the very common *a* in Quenya was to just write out the first *a* in a word, or any *long a*.

C<u>a</u>lma: ⟨tengwar⟩   L<u>a</u>ntar: ⟨tengwar⟩   N<u>a</u>m<u>á</u>rië: ⟨tengwar⟩ , ⟨tengwar⟩

When the *a-tehta* is omitted an underdot can be used to mark a consonant that is not followed by a vowel. This can be important to insure that confusion does not occur when the *a-tehta* is removed. If you're using the dot remember it's used to mark **any** consonant not followed by a vowel, this means that even words without *a's* in them could have a dot.

C<u>a</u>lma: ⟨tengwar⟩   Henda<u>s</u>: ⟨tengwar⟩   Mennellui<u>n</u>: ⟨tengwar⟩

Marks that would ordinarily be placed underneath of a tengwa may be placed either inside or underneath of the L-tengwa.

Wilya: ⟨tengwar⟩ , ⟨tengwar⟩   Menelluin: ⟨tengwar⟩ , ⟨tengwar⟩

Tolkien would sometimes use apostrophes and hyphens when transcribing Quenya. These have no sound value or equivalent in tengwar, they are ignored when writing in the Tengwar.

Tenn': ⟨tengwar⟩   Airetári-lírinen: ⟨tengwar⟩

In modern Quenya there are two consonants that can be unvoiced, they are the *r* and *l*. These unvoiced consonants occur in word-initial position and are transcribed with an *h* in front. The tengwa *Halla* was placed in front to indicate that the consonant was unvoiced.

<u>H</u>ríve: ⟨tengwar⟩   <u>H</u>lóce: ⟨tengwar⟩

There are two changes from Classical Quenya to Modern Quenya that should be noted in the Tengwar. The first change was a shift from *th* to *s*. During this shift the *th* that occurred in Classical Quenya was gradually replaced by an *s sound*. However the writing still used the old TH-tengwa to show where the *th* had been. For example the Classical Quenya word *thúlë* changed into *súlë* in pronunciation (and Latin transcription). When written in Tengwar it was spelled as: ⟨tengwar⟩ before and after the shift. No change at all.

The other shift that should be noted was the shift where an initial *w* changed to *v*. As with the first shift the distinction is noted in the writing. For example in pronunciation (and Latin transcription) *wilya* changed into *vilya*. However written Quenya continued to write *vilya* as ⟨tengwar⟩ not as ⟨tengwar⟩. Unlike the *th* to *s* shift though, the tengwa did not drop out of use for everything but the new sound. It was still used for a *w*. Such as in *vanwa* (⟨tengwar⟩). Note: All initial *v's* in Quenya could be written this way as they all developed from the initial *w*.

The closest analogy in English to compare these shifts to is the *c*. In English the *c* no longer represents a unique sound. We write *camp* with a *c* though it is actually a *k sound*. Likewise we write *city* with a *c* although it is really an *s sound*.

In Quenya there is no easy way to determine the root of a word so as to allow you to decide which tengwa to use for these sounds. The good news is that Tolkien himself never followed this tradition of using the old sounds. He would write *exactly* as transcribed, completely ignoring this tradition. For example he wrote *Súlë* and *Vanwa* as ⟨tengwar⟩ , ⟨tengwar⟩, as opposed to using their traditional spellings of ⟨tengwar⟩ , ⟨tengwar⟩.

Quenya Mode (Namárië inscriptions)

		I		II		III		IV
1		t – as in tinco		p – as in parma		c/k – as in calma		kw – as in quessë
2		nd – as in ando		mb – as in umbar		ng – as in anga		ngw – as in ungwë
3		s – as in súlë * (Note 1)		f – as in formen		h – as in aha * (Note 2)		hw – as in hwesta
4		nt – as in anto		mp – as in ampa		nk – as in anca		nkw – as in unquë
5		n – as in númen		m – as in malta		n – as in noldo * (Note 3)		nw – as in nwalmë (Note 4)
6		r – as in parma (Note 5)		v – as in vala		y – as in yanta (Note 6)		w – as in wilya (Note 7)

	r – as in rómen (Note 5)		rd – as in arda		l – as in lambë		ld – as in alda
	s – as in silmë		s – as in silmë		ss – as in essë (Note 8)		ss – as in essë (Note 8)
	h – as in hyarmen (Note 9)				i-glide diphthongs		u-glide diphthongs

	h – as in halla/hríve * (Note 10)

NOTES:

* - These tengwar are not shown in any inscription, their values are determined from Appendix E of the *Lord of the Rings*.
1. In Classical Quenya this tengwa had the value *th*. Now it is used only where an *s* developed from *th*.
2. The old value of this tengwa is *kh* as in *kharma*. When the *kh* sound mutated into a *breath h* this tengwa was reassigned the value of any *medial h*. Such as in *aha* or *ehtelë*. When followed by a *t* such as in *ehtelë* it is still pronounced *kh*.
3. This tengwa is not used in modern Quenya. In Classical Quenya it had the value η(ng) as in *ngoldo*. When this sound shifted into an *n* it was represented by *Númen* and this tengwa ceased to be used.
4. The old value of this tengwa is *ngw* as in *ngwalme*. This sound later changed into just *nw*, and was represented by this same tengwa. The old *ngw* sound should not be confused with the *ngw* as it occurs in *tengwa*. The first sound is phonetically represented by ηw(ngw) while the second is ηgw(nggw). There is a significant difference between these sounds, the second has a distinct *g* while the first has none. The *nw* (and old *ngw*) sound occurs only initially, all other *nw* are represented by the tengwar *Númen* and *Wilya*.
5. The R-rule is followed in this mode.
6. This tengwa is not used by itself. It is only used as a carrier for the y-tehta.
7. This tengwa represents a *w* in both forms of Quenya. However during the development process the initial *w* changed into a *v*. This tengwa is still used to represent a *v* that developed from the old *w*.
8. These two tengwar originally represented a *z*. However after the *z* shifted to an *r* these were given the value *ss*.
9. The old value for this tengwa is *hy* as in *hyarmen*. Later Quenya developed a *breath h*. At first this *breath h* was represented by *Halla* (Note 8). Later though that value was given to this tengwa. The old *hy* was represented by adding the *y* tehta.
10. This tengwa was initially developed to represent a *breath h*. After *Hyarmen* was given that value this tengwa fell out of use until the Third Age when it was brought back to signify a consonant that was unvoiced such as in *hríve*.

Quenya Mode Tehtar/Modifier Marks

Mark		With Tengwa		With Short Carrier		Over Long Carrier
⠔	ꝯ	Following a – as in: namárië	ï	Short a – as in: namárië	⠔	Long a – as in: namárië
^	ꝯ̂	Following a – as in: namárië	î	Short a – as in: namárië	^	Long a – as in: namárië
´	ꝯ́	Following e – as in: ungwë	í	Short e – as in: ungwë	´	Long e – as in: yéva
˝	ꝯ̋	Following long/double e – as in: yéva				
·	ꝯ̇	Following i – as in: wilya	i	Short i – as in: wilya	·	Long i – as in: híni/ímen
¨	ꝯ̈	Following long/double i – as in: síla (Seldom Used)				
⌒	ꝯ̂	Following o – as in: anto	î	Short o – as in: anto	⌒	Long o – as in: ambaróna
⌒⌒	ꝯ̂̂	Following long/double o – as in: ambaróna				
˒	ꝯ̔	Following u – as in: nu	í	Short u – as in: nu	˒	Long u – as in: númen
˒˒	ꝯ̔̔	Following long/double u – as in: númen				
¨	ɠ̤	Following y – as in: wilya	ɑ̤	Y-sound – as in: yéni		
⸬	ɠ̣	Following y – as in: wilya (Variant – Note 1)	ɑ̣	Y-sound – as in: yéni (Variant – Note 1)		

_	ɠ̱	Doubles the length – as in: minnóna
·	ɠ̣	Can be used to indicate a consonant not followed by a vowel.

Quenya Diphthong Chart

i-glide	⠔ Λ	ai – as in: maiar	^ Λ	oi – as in: coimas	˒ Λ	ui – as in: cuivië
u-glide	⠔ o	au – as in: laurë	´ o	eu – as in: leuca	· o	iu – as in: miule

In diphthongs the tehtar mark is read as though it preceded the tengwa.

NOTES:
1. This variant form of the Y-tehta is used entirely at random by Tolkien. In one case it may be used, then the same word may use the (..) version next time.

Doubled Tehtar – While realistically any tehta could be doubled, it is only mentioned being done on the accent and the curls.

Read Order: Tengwa/under-tehta/over-tehta

Writing with Quenya

[Tengwar inscription — six lines]

Ai! laurië lantar lassi súrinen,
yéni únótimë ve rámar aldaron!
Yéni ve lintë yuldar avánier
mi oromardi lissë-miruvóreva
Andúnë pella, Vardo tellumar
nu luini yassen tintilar i eleni
ómaryo airetári-lírinen.

Shifts in the Quenya Language

Shift	Classical (Before Shift)	Modern (After Shift)
TH > S: The shift to an *s* in spoken speech was not reflected in the written language.	Thúlë *[tengwar]*	Súlë *[tengwar]* not *[tengwar]*
KH > H: The *kh* sound shifted into a *breath h*. The kh tengwa was changed to represent a *medial h*.*	Kharma *[tengwar]*	Harma | Aha / Ehtelë *[tengwar]* | *[tengwar]* / *[tengwar]*
NG > N: After this shift the n tengwa was used to represent the new sound.	Ngoldo *[tengwar]*	Noldo *[tengwar]*
NGW > NW: This shift was not marked in the written language. Occurs initially only.	Ngwalmë *[tengwar]*	Nwalmë *[tengwar]*
W > V: This shift was not marked in the written language.	Wilya *[tengwar]*	Vilya *[tengwar]*
Z > R >> SS: The *z* changed into an *r*, and then this tengwa was given the value *ss*.	Áze *[tengwar]*	Áre / Essë *[tengwar]* / *[tengwar]*
HY > H: After the KH > H shift this tengwa was changed to represent an initial h.	Hyarmen *[tengwar]*	Harma / Hyarmen *[tengwar]* / *[tengwar]*

* – This is theoretical. It's based on the new name that Tolkien gave this tengwa (*Aha*), which is *not* a *kh* sound. In Quenya when an *h* precedes a *t* it is pronounced *kh*, we don't know if this tengwa was used only in this case, or for all medial *h*'s.

Quenya Punctuation

Punctuation in Quenya was only somewhat similar to English punctuation. Dots represent the duration of a pause rather than a set value (such as comma, period, etc.) The equivalences below are approximations into the Latin system. Because the dots are pauses and not periods per se they may still be used after an Exclamation or Question mark. See the Namárië Inscription and the examples below for more on this.

ƥ	Question Mark	·	Comma
ς	Exclamation Mark	:	Period
~∴	End of Document	∷	End of Paragraph

Examples

. . . íⱦdḣṅ ƥ∷	(. . . enquantuva?)	A question at the end of a paragraph.
. . . ṃⱥjẏí ς	(. . . namárië!)	Exclamation Point. No substantial pause afterward.
. . . íṣŷṁ ς·	(. . . aldaron!)	Exclamation Point with a short pause afterwards.

See the Namárië inscriptions for examples of how these are used in actual paragraphs.

Sindarin: Introduction and Usage

Sindarin is the second major language that Tolkien created for the elves of Middle-Earth. Like Quenya, Sindarin is written phonetically with the Tengwar. Unlike Quenya, Sindarin has two styles and three attested modes of writing. The first style, called the Style of Beleriand or Full Mode, uses tengwar to represent vowels. Tolkien left us two modes that use this style. The first (called simply the Sindarin Mode of Beleriand), was used in the First Age of Middle Earth. As a consequence it features a number of sounds that the later modes don't have. This is due to a number of linguistic changes that Sindarin went through. Unlike the changes that Quenya went through (which are noted in the written language), the changes in Sindarin are not terribly important to the writing of Sindarin with the Tengwar. These extra sounds are listed in column IV of the mode chart as theoretical. These values are given in Appendix E of the *Lord of the Rings* and are suspect as to whether they would have actually been used in this mode. Two of the values (*kw* and *ghw*) were never even found in the Sindarin language. Two more (*khw* and initial *ngw*) could have been used to represent sounds that were present in First Age Sindarin but had later become simplified (to *hw* and initial *ng*). The second mode that makes use of the Beleriandic style is called the Full Mode of Gondor. This mode was used in Gondor in the Third Age. It is interesting to compare these two modes to see the changes that Sindarin underwent. The other style is a tehta mode like was used for Quenya. The tehta mode uses diacritic marks to represent the vowels instead of tengwar. This mode called The Mode of Gondor is a companion mode to the Full Mode of Gondor. Both of these modes were used side by side in Gondor at the end of the Third Age.

In the Sindarin tehta mode the tehtar are read as though they preceded the tengwa that they are written above. This is the opposite of the way it was done in Quenya. The reason for the change is due to the fact that most Sindarin words end with a consonant instead of a vowel as words do in Quenya. If there is no tengwa in the needed position a carrier is used, at the end of a word for example.

Aníra: m̈jyï   Gelir: ꞯꞇ́ṁ   Aran: ẙm̈   Edwen: p̃m̈

The transcription of Sindarin into Roman letters uses two diacritics to represent long vowels. A vowel with either a circumflex or accent above is considered long. In Tengwar these are shown by placing the vowel on a long carrier, or in the Beleriandic modes, by placing an accent (called an *Andaith*) above the vowel.

Dûn: pjm , p̃ón , p̃óm   Ónen: ʃmm̈ , únʌn , úmʌn   Byr: pjn , p̃óy , p̃óy

The circumflex represents a prolonged vowel more than a true long vowel. It is widely assumed that it is represented the same as a true long vowel (that is with an accent). However, some theorize that the prolonged vowel *could* have been represented by placing double accents over the vowel tengwa. This would only have been done in the Beleriandic modes.

Dûn: p̋ón , p̋óm

Like Quenya, Sindarin has two unvoiced consonants; *r* and *l*. They are transcribed with a following h. Also like Quenya, these sounds occur only initially. An *rh* or *lh* in any other position is coincidence and should be represented by separate tengwar.

Rhûn: yjm , yón , yóm   Ngaurhoth: ꞯåyλh , ꞯꞇ̄yλꞇb , ꞯꞇ̄yλꞇb
Lhûg: ꞇjꞯ , ꞇóꞯ , ꞇóꞯ   Edelharn: p̃ꞇλẙm , ʌpʌꞇλcyn , ʌpʌꞇλcym

Sindarin, just like English, has two sounds that are transcribed *ng*. The first is phonetically written as *ŋ*. In Sindarin this sound occurs only initially and finally. The other is *ŋg*. This sound has a pronounced *g*, and occurs only medially.

Fang: bå̈ , bcꞯ , bcꞯ   Ungol: ꞯ́ꞇ́ , oꞯqʋꞇ , oꞯqʋꞇ

In Sindarin the transcription *ph* is pronounced as *f* and is always written with the tengwa *Formen*. When an *f* occurs at the end of a word it is pronounced as a *v* and written using *Ampa*.

Alph: ċb , cȼb , cȼb   Nef: ɱɓ , ɒʌɓ , ɱʌɓ

As a result of this spelling convention, later transcriptions into Roman letters shifted from *ph* to *f* and final *f* to *v*. Therefore in some later Sindarin transcriptions by Tolkien *alph* was transcribed as *alf* and *nef* as *nev*.

The sound *th* can occur in any position. Occasionally however, a *th* combination can occur medially that is not the *th* sound, but rather separate and distinct *t* and *h* sounds. These coincidental occurrences must be represented by separate tengwar.

Thoron: ḃẏɱ , buẏun , buẏum   Panthael: pp̈λ̈ċ , cp̄λcʌċ , cp̄λ̇ċ

Many consonants in Sindarin are followed by a *w*. The following *w* tehta is used for this, never the tengwa *Vilya*. *Vilya* would be used for an initial *w* only.

Gwanûn: ɑ̈ṁjɱ , ɑ̈cɒóɱ* , ɑ̈cɱóɱ not ɑɒṁjɱ , ɯɑcɒóɱ

Edwen: p̈ɱ , ʌp̄ʌɒ , ʌp̄ʌɱ not p̈ɒɱ , ʌpɑʌɒ

* - If the theoretical values from Appendix E are to be believed, this could be written: ɑcɒóɱ instead.

The Beleriandic modes make use of an overdot to help distinguish a *Lúva* or carrier from a neighboring tengwa. Using this is more important in handwritten samples where these two tengwar can easily be lost.

Fang: bċɯ   Criss: qẏiġ

Doubled consonants are represented in a variety of ways in Sindarin, depending on the mode and consonant doubled. The only consonants that can be doubled are: *l*, *m*, *n*, and *s*.

Mellon: ɱé́ɱ , ɒʌȼȼun , ɱʌ̄ȼuɱ   Venn: bɱ̃ , bʌɱ , bʌɱ̄

Namma: ɱɱ̈ï , ɒcɱc , ɱcɱ̄ɢ   Criss: qẏ̇ʒ , qẏiġ , qẏiġ

Notice how the bar is used to double the *m* and *n*. This is very different from English modes where the underbar is used to double an *m* or *n*. To double the *l* a bar is just placed inside of the bow. The Mode of Beleriand does not use any type of modifier mark to represent doubled consonants.

An overbar is used to indicate that a *n* or *m* proceeds the tengwa that it is placed above. Tolkien did not use this everytime that it could have been used. While it is used in *The Doors of Durin* inscription, Tolkien either forgot, or chose not to use it in the word *palan-díriel* in the *A Elbereth* inscription. It's also possible that since the word is hyphenated Tolkien chose not to use the bar. Although hyphens are supposed to be ignored altogether when writing Tengwar.

Celebrimbor: qćɱ̈ẏp̄ɱ̃ , qʌȼʌɱyip̄uẏ , qʌȼʌɱyip̄uɒ

Palan-díriel: pcȼcɒp̈íẏiʌċ vs. pcȼcp̄̈íẏiʌċ

Sindarin has two *ngw* sounds. The first occurs only initially, this is the sound as it occurs in *ngwanûr*. This sound uses the w-tehta over the tengwa *Nwalmë*. The second sound, which has a pronounced *g*, occurs only medially, as in *angwedh*. This sound is written using both the overbar and w-tehta over the tengwa U*ngwë*.

Ngwanûr: ɱ̄ṁjɒ , ɱcɒóẏ , ɱ̄cɱóɱ   Angwedh: ɑ̈̈jb , cɑ̈ʌb* , cɑ̈ʌb

* - If the theoretical values from Appendix E are to be believed, this could be written: cɑ̈ʌb instead.

In Sindarin an initial *i* has the sound of a consonantal *y*. In the tehta mode this is represented by using the tengwa *Yanta*. In the full modes a long carrier is used for this purpose. The exception to this is when the Sindarin Article *i* is directly in front of (no space when transcripting) a word. For example: *iCherdir* (*the* Master) in the King's Letter. Typically these are easy to pick out when writing a Sindarin passage in Tengwar because the letter after the *i* is normally capitalized.

<u>I</u>arwain: ᴧᵞᾰᴟ , ʲᴄȳᴄᴘ , ʲᴄȳᴄᴛ   <u>I</u>Cherdir: ᵭᵞᴘᴐ̇ , ɪᴅᴧʏɪᵞ , ɪᴅᴧʏᴘɪᴐ

In Sindarin there are six diphthongs: *ae*, *oe*, *ai*, *ei*, *ui*, *au*(*aw*). In the Sindarin Mode of Beleriand there is no diphthongal form for the diphthongs *ae* and *oe*. They are written using two tengwar. In the tehta mode diphthongs are written with the tehta read as though it preceded the base. This is the opposite of the full modes where the tehta is read as though it followed the base. Any vowel combinations not in the vowel charts are written out in full.

<u>Ae</u>ar: ᴧ̇ᴐ̇ , ᴄᴧᴄʏ , ĉᴄʏ   T<u>ei</u>thad: ᴩᴀ́ᴃᴩ̇ , ᴩᴧ̈ᴃᴄᴩ , ᴩᴧ̈ᴃᴄᴘ

When using the tehta mode the downward form of the S/SS-tengwar can be used if a tehta is placed above. There are cases where Tolkien chose to write the tehta above the tengwa anyway, and on one occasion he used the open S-tengwa to fit a tehta mark.

Minas: ᴍᴐ̇ɔ̇ , ᴍᴐ̇ɔ̆ , ᴍᴐ̇ɢ̆   Criss: ᴨʏɜ̇ , ᴨʏɠ́

There is no R-rule that is followed for writing in this language. In the Sindarin Mode of Beleriand there is only one tengwa for the *r* sound. It is used in all cases. In the tehta mode the tengwa *Órë* is used for a final *r* only. The tengwa *Rómen* then is used for every other *r*. In the Full Mode of Gondor there is no pattern at all as to which tengwa is used for an *r*. Tolkien seems to have decided which to use based solely on which tengwa he thought looked best in the word.

A<u>r</u>nor: ᵞᴍᴐ̇ , ᴄʏᴍᴧʏ , ᴄᴏᴍᴧʏ*   Che<u>r</u>di<u>r</u>: ᵭᵞᴩᴐ̇ , ᴅᴧʏᴩɪʏ , ᴅᴧᴘᴩɪᴐ*

* - As stated above there was no pattern as to which R-tengwa was used in this mode. These words could just have easily been written: ᴄᴏᴍᴧᴐ , ᴄʏᴍᴧᴐ , ᴄʏᴍᴧʏ and ᴅᴧᴘᴩɪʏ , ᴅᴧʏᴩɪᴐ , ᴅᴧʏᴩɪʏ instead.

Sounds that left Sindarin after the first age (chw and initial ngw) could still be written with Tengwar in the Third Age if needed. This would have been done by simply adding the w-tehta over the appropriate tengwa.

<u>Chw</u>est: ᵭɔ́ᴩ , ᴅᴧɔ́ᴩ , ᴅᴧɔ́ᴩ   <u>Ngw</u>anûr: ᴂᴍ̇ʲᴘ , ᴂᴄᴘɔ́ʏ , ᴂᴄᴍɔ́ᴐ

Tolkien would sometimes use apostrophes and hyphens when transcribing Sindarin. These have no sound value or equivalent in tengwar, they are ignored when writing in the Tengwar.

'aw: ɔ̇ , c̄ , c̄   Na-chaered: ᴍᵭᴧ̈ʏᴩ̇ , ᴘċᴅᴄᴧʏᴧᴘ , ᴍᴄᴅĉʏᴧᴘ

In the Third Age Sindarin developed a new sound: *mh*. As this sound did not exist in the First Age, it is not represented in the Sindarin Mode of Beleriand chart. The only sample we have of this sound comes from the word *mhellyn* which means *friends*. In the First Age, before the sound shift, this word was transcripted *mellyn*.

First Age: Mellyn: ᴅᴧᴛᴛᴘᴅ

Third Age: Mhellyn: ᴍᵧᴇ́ᴍ̈ , ᴍᵧᴧᴇᴘᴍ

Sindarin Mode of Beleriand (West Gate of Moria / A Elbereth)

		I		II		III		IV
1	p	t – as in telch	p	p – as in pedo	q	c/k – as in calen	q	kw – as in quessë (Theoretical)
2	p̃	d – as in pedo	p̃	b – as in hebin	q̃	g – as in grist	q̃	gw – as in gwanûn (Theoretical)
3	b	th – as in thiw	b	f/ph – as in formen/phelg	d	kh – as in acharn	d	khw – as in chwest (Theoretical)
4	b̃	dh – as in galadh	b̃	v/f – as in vedui/nef (Note 1)	d̃	gh – as in felgh (Theoretical)	d̃	ghw – as in ghaw (Theoretical)
5	m	nn – as in venn	m	mm – as in namma	ŋ	ng – as in ngoldo (Theoretical)	ŋ	ngw – as in Ngwanûr (Theoretical)
6	n	n – as in nev	n	m – as in mellon	u	o – as in nolt	u	initial w – as in wethrin

ɣ	r – as in grist	ɣ	rh – as in rhûn	ʒ	l – as in salph	ʒ	lh – as in lhûg
s	s – as in salph	?	y – as in mellyn (Note 2)	ʒ	ss – as in criss	ʒ	ss – as in criss
λ	h – as in hebin	d	hw – as in hwest (Theoretical)	ʌ	e – as in mellon	o	u – as in tulus

þ		þ		q		q	
þ̃		þ̃		q̃		q̃	

I	i – as in criss	J	i – as in Iorhael (initially)	c	a – as in salph

NOTES:

Theoretical Values – These values are not seen in any inscription. Their values are determined from information in Appendix E. They would only be used for writing historic First Age Sindarin, which is the time from where this mode comes.

1. This tengwa is transcribed *f* when it occurs at the end of a word.
2. Appendix E mentions that this was a vocalic *y*, however we see it used for all types of *y*'s.

Sindarin Mode of Beleriand – Complex Vowels

Series	Normal		+y(i)		+w(u)	
a-series	C	a – as in: salph	C̈	ai – as in: phain	C̄	au/aw – as in: gaur/baw
e-series	Λ	e – as in: mellon	Λ̈	ei – as in: eithad		
i-series	I	i – as in: criss				
u-series	O	u – as in: tulus	Ö	ui – as in: cui		

All other vowel combinations are written out.

‾	ꝑ̄	Preceding n or m sound – as in: dant/mbair
⌐	ꝑ̄	Following w – as in: edwen (Note 1)
ꞌ	ꝑ̓	Following w – as in: edwen Appendix E lists this as being an alternate w-tehta. (Note 1)

´	Ó	Denotes a long vowel
·	i	Typically placed over a Lúva or a carrier to help distinguish it in crowded words.

NOTES:

+w(u) – In vowels the following *w* is usually transcribed as a *u*.

1. These are not shown in either inscription, but there is no opportunity for them to occur in either sample. However, Appendix E makes mention of both of these.

Mode of Gondor (Third Copy of the King's Letter)

	I		II		III		IV	
1	(tengwa)	t – as in telch	(tengwa)	p – as in pedo	(tengwa)		(tengwa)	c/k – as in calen
2	(tengwa)	d – as in pedo	(tengwa)	b – as in hebin	(tengwa)		(tengwa)	g – as in gwanûn/nelig
3	(tengwa)	th – as in thiw	(tengwa)	f/ph – as in firiel/phelg	(tengwa)		(tengwa)	kh – as in acharn
4	(tengwa)	dh – as in galadh	(tengwa)	v/f – as in vedui/alf (Note 1)	(tengwa)		(tengwa)	gh – as in felgh (Theoretical)
5	(tengwa)	n – as in nev	(tengwa)	m – as in mellon	(tengwa)		(tengwa)	ng – as in ngelaidh
6	(tengwa)	r – as in taur (Final)	(tengwa)		(tengwa)	i-glide diphthongs	(tengwa)	initial w – as in wethrin (Theoretical)

I		II		III		IV	
(tengwa)	r – as in grist (Nonfinal)	(tengwa)	rh – as in rhûn (Theoretical)	(tengwa)	l – as in salph	(tengwa)	lh – as in lhûg
(tengwa)	s – as in salph	(tengwa)	s – as in salph	(tengwa)	ss – as in criss	(tengwa)	ss – as in criss
(tengwa)	h – as in hebin	(tengwa)	hw – as in hwest (Theoretical)	(tengwa)	e-glide diphthongs (Note 2)	(tengwa)	u-glide diphthongs (Theoretical)

(tengwa)	(tengwa)	(tengwa)	(tengwa)
(tengwa)	(tengwa)	(tengwa)	(tengwa)

(tengwa)	mh – as in mhellyn

NOTES:

1. This tengwa is transcribed *f* when it occurs at the end of a word.
2. Also used to represent an initial *i* as in Iorhael. ((tengwar)).

Mode of Gondor Tehtar/Modifier Marks

Mark	With Tengwa		With Short Carrier		Over Long Carrier	
∴	ໃ	Preceding a – as in: adel	ɪ	Short a – as in: adel	∫	Long/double a – as in: pân
ˆ	ໃ	Preceding a – as in: adel (Theoretical)	ɪ	Short a – as in: adel	∫	Long/double a – as in: pân
´	ໃ	Preceding e – as in: hebin	ɪ	Short e – as in: hebin	∫	Long/double e – as in: êl
·	ໃ	Preceding i – as in: hebin	ɪ	Short i – as in: hebin	∫	Long/double i – as in: hîr
⌒	ໃ	Preceding o – as in: morn	ɪ	Short o – as in: morn	∫	Long/double o – as in: ónen
᾿	ໃ	Preceding u – as in: tulu	ɪ	Short u – as in: tulu	∫	Long/double u – as in: Dúnadan
¨	ໃ	Preceding y – as in: ylf	ɪ	Y-sound – as in: mellyn	∫	Y-sound – as in: býr

‒	ໃ̄	Preceding n or m sound – as in: dant/mbair
‒	໑	Doubles the length – as in: mellon
⌐	ໃ	Following w – as in: gwain

Mode of Gondor Diphthong Chart

i-glide	ᾈ	ai – as in: erain	ᾍ	ei – as in: eitha	ᾍ	ui – as in: nuin
e-glide	Λ̈	ae – as in: mae	Λ̂	oe – as in: boe		
u-glide	Ö	au/aw – as in: naur (Theoretical)				

NOTE:

Long vowels are always written above a long carrier in this mode.
Read Order: Over-tehta/tengwa

Full Mode of Gondor (First Copy of the King's Letter)

	I	II	III	IV
1	t – as in telch	p – as in pedo		c/k – as in calen
2	d – as in pedo	b – as in hebin		g – as in banga
3	th – as in thiw	f/ph – as in formen/phelg		kh – as in acharn
4	dh – as in galadh	v – as in vedui/alf		gh – as in felgh (Theoretical)
5	n – as in nev	m – as in mellon		ng – as in ngelaidh (Theoretical)
6	r – as in taur (Note 1)		o – as in morn	initial w – as in wethrin (Theoretical)

	I	II	III	IV
	r – as in grist (Note 1)	rh – as in rhûn	l – as in salph	lh – as in lhûg
	s – as in salph	y – as in yanta	ss – as in criss	ss – as in criss
	h – as in hebin	hw – as in hwest (Theoretical)	e – as in hebin	u – as in tulu

	I	II	III	IV

	I	II	III	IV
	i – as in hebin (Note 2)	i – as in Iorhael (initially) (Note 2)	a – as in adel	Word-final form of c
	mh – as in mhellyn			

NOTES:

1. There is no pattern as to which tengwa is used. Tolkien seems to have used whichever he thought looked better in the word.
2. In this sample whenever these tengwar are used, they always have a dot above them. A stand-alone *i* is always represented i.

Full Mode of Gondor – Complex Vowels

		Normal		+e		+y(i)		+w(u)	
a-series	C	a – as in: adel	Ĉ	ae – as in: laegel	C̈	ai – as in: phain	⌐	au/aw – as in: gaur/baw	
e-series	Λ	e – as in: hebin			Λ̈	ei – as in: eithad			
i-series	I	i – as in: hebin							
o-series	ɑ	o – as in: morn	ɑ̂	oe – as in: foen					
u-series	O	u – as in: tulu			Ö	ui – as in: cui			

⎺	5̄	Preceding n or m sound – as in: dant/mbair	´	Ó	Denotes a long vowel.
⎽	6	Doubles the value – as in: mellon	·	İ	Can be placed above a Lúva or a carrier to help distinguish it in crowded words. (Note 1)
⌐	5⌐	Following w – as in: gwain	⟋	Ĉ	Alternate form of ^ See notes below.

NOTES:

+w(u) – In vowels the following *w* is usually transcribed as a *u*.
^ – It has been suggested that in this mode ^ is a smaller form of *Yanta* (Λ) raised to a tehta mark.

1. This is only seen done on the ɪ and ʝ tengwar.

Sindarin Writing Examples

Sindarin Mode of Beleriand

Full Mode of Gondor*

Mode of Gondor*

Sindarin Transcription

A Elbereth Gilthoniel,
silivren penna míriel
o menel aglar elenath!
Na-chaered palan-díriel
o galadhremmin ennorath,
Fanuilos, le linnathon
nef aear, sí nef aearon!

* In these Sindarin modes doubling of a M or N is always done with an overbar instead of an underbar.

Sindarin Mode of Beleriand – Notes:

1. In this mode there are no marks that show the doubling of a consonant. They are always written out, such as:
Mellon: ᴅᴧᴄᴄᴜɴ not ᴅᴧᴄᴜɴ.

2. The long carrier is used for an initial *i* only. All other *i*'s are represented by the short carrier. For example:
Iorhael: ʲᴜyλᴄᴧᴄ.

3. Long vowels are always shown with an accent placed above.

Full Mode of Gondor – Notes:

1. A stand-alone or word-final *a* is always shown using ɢ not ᴄ. So, *aníra* is written ᴄᴍíɴɢ not ᴄᴍíɴᴄ.

2. The long carrier is used for an initial *i* only. All other *i*'s are represented by the short carrier. For example:
Iorhael: ʲᴜyλᴄᴄ. Also in this mode every time a carrier is used it always has the dot above it.

3. Long vowels are always shown with an accent placed above.

Mode of Gondor – Notes:

1. In this mode an initial *i* is shown with ᴧ. Such as *Iorhael*: ᴧŷλᴧᴄ.

2. Long vowels are always shown over a long carrier.

Sindarin Punctuation

Sindarin, like Quenya, uses dots to indicate the length of a pause. Because of this the Latin values given here are merely approximations. Many times in Sindarin little or no punctuation would be used at all. When it is used it tends to be used in a particularly chaotic way with little attention paid to normal punctuation practices. This is especially true in the copies of the King's Letters.

Tehta Mode

Mode of Gondor

⌡	Parenthesis	·	Comma
∴	Period/End of Paragraph	:	Colon/Comma

Full Modes

Sindarin Mode of Beleriand

·	Comma
:	Beginning & End of Sentence Mark * Period/Exclamation Mark

* - This usage is seen in the *Doors of Durin* Inscription only. See below.

Full Mode of Gondor

⌡	Parenthesis	·	Comma/Period
,	Comma	:	Semicolon/Comma
∴	Period/End of Paragraph	⋮	Colon

Example:

:ᴧᴍᎶ� tengwar: Ennyn Durin Aran Moria.

English: Introduction and Usage

<div align="center">Tehta Modes</div>

Breaking English up into three separate modes is actually somewhat misleading, because if you are familiar with one of the modes you can easily read a passage written in another English mode. The differences between these modes lie mainly in how the diacritic marks (tehtar) are used and represented. There are also differences among some lesser-used tengwar. All of the English tehta modes are however written in the Sindarin style, that is with the tehta mark read as though it preceded the tengwa. Due to the huge amount of possible variation in the English tehta modes, in depth usage is not given here. It can be found in the *Guidelines* section instead.

The Original Mode
I have chosen to call the first mode in this section the Original Mode because this is how J.R.R. Tolkien wrote English with the Tengwar in his English inscriptions. Some additional information about this mode is drawn from Appendix E. We have two major samples of English done by Tolkien. The first, the title page of the *Lord of the Rings*, is done in what he describes as: how a man from Gondor would write hesitating between the value of letters familiar to his language and traditional English spelling. This sample is considerably rougher than the other sample. This is a great attempt by Tolkien to demonstrate how someone (in this case a man from Gondor) could write an unfamiliar language (in this case English) with the Tengwar. The second sample is the letter to Hugh Brogan. This demonstrates a much more polished inscription, and is a much better guide to how English was written with Tengwar at the time.

CJRT's Mode
This is the mode used by Tolkien's son in his Tengwar writings. Samples of this mode can be found on the title pages of the *History of Middle Earth* (HoME) series, *Unfinished Tales*, and *The Silmarillion*. He tends to be very inconsistent between books and sometimes even within an inscription. This mode follows English spelling even closer than the Mode that his father used. An excellent example of this is the fact that he used a tengwa for the letter *c*. In either of the other English modes *black* would be written as ᵽᴄq̇ or maybe ᵽᴄq̇. However, since CJRT liked to use a tengwa for *c* he wrote it as ᵽᴄȯq. At first he used it for any *c* that had an *s* sound like in *tra_c_e* or *_c_ity*. A little later he experimented by using it for all *c*'s, even for a *c* as in *_c_ount* which has a *k* sound. Finally, towards the end of the HoME series he went back to his initial usage. There are a few more peculiarities in this mode worth mentioning. When the vowel combinations: *ea, oa, ia, ie, ue, ae, & oe* occur a short carrier is used with the first vowel on top and the second on the bottom (i̤ , i̤̇ , í̤ , í̤ , ì̤ , i̤̇ , î̤). One could assume the combinations: *ua & ue* would follow this pattern should they occur. The only exception to this is in *Book II* where the *ie* in *Tinuviel* is written out: ᵽᴍ̇ᴃíᴄ. *Book II* was still early in the development of this mode, and CJRT had probably not yet settled how he would handle the vowel combinations. Finally, CJRT will (occasionally) also place following marks under a tengwa even though there is room above the next tengwa in a word. Such as *return*: ᶌpᴍ̇ᴍ instead of ᶌpᴍ̇ᴍ or *he*: λ̣ instead of λ̇ and even in *father*: ḅḅᴍ̇ rather than ḅḅᴍ̇. Normally we would only expect this to be seen in a word such as herein: λỵᴍ̇ where there is no room above.

The Common Mode
This is not a set in stone mode that was used by Tolkien or his son, instead this is a sort of hybrid mode that has developed in recent years. This is basically a combination of the first two modes, used by fans of the tengwar. The reason that I have chosen to classify it as a separate mode is because that when people learn to write with Tengwar they use samples from both JRRT and his son, elements of each get incorporated into their writing styles. As a consequence a passage written by a new learner can not be classified into either of the first two modes, there will be subtle differences. For example someone may use the chevron for a *y* as in *stor_y_* like JRRT did, but prefer to use the downward version of *Silme* for a *c* as CJRT did. A passage done in this way would not be considered correct in either the Original or CJRT modes because of the differences. But I would hate to call this passage wrong, because it does contain correct elements from these two modes. Hence, the reason I chose to merge all of these elements (along with a few other commonly used elements) into the Common mode.

General Usage for English Tehta Modes

In English, tehtar marks are read as though they preceded the tengwa that they are written above. This is identical to the Sindarin Tehta Mode. This is due to the fact that most English words end with a consonant instead of a vowel. If there is no tengwa in the needed position a carrier is used, at the end of a word for example.

Ch<u>o</u>p: qṗ   P<u>a</u>rka: ṗṅqı̇

Most of the time the R-rule is followed in the English tehta modes. This means that when an *r* precedes a vowel *Rómen* is used, but if the *r* occurs before a consonant or at the end of a word *Órë* is used.

R<u>e</u>d: yṗ   Wa<u>r</u>: ṁɔ   Pe<u>r</u>k: ṕq

Long vowels are usually represented by either placing the tehta mark on a long carrier, or by doubling the mark above the tengwa. If preferred they don't need to have any special note made of them.

<u>E</u>ven: ḃṁ , ĵḃṁ , ḃṁ   <u>O</u>pen: p̃ṁ , ĵpṁ , ṗṁ

Doubling is normally only done with the accent and the curls. The *a* tehta and the overdot are not normally doubled.

Double vowels such as in *b<u>oo</u>k* or *k<u>ee</u>p* are usually represented in the same manner as long vowels.

B<u>oo</u>k: pɔq̃ , pɔĵq   K<u>ee</u>p: qṕ , qĵp

An underdot almost always indicates a silent following *e*. Tolkien also states that it could be used as an obscure vowel mark, however, we never see this in any samples.

Hop<u>e</u>: λṗ   Tim<u>e</u>: pṁ

Doubled consonants are represented by placing a bar underneath of the consonant to be doubled. In English (unlike Sindarin) an *m* or *n* is also doubled with an underbar.

Be<u>tt</u>er: pɔṕ   Ca<u>nn</u>on: qṁ̇ṁ

When using the tehta mode the downward form of the S/Z-tengwar can be used if a tehta is placed above. There are cases where Tolkien chose to write the tehta above the tengwa anyway, and on some occasions he used the open *Silmë* to fit tehta marks.

Ca<u>s</u>e: qṡ , qǵ , qǧ , qċ   Mi<u>ss</u>: ɔɔ ẋ , ɔɔǵ , ɔɔǧ , ɔɔċ

English, like all of the other languages written with Tengwar, has consonantal clusters that are represented by a single tengwa. The most common ones in English are: *th*, *sh*, *ch*, & *zh*.

<u>Th</u>ere: ƀẏ   <u>Sh</u>oot: dṗ

<u>Ch</u>ur<u>ch</u>: qṗq   Mea<u>s</u>ure: ɔɔíǻẏ*

* - This can be a tricky tengwa to use. Since the letter combination *zh* does not actually occur in English, it can be difficult to determine exactly when and where this tengwa should be used. This sound can be written as *s* as in *mea<u>s</u>ure*, *si* as in *occa<u>si</u>on* (q̇ǻlṁ), *z* as in *a<u>z</u>ure* (ǻlẏ), or even as *g* in some pronunciations of *bei<u>g</u>e* (pɔíǻ).

<u>Full Modes</u>

There are two full modes for English. The first was used in a number of fairly lengthy inscriptions by Tolkien called the Bombadil Inscriptions. This first Mode of Beleriand (sometimes called Tolkien's Phonemic Mode) uses a strictly phonetic approach to writing. As a consequence there could be a considerable amount of difference between how I would write a word and you would. This grey area is evident even in passages by Tolkien, there are several cases where he would spell the same word differently. The second mode takes a much more alphabetic approach to English. It is written much as English spelling, with vowels being represented by separate tengwar. There is a considerable amount of variation in this mode from Tolkien's samples.

English Mode of Beleriand – Style 1

The R-rule is followed in this mode with one caveat. When an *r* occurs at the end of a word *Órë* and *Rómen* are both used if the next word starts with a vowel, even at the end of a sentence.

Ca<u>r</u>d: ꞯꞩꞎꞬ   C<u>r</u>ate: ꞯyꞓꞍ

He<u>r</u>e of: ⳑïny rⳑ   He<u>r</u>e to: ⳑïn Ɡⳑ

…the<u>r</u>e. Across…: …ⳑꞓꞎy. rꞯyoⳓ…   …the<u>r</u>e. Cross…: …ⳑꞓꞎ. ꞯyoⳓ…

There is a special use for the tengwa *Wilya* in this mode. It is used for an *a* that directly precedes an *r*, such as in *p<u>a</u>rt* or *f<u>a</u>r*. This is the only case where *Wilya* is used without any tehtar marks.

P<u>a</u>rt: ꞬꞩꞎꞬ   F<u>a</u>r: ⳑꞩꞎ

Earlier in the development of this mode Tolkien (either by intent or accident) did not follow this rule and occasionally used this tengwa for *a* sounds that were more appropriately represented by the *schwa* or by placing a dot above the *Wilya*.

Bomb<u>a</u>dil: ꞬoꝐꞩꝒiꞓ vs. ꞬoꝐïꝒiꞓ   D<u>a</u>bchicks: ꞬꞩꝒqiꞬ vs. ꞬꞎꝒqiꞬ

There are two tengwar for the unstressed *schwa*. One that looks like a lower case Roman *r*, and the short carrier. The *r* shaped tengwa is used in word initial position and as a stand alone *a*. The other is used in medial and final positions.

<u>A</u>cross: rꞯyoⳓ   Of: rⳑ

Sof<u>a</u>: ⳓōⳑı   Devel<u>o</u>p: ꞬcⳑcꞍıꞬ

This mode is unique in that it marks a distinction between stressed and unstressed *r*'s. The stressed *r* is very common and normally occurs medially in words, such as in *w<u>or</u>k* or *l<u>ur</u>k*. While an unstressed *r* normally occurs at the end of words such as in *bett<u>er</u>* or *h<u>er</u>*. The stressed *r* is shown by placing the schwa before the *r*, while the unstressed *r* is shown with just the *r*.

W<u>or</u>k: ꝛıꞎꞯ   L<u>ur</u>k: Ɥıꞎꞯ

Bett<u>er</u>: ꞬcꞬꞎ   H<u>er</u>: ⳑꞎ

Since this is a phonetic system for writing, double consonants are not noted. Likewise neither are silent letters such as a final *e*, which is marked in other modes with an underdot.

Bett<u>er</u>: ꞬcꞬꞎ   Knif<u>e</u>: ꞎäⳑ

Tim<u>e</u>: Ɡäꝑ   He<u>r</u>e: ⳑïn

As in other modes a preceding *n* or *m* is represented by placing a bar over the tengwa that it would precede.

    Pa<u>n</u>t: ꝑﬡꝑ   Bu<u>m</u>p: ꝑﬡꝑ

This mode uses the double dots to indicate a following *y* sound. This means that words such as *senior* or *rebellious* which have an *i* that represents the *y*, need to use this tehta.

    Rebel<u>li</u>ous: ᵞiꝑᴄёɪ6   Sen<u>io</u>r: 6ïᴆᴅ

A long *u* as in *cute* is handled differently than any other vowel or vowel combination in this mode. This sound is represented by placing the *y* tehta on the consonant preceding the tengwa *Vala*.

    F<u>u</u>me: ƀᴅᴆ   C<u>u</u>te: ꝗᴅꝑ

At first glance this can seem to be a strange way to write this sound. However the y-tehta indicates the first part of the sound, while *Vala* indicates the final part. An initial long *u* is represented by the *Long Carrier*.

    <u>U</u>niform: ꝑᴅᴍiƀoᴅᴆ   <u>U</u>se: ꝑᴅ9

Tolkien used an inverted *Rómen* to represent the *hw* sound in this mode and two styles of inverted *Lambë* for regular *w*. This is unique to this mode as no other mode makes use of these tengwar.

    <u>Wh</u>at: ᴣuꝑ   <u>W</u>ant: 2óᴍꝑ or 2óᴍꝑ

The Obscure Vowel Mark (OVM) is quite possibly the most difficult mark to use correctly. The OVM represents a syllable that does not have a discernible vowel sound. The usage of the OVM is also *very* sensitive to an individuals pronunciation. What one individual perceives as an obscure vowel, another person may not. The OVM is an underdot that is placed beneath the consonant that follows the obscured vowel. Tolkien always used it in *and*, where in British English the *a* is more subtle.

    Wom<u>a</u>n: 2ᴅᴄᴅᴍ   Sev<u>e</u>n: 6cƀᴅᴍ

    Wood<u>e</u>n: 2ᴅꝑᴍ   <u>A</u>nd: ꝑ

There is a single case where Tolkien used the underdot to represent a silent following *e*. That is in the word *little*, since this is never repeated it is most likely a mistake by Tolkien.

    Littl<u>e</u>: ᴄiꝑᴄ

Since this is a strictly phonetic mode, short, long, and complex vowels are all represented differently. Due to the strange English orthography a tengwa that is used to represent a vowel sound can be transcribed as several letters, or even as entirely different vowels, so long as the sound is the same. The tengwar that represent the basic vowels sounds are modified to make more complex sounds by adding tehtar above them to indicate a modification.

    C<u>a</u>t: ꝗﬡꝑ   C<u>a</u>me: ꝗёᴅ

    Sl<u>ow</u>: 6ᴄō   <u>Ei</u>ght: ёꝑ

    C<u>au</u>ght: ꝗóꝑ   B<u>oo</u>t: ꝑᴅōꝑ

    B<u>oy</u>: ꝑö   L<u>ea</u>p: ᴄïꝑ

English Mode of Beleriand – Style 2

There are two ways to use *r*'s in this mode. The first way is very straight forward. The tengwa *Órë* is used for all *r*'s regardless of position, and *Rómen* is used for *w*.

Red: ɒʌpɔ̃   Wa̠r: yɑn

The second way to use *r*'s is more complicated. If follows the normal R-rule of using *Rómen* before vowels and *Órë* before consonants and at the end of words. However, there is an addition to the rule. If an *r* occurs at the end of the word and the next word starts with a vowel, then *Rómen* is used. This is similar to the first English Mode of Beleriand, except the *r* is not doubled and this is not followed if it's the last word of a sentence.

Red: yʌpɔ̃   Wa̠r: oɑn
He̠r and: λʌy p̄   He̠r car: λʌn qɑn
…ca̠r. Ac̠ross…: …qɑn. ⌐qyuɕ…   …ca̠r. C̠ross…: …qɑn. qyuɕ…

Doubling of consonants is done the same as it is done in the English Tehta modes, by placing a bar underneath of the consonant to be doubled. In this mode vowels are also doubled in this manner.

Be̠tter: ɒʌpʌn   Bo̠ok: ɒuq

As in other modes a preceding *n* or *m* is represented by placing a bar over the tengwa that it would precede.

Pa̠nt: pɑp̄   Bu̠mp: ɒup̄

Most of the variation in this mode is in how *e*'s are represented. A silent or nearly silent *e* can be represented in a variety of ways. *The Book of Mazarbul* inscription occasionally used an underdot to represent a following *e* (but not a long *e*), even medially. While other inscriptions alternate between using a dot and the tengwa *Yanta* for a final *e*.

The̠m: hɒɔ̇*, hɒʌɔ̃   The̠re: hɒṇ*, hɒʌn / hɒʌy, hɒʌnʌ / hɒʌyʌ

* - These using the dot for a medial *e* would only be found in *The Book of Mazarbul* inscription.

The Book of Mazarbul inscription was also unique in that it would use an underdot to represent a preceding *schwa*, while no other inscription in this mode would.

Memb̠er: ɒʌp̄ṇ vs. ɒʌp̄ṇ , ɒʌp̄ʌn   Yeste̠rday: ʃʌɕpṇpɔ̈ vs. ʃʌɕpṇɔ̈ , ʃʌɕpʌnɔ̈

Long and complex vowels are very easy to represent in this mode. The same tengwa is used for both the long and short sounds of the vowels. Complex or modified vowel sounds are represented by placing a modifying tehta over the corresponding tengwa.

C̠at: qɑp   C̠ame: qɑɔ̃
Slo̠w: ɕcū   E̠ight: äɑdp
Ca̠ught: qǟɑdp   Bo̠ot: ɒup
Bo̠y: ɒä   Le̠ap: cʌɑp

Original Mode for English (Appendix E of the *Lord of the Rings* & The Hugh Brogan Letter)

	I	II	III	IV
1	t – as in tie	p – as in pie	ch – as in chess	k/c – as in kite/car
2	d – as in dog	b – as in boy	j – as in joke	g – as in game
3	th – as in thigh	f – as in four	sh – as in shoot	khw – as in queen hw – as in when (Note 1)
4	dh – as in thy	v – as in victor	zh – as in occasion	gh – as in aghast (Note 2)
5	n – as in night	m – as in make		ng – as in sing
6	r – as in car (Note 3)	w – as in wake u-glide diphthongs	y – as in yak/you (consonantal)	

I	II	III	IV
r – as in red (Note 3)	rd – as in word (Theoretical)	l – as in late	ld – as in cold (Theoretical)
s – as in see	s/c – as in see/city (Note 4)	z – as in zoo	z – as in zoo
h – as in high	hw – as in when (Note 1)	y – as in yak (Note 4)	w – as in war (Note 4)

I	II	III	IV
t+h (Note 5)	p+h (ph) – as in graph (Note 5)	ch+h (Note 5)	k+h (kh) – as in Christmas (Note 6)
the	of	j+h (Note 5)	g+h (gh) (Note 5)

of the	

NOTES:

I-glide diphthongs – We never see an example of an I-glide diphthong in this mode. Since ᴅ is used for the u-glide diphthongs, it's possible that ɑ would be used for the I-glide diphthongs or the diphthong could be written out using carriers.

1. Originally this tengwa had the value *khw* as in *Quentin* or *Quenya*, but mostly for English it is applied to *q/kw* as in *queen*. ꝺ was probably only rarely used for *hw*, and it is possible that ꝺ was created later as an additional tengwa so that ꝺ is used just for *khw*.
2. Tolkien in Appendix E, makes no distinction between *gh* as in *ghost*, *enough* and *bought*.
3. The R-rule is always followed in this mode.
4. We never see these tengwar used. Their values are determined from Appendix E. Some believe that ᧈ is used for a soft *c* as in *city*/*ocean*. This theory is based on this tengwa's usage in the English Full Mode – Style 2, where it has that value. This however contradicts Appendix E which states that this tengwa was normally used when a tehta was placed above.
5. Appendix E mentions these letters as being aspirated (sound+h) however we never see them used in this mode. Although you'll notice that some of the values are picked up in the later modes. Tolkien also stated that they could be used to represent consonantal variations as needed.
6. This is seen only in the Hugh Brogan Letter.

Original Mode Tehtar/Modifier Marks

Mark	With Tengwa		With Short Carrier		Over Long Carrier	
⁀∴	ϑ	Preceding a – as in: cat/along/came/care	∴	ɪ	Short a – as in: cat/along/care	∴	ɟ	Long/double a – as in: Aaron/came (Note 1)
^	ϑ	Preceding a – as in: cat/along/came (Seldom used)	^	ɪ	Short a – as in: cat/along	^	ɟ	Long/double a – as in: Aaron/came (Note 1)
´	ϑ	Preceding e – as in: kept/keep	´	ɪ	Short e – as in: kept	´	ɟ	Long/double e – as in: keep (Note 1)
˝	ϑ	Preceding long/double e – as in: keep					
·	ϑ	Preceding i – as in: kit/kite	·	ɪ	Short i – as in: kit	·	ɟ	Long/double i – as in: kite (Note 1)
⌒	ϑ	Preceding o – as in: top/open/book	⌒	ɪ	Short o – as in: top	⌒	ɟ	Long/double o – as in: open/book (Note 1)
⌒⌒	ϑ	Preceding long/double o – as in: open/book (Seldom used)					
؟	ϑ	Preceding u – as in: cup/cute	؟	ɪ	Short u – as in: cup	؟	ɟ	Long/double u – as in: cute (Note 1)
؟؟	ϑ	Preceding long/double u – as in: cute (Seldom used)					
�’	ϑ	Preceding y – as in: style/system	ˇ	ɪ	Projected y – as in: story	ˇ	ɟ	Projected y – as in: by
˙	𝔠	Silent following e – as in: here Obscured Vowel Mark (Note 2)	˙	ɪ	Silent e – as in: here Obscured Vowel Mark		

–	ϑ̄	Preceding n or m sound – as in: pant/bump
–	𝔠̲	Doubles the length – as in: toss
¬	ϑ̩	Following w(u) – as in: two/quit/anguish (Note 3)
ͻ	ŋ	Following s – as in: cars	Variants on the S-curl: ʊ or ŋ

NOTES:

Doubled Tehtar – While realistically any tehta could be doubled, it is only mentioned being done on the accent and the curls.

Accents & Curls – On occasion a writer may reverse the ´ and the · and also the curls. This reversal is shown in the Hugh Brogan Letter.

Variant S-curls: These are only seen in the Hugh Brogan Letter.

1. The usage of long carriers for long vowels is drawn from Appendix E. In practice though we never see Tolkien use a long carrier except in by. Instead of a long carrier, Tolkien uses a short carrier. For example he transcribes *I* and *no* as i and mí instead of ɟ and mɟ́. There are two possible explanations for this; that he used long carriers only for double vowels like his son, or that since he wrote alphabetically instead of phonetically there was no need to distinguish between long and short vowels. I tend to believe the second of these explanations. In this case then the long carrier could be treated merely as a variant of the short carrier.

2. This is not seen in any inscription of this mode. It is however mentioned in Appendix E.

3. This is seen only in the Hugh Brogan Letter. A following *w* sound is sometimes transcribed as a *u*.

CJRTs' Mode for English (History of Middle Earth Series)

	I		II		III		IV	
1	p	t – as in tie	ᵽ	p – as in pie	�('q')	ch – as in chess	q	k – as in kite
2	pͧ	d – as in dog	ᵽͧ	b – as in boy	cq	j – as in joke / g – as in age	qͧ	g – as in game
3	b	th – as in thigh	b	f/ph– as in four/alpha	d	sh – as in shoot	d	kh – as in loch (Theoretical)
4	bͧ	dh – as in thy	bͧ	v – as in victor	cd	zh – as in occasion	cd	
5	m	n – as in night	m	m – as in make	ω		ω̄	ng – as in sing/finger
6	n	r – as in car (Note 1)	u	w – as in wake	u	y – as in yak/story/by	u	w – as in dwelt (Note 2)

	γ	r – as in red (Note 1)	ɣ		ʇ	l – as in late	ʒ	
	ʃ	s – as in see (Note 3)	?	c – as in ocean/lace	ʒ̧	z – as in zoo	ʒ	z – as in zoo
	λ	h – as in high	d	hw – as in when	ʌ	i-glide diphthongs	o	u-glide diphthongs

	þ		þ		q		q	
	þͧ	*the*	þͧ	*of*	cq		qͧ	gh – as in brought

	ᵽͫ	*of the*	c	s – as in see (Note 3)	ˡ	quiet h – as in John / h – as in high (Note 4)	q	kw – as in queen
	d	hw – as in when / Alt form of d						

NOTES:

1. The R-rule is ignored for the first half of the HoME series, then followed for the last few books.
2. The only time this letter is seen is in the word *dwelt*, this raises the question of whether or not this tengwa is used just inside of a word, or if it's a mistake.
3. Whenever a tehtar mark is placed on an *s* c is used. If no tehta mark is needed ʃ is used. The only exceptions are in The Silmarillion and Book IX, where a tehta mark is placed above ʃ (ʃ́). c is not used in the Silmarillion.
4. This is used early in the HoME series for a silent *h* as in *John*. Later CJRT changes and uses λ for that value instead. Effectively dropping ˡ altogether.

CJRTs' Mode Tehtar/Modifier Marks

Mark		With Tengwa		With Short Carrier		Over Long Carrier
∴	(tengwa)	Preceding a – as in: c<u>a</u>t/<u>a</u>long/c<u>a</u>me/c<u>a</u>re	(carrier)	Short/long a – as in: c<u>a</u>t/<u>a</u>long/c<u>a</u>re/c<u>a</u>me	(carrier)	Double a – as in: <u>Aa</u>ron (Note 1)
·	(tengwa)	Preceding e – as in: k<u>e</u>pt/r<u>e</u>cord	(carrier)	Short/long e – as in: k<u>e</u>pt/r<u>e</u>cord	(carrier)	Double e – as in: k<u>ee</u>p (Theoretical – Note 1)
··	(tengwa)	Preceding double e – as in: k<u>ee</u>p (Seldom used)				
´	(tengwa)	Preceding i – as in: k<u>i</u>t/k<u>i</u>te	(carrier)	Short/long i – as in: k<u>i</u>t/k<u>i</u>te (Note 2)	(carrier)	Double i – as in: ? (Note 1 & 2)
ˆ	(tengwa)	Preceding o – as in: t<u>o</u>p/<u>o</u>pen/b<u>oo</u>k	(carrier)	Short/long o – as in: t<u>o</u>p/<u>o</u>pen	(carrier)	Double o – as in: b<u>oo</u>k (Note 1)
˒	(tengwa)	Preceding u – as in: c<u>u</u>p/c<u>u</u>te (Silmarillion – Note 3)	(carrier)	Short/long u – as in: c<u>u</u>p/c<u>u</u>te (Silmarillion)	(carrier)	Double u – as in: vac<u>uu</u>m (Silmarillion & Note 1)
˓	(tengwa)	Preceding u – as in: c<u>u</u>p/c<u>u</u>te (Note 3)	(carrier)	Short/long u – as in: c<u>u</u>p/c<u>u</u>te	(carrier)	Double u – as in: vac<u>uu</u>m (Note 1)
⸪	(tengwa)	Following a – as in: c<u>a</u>t/c<u>a</u>re	(carrier)	Short a – as in: <u>Ea</u>rth/c<u>a</u>t		
˓	(tengwa)	Following o – as in: t<u>o</u>p (Silmarillion)	(carrier)	Short o – as in: t<u>o</u>p/<u>o</u>pen (Silmarillion)		
·	(tengwa)	Following e – as in: h<u>e</u>re/r<u>e</u>turn	(carrier)	Short e – as in: h<u>e</u>re		

Mark		With Tengwa	
–	(tengwa)	Preceding m sound – as in: bu<u>m</u>p (Note 4)	
–	(tengwa)	Doubles the length – as in: to<u>ss</u>	
˒	(tengwa)	Following s – as in: car<u>s</u>	

NOTES:
Doubled Tehtar – While realistically any tehta could be doubled, it is only seen being done on the dots.
Silmarillion – These are only used on the title page of the Silmarillion.

1. CJRT does not use the long carriers for long vowels. He only uses them for double vowels. Long vowels are written over tengwar or if no tengwa is available, over a short carrier. A double *e* is consistently represented by double dots over a tengwa.

2. Early on CJRT used this to show a *y* as in *stor<u>y</u>*, he later changed so that ɑ was used for all *y*'s. (6pŷí > 6pŷɑ) But, once again in Book XII he uses it (í). In The Silmarillion ʃ is used rather than í or ɑ for this *y*.

3. CJRT never wrote out a silent *u* (or *ue*), such as in *g<u>u</u>ard, tong<u>ue</u>, tong<u>ue</u>s*. ᴄqᵐᴘ , ᴘᵃ̃ , ᴘᵃ̃ᵴ

4. CJRT does not use the overbar for an *n*, the only time it's used for an *n* is in the word *and* (ꝑ̄). For example: ᵐ́pí instead of ꝑ́í.

However, it is most of the time used normally for an *m*: ꝑ̊ŷ rather than ᵐ̊pŷ, sometimes though the *m* is written out as well.

Common Mode for English

	I		II		III		IV	
1	ᴘ	t – as in tie	Ᵽ	p – as in pie	�q	ch – as in chess	�'q	k – as in kite
2	ᴘ̇	d – as in dog	Ᵽ̇	b – as in boy	ᴄq	j – as in joke	ᴛᴛq	g – as in game
3	ᴃ	th – as in thigh	ᴃ	f – as in four	ᴅ	sh – as in shoot	ᴅ	kh – as in loch (Note 1)
4	ᴄᴄ	dh – as in thy	ᴄᴄ	v – as in victor	ᴄᴄᴅ	zh – as in occasion	ᴛᴅ	gh – as in aghast (Note 2)
5	ᴍ	n – as in night	ᴍ	m – as in make	ᴄᴄᴀ	ny – as in canyon / ng – as in sing (Note 3)	ᴛᴛᴀ	ng – as in sing / ŋg – as in finger (Note 4)
6	ᴅ	r – as in car (Note 5)	ᴅ	w – as in wake	ᴀ	y – as in story	ᴛ	q – as in queen (Seldom used)

	ʏ	r – as in red (Note 5)	ᵧ̇	rd – as in coward (Seldom used)	ᴛ	l – as in late	ᴢ	ld – as in cold (Seldom used)
	ɕ	s – as in see	ɡ	s – as in see / c – as in city/ocean (Seldom used)	ɡ̇	z – as in zoo	ɜ	z – as in zoo
	λ	h – as in high	ᴅ	hw – as in when	ʌ	y – as in yak / i-glide diphthongs (Note 6)	ᴏ	w – as in war / u-glide diphthongs (Note 7)

	þ		þ	ph – as in graph	ᴄ		ᴄ̇	
	þ̇	the	þ̇	of	ᴄᴄ		ᴛᴄ̇	gh – as in bought

	þ̤	of the	ᴄ	s – as in see	ᛁ	quiet h – as in John / h – as in high (Note 8)

NOTES:

1. Officially this tengwa is to be used for a *kh* as in: *lo**ch*** and possibly as in *Chr**i**stmas*. However in most cases q is used instead and ᴅ is simply not used. Very rarely it will be used as in *bla**ck***.

2. This tengwa can be used for *gh* as in *g**host***, but often it is not used. *Gh* such as in *g**host*** is commonly done with: ᴛᴛqλ or ᴛᴛql. On occasion it is mistakenly used for *gh* as in *bou**gh**t* (ᴛᴄ̇).

3. Most of the time this tengwa is not used, but it does have two values that are occasionally used. *Ny* is a theoretical value introduced by Dan Smith. Typically this would be used as in *ca**ny**on* or as in *u**ni**on*, but not as in *po**ny***. Less often this tengwa has the value *ng* and is used in place of ᴛᴛᴀ or when ᴛᴛᴀ is used for *ŋg*.

4. This tengwa is almost always used for *ng* as in *ki**ng***. Most often *ŋg* is shown by: ᴛᴛq̄.

5. The R-rule is generally followed in this mode.

6. This tengwa is sometimes used for consonantal *y* such as *y**ak* or *y**ou*, mostly when ᴀ is used exclusively for a final or vowel *y*.

Mostly though it is used for i-glide diphthongs such as in *th**ei**r*. Both values can be used simultaneously.

7. This tengwa is almost exclusively used for *u*-glide diphthongs such as in *jo**u**rney*.

8. Most of the time this tengwa is used for a silent *h* as in *Jo**h**n*, however λ can also have that value. This tengwa can also be used to indicate that a consonant is aspirated.

Common Mode Tehtar/Modifier Marks

Mark	With Tengwa		With Short Carrier		Over Long Carrier	
⸫		Preceding a – as in: cat/along/came/care		Short a – as in: cat/along/care		Long/double a – as in: Aaron/came
ˆ		Preceding a – as in: cat/along/came (Seldom used)		Short a – as in: cat/along		Long/double a – as in: Aaron/came
´		Preceding e – as in: kept/keep		Short e – as in: kept		Long/double e – as in: keep
ˮ		Preceding long/double e – as in: keep				
·		Preceding i – as in: kit/kite		Short i – as in: kit		Long/double i – as in: kite
⌢		Preceding o – as in: top/open/book		Short o – as in: top		Long/double o – as in: open/book
⌢⌢		Preceding long/double o – as in: open/book (Seldom used)				
ʾ		Preceding u – as in: cup/cute		Short u – as in: cup		Long/double u – as in: cute
ʾʾ		Preceding long/double u – as in: cute (Seldom used)				
ˇ		Preceding y – as in: style/system		Vowel y – as in: story (Seldom used variant)		Vowel y – as in: by
.		Silent following e – as in: here		Silent e – as in: foe		
⸬		Following a – as in: cat		Short a – as in: Earth (Note 1)		

Mark	With Tengwa	
‒		Preceding n or m sound – as in: pant/bump
_		Doubles the length – as in: toss
ᴈ		Following s – as in: cars

NOTES:

Doubled Tehtar – While realistically any tehta could be doubled, it is only mentioned being done on the accent and the curls.

Accents & Curls – On occasion a writer may reverse the ´ and the ˙ and also the curls.

1. Typically only seen in vowel combinations such as *Earth*.

English Full Mode – Style One (Tom Bombadil & Errantry Inscriptions)

	I	II	III	IV
1	t – as in tie	p – as in pie	ch – as in chess	k – as in kite
2	d – as in dog	b – as in boy	j – as in joke	g – as in game
3	th – as in thigh	f – as in four	sh – as in shoot	
4	dh – as in thy	v – as in victor	zh – as in beige (Theoretical)	
5	n – as in night	m – as in make	ny – as in canyon (Theoretical)	ng – as in sing
6	r – as in car (Note 1)	u – as in woman	u – as in cut	a – as in part

I	II	III	IV
r – as in red (Note 1)		l – as in late	
s – as in see	s – as in see	z – as in zoo	z – as in zoo
h – as in high			o – as in cot

I	II	III	IV
the			

I	II	III	IV
e – as in kept	schwa – as in sofa	y – as in yet / Initial u – as in use	schwa – as in ajar (Note 2)
hw – as in why / Simplified form 𝟤	w – as in wipe	Alt form of ɑ	Alt form of 𝟤

NOTES:

Theoretical Values – These values are based on the use of the tengwar in other modes.

1. The R-rule is always followed in this mode, with one addition: If a word ends with n and the next word starts with a vowel then ꝑ is added after n.

Example: Here of: λïnɣ rⴆ

            Here to: λïn pⴆ

2. When used as a stand alone *a* this tengwa is always connected to the first tengwa of the next word (so that it appears as though there's no space).

Example: A car: rꝗɑn

English Full Mode – Style One: Complex Vowels

Tengwa	as in:	Tengwa	as in:	Tengwa	as in:	Tengwa	as in:	Tengwa	as in:
ɑ	far/part (Note 1)	ȧ	hat/bad	ä	kite/buy	á	ask/father (Note 2)	ā	down/daughter
ⳁ (r)	unstressed schwa – as in: across/of								
I	unstressed schwa – as in: sofa/circus/develop	i̇	pit/ring/he very	ï	keen/leap/beard	í	keen (Theoretical)		
C	kept/feather/fair			C̈	they/great/day				
O	cot/wrong/store/toss/your/wander			Ö	boy/join	Ó	water/called/caught/palm	Ō	slow/old/hero/loan
ᴅ	woman/put/to/you/would/wood/pull					D́	blue (Note 3)	D̄	blue/slew/boot/do
ɑ	stressed schwa – in: cut/up/under/love/young/mother/come								

English Full Mode – Style One: Modifier Marks

Mark	Example	Description
–	ꝑ̄	Preceding n or m sound – as in: pant/bump. Sometimes the n/m is written out.
‥	ꝑ̈	Following Y, used over previous tengwa with ᴅ to form a *u* as in cute. (Note 4 & 5)
⌐	ꝑ̄	Following w – as in: dwelt/queen (kw)

Mark	Example	Description
.	Ć	Obscure Vowel Mark – as in: woman/seven
.	Ċ	Can be placed above the "c" to distinguish it from neighboring tengwar in crowded words.
ꝛ	ꞑ	Following s – as in: cars

NOTES:

This mode can vary according to the pronunciation of the author; this can make reading and writing in this mode difficult.

R-Sounds: An unstressed *r* is represented by ꞯ. Ex: Bett*er*: ꝑꝒcpꞯ

A stressed *r* will have the *schwa* (ı) preceding the *r*. Ex: G*ir*l , W*or*k , L*ur*k: ꝗıꞯꝒ , ꝛıꞯꝗ , Ꝓıꞯꝗ

Unstressed Schwa's: ⳁ: Is normally used in word initial position or as a stand-alone *a*.

ı: Is used in medial and word-final positions.

Please note that these two *schwa's* represent the same sound, their position is the only difference.

1. This tengwa is always followed by an *r* in the more polished inscriptions of this mode. In earlier inscriptions it was sometimes used as in *dabchicks*/*bombadil*, later though these sounds were represented by ȧ /ı .

2. This sound does not occur in American English, only British English. For American *ask* and *father* use ȧ and ó/o respectively

3. This occurs in only one instance. The more common way of representing this sound was D̄.

4. Examples of this usage:

    Cute: ꝗ̈ᴅp

    Fume: ꞗ̈ᴅꝛ

5. There is one case where Tolkien uses this tehta for the *ew* sound. He spells *news* as m̈ᴅꝛ6 instead of as mD̄6 which would be expected. Most likely this is just a passing idea he used before settling on D̄ for this sound.

English Full Mode – Style Two (1st & 3rd King's Letters, Book of Mazarbul, & Hugh Brogan Letter)

	I	II	III	IV
1	t – as in tie	p – as in pie	ch – as in chess	k – as in kite
2	d – as in dog	b – as in boy	j – as in joke	g – as in game
3	th – as in thigh	f – as in four	sh – as in shoot	kh – as in loch (Theoretical)
4	dh – as in thy	v – as in victor	zh – as in beige (Theoretical)	gh – as in bought
5	n – as in night	m – as in make	ny – as in canyon (Theoretical)	ng – as in sing
6	r – as in car (Note 1)	u – as in cup	o – as in cot	a – as in palm

	r/w – as in red/war (Note 1 & 2)	rr – as in merry (Theoretical)	l – as in late	ll – as in tall
	s – as in see	c – as in city/especial	z – as in zoo	z – as in zoo
	h – as in high	hw – as in what (Theoretical)	e – as in kept	w – as in wake (Note 2)

	the	of		

	i – as in kit (Note 3)	y – as in yet/very/style	of the	Alt form of γ 3rd King's Letter

NOTES:

Theoretical Values – These values are based on the use of the tengwar in other modes.

1. There are two ways to write r's in this mode. See the chart on the next page.
2. Use of these tengwar is entirely dependant on which method of writing r's you are using.
3. In most samples this is has an accent or dot above it. (í or ı)

English Full Mode – Style Two: Complex Vowels

Series	Normal		+y		+w	
a-series	ꓷ	a – as in: palm/chat/came	ꓷ̈	ay/ai – as in: day/bait (ai – Theoretical)	ꓷ̄	aw/au – as in: down/daughter
e-series	ʌ	e – as in: kept/even	ʌ̈	ey – as in: they/eight/their	ʌ̄	ew – as in: slew
i-series	I	i – as in: kit/kite				
o-series	ɑ	o – as in: cot/open	ɑ̈	oy/oi – as in: boy/point (Theoretical)	ɑ̄	ow/ou – as in slow/doubt/you
u-series	ɒ	u – as in: cut/cute	ɒ̈	uy – as in: buy (Theoretical)	ɒ̄	uw – as in: blue (Theoretical)

All other vowel combinations are written out.

English Full Mode – Style Two: Modifier Marks

‾	ꝯ̄	Preceding n or m sound – as in: pant/bump Sometimes the n/m is written out.
_	ȼ	Doubles the value – as in: toss/book
. .	ȼ̣	Silent following e – as in: here (Note 1)

ɔ	ꞃ̦	Following s – as in: cars
℘	ꞃ̦	This alternate S-curl is seen in the 3rd Copy of the Kings Letter & The Hugh Brogan Letter.
⌐	ꝯ̄	Following w – as in: two/queen (kw) Sometimes transcribed as a u.

English Full Mode – Style Two: R / W Table

	R-consonant	R-vowel	W			Red	War
Type 1	ɒ	ɒ	ɣ		Type 1	ɒʌꝑ	ɣꓷɒ
Type 2*	ɒ	ɣ	o		Type 2	ɣʌꝑ	oꓷɒ

* - If a word ends with an *r* and the next word starts with a vowel then ɣ is used finally instead of ɒ, unless it is the last word of the sentence.

Example: Her and: ʌʌɣ ꝯ̄

              Her car: ʌʌɒ ꝗꓷɒ

NOTES:
Every time the Short Carrier is used it always has a dot or accent above it. There is no pattern to which though.
The Book of Mazarbul inscription takes a more phonetic approach than the rest, which are almost entirely alphabetic.
Theoretical Values – These values are not shown in any inscription. They are just an assumption.
Type 1 – Book of Mazarbul & Hugh Brogan Letter
Type 2 – 1st & 3rd King's Letters

1. This can also indicate an *unstressed r* sound. This usage is seen only in the Book of Mazarbul Inscription.

    Ex.   Unstressed r: Suffer , Yesterday , Member: ȼꝑꝗ , ꞁʌȼꝑꝑꓷ̈ , ꟽʌꝯ̄ꝑ

            Following e: There , Complicated , Shire: ꞑʌɣ , ꝗꝯ̄ꞇíꝗꓷꝑꝑ , Ꝓíꝑ

            Suffer , Yesterday , Member: ȼꝑꝗ , ꞁʌȼꝑꓷ̈ , ꟽʌꝯ̄ꝑ

English Writing Examples

<u>Tehta Modes</u>

Original Mode

CJRTs' Mode

Common Mode

<u>Full Modes</u>

English Full Mode – Style 1

English Full Mode – Style 2

English Transcription

Memory is fiction, a narrative we write and rewrite to explain an ever changing present, a story in which we are the hero, the victim, the wronged, or the incomparable lover. And if memory is fiction, what then is history?

–Halden: Essays

<div align="center">Tehta Modes</div>

Original Mode
Notice the *y*'s in *history, story, memory,* and the other *history.* Tolkien alternated between these two ways of writing *y*'s. Although he would remain consistent within each inscription. Also on occasion Tolkien would reverse the tehtar marks that he used for *e* and *i*.

CJRT's Mode
CJRT changed how *c*'s were represented twice. At first any *c* that had an *s* sound was represented by *Silmë Nuquerna*, then for a brief time he changed so that any *c*, including a hard sound such as in <u>c</u>ount would use this tengwa. Finally he changed back to using it for just the *c*'s with an *s* sound. I have demonstrated this in the two occurrences of the word *fi<u>c</u>tion* in the passage.

CJRT represented the *–ed* and *–er* ending a couple of different ways. By either using the following *e*, the *e*-tehta, or no mark at all. For example two words from the preceding passage could be written thus:

Wrong<u>ed</u>: ﻭyﺩ̃ﭖ , ﻭyﺩ̃ﭘ́ , ﻭyﺩ̃ﭖ

Lov<u>er</u>: ﻣﭖ̃ﺡ , ﺡﭖ̃ﻧ , ﺡﭖ̃ﻣ

At a very early point in the development of this mode CJRT used ɟ for the *y* as in *story* (ɓpẏɟ), but this usage was dropped early.

I used a number of other items to illustrate the nuances of this version of the tengwar. These include: an under curl in *her<u>o</u>*, an alternate tengwa for the *hw* sound and ignoring the R-rule in *story*.

Common Mode
The Common Mode has a vast amount of variation in writing. This stems from the fact that it has developed as a combination of the other two English Tehta Modes, and as people learn the Tengwar they tend to apply early learned methods of writing (which typically include fragments of both the Original and CJRT Modes) to their current usage. Since the main purpose of the *Guidelines for Writing* section is to lay out all of the possible variations, they will not be addressed further here.

<div align="center">Full Modes</div>

English Full Mode – Style 1
This can be the most difficult mode for English. It's very sensitive to pronunciation (which can vary considerably), and at times can be very difficult to determine how best to represent some sounds. An example of this (to my pronunciation) can be found in the occurrences of the word *memory* in the passage. In one case I used a *schwa* and the other I used the tengwa *Úrë*. When *Úrë* is used the stress is placed on the *o*. You can use this method to stress particular words in you inscriptions.

English Full Mode – Style 2
This style of writing follows English spelling almost exactly. Because of this it is very easy to write with. Look at the occurrences of *is*, just as with the English tehta modes you can decide how to represent certain sounds. In several cases I represented the *s* in *is* with an *Ázë Nuquerna*, and in another case I used *Silmë*. For sounds like this the choice of which tengwa to use is left up to the writer.

English Punctuation

There is no standard punctuation for the Tengwar. Tolkien himself did not have any single method of punctuating his inscriptions. Generally he would follow the same guidelines that he did in other modes. That meaning that the more dots there are, the longer the pause. The punctuation marks are used very inconsistently. Very often Tolkien would just use normal English punctuation. CJRT used very little punctuation in his writings, sometimes none at all. Many fans of the Tengwar today just use standard English punctuation. This is by far the easiest way to handle English punctuation with the Tengwar.

Original and Full Mode – Style 2

Þ	Question Mark	·	Comma
)	Exclamation Mark	:	Comma/Period
" „	Quotation Marks	∴	Period/End of Paragraph
∷	End of Paragraph/Section	·∴	End of Paragraph/Section

CJRT's Mode

·	Comma	:	Period

Full Mode – Style 1
This mode uses normal English punctuation such as commas, periods, & question marks.

Mode for The Black Speech/Orkish (The Ring Inscription)

	I		II		III		IV	
1	p	t – as in krimpatul	þ	p – as in krimpatul	q	ch – as in ? (Theoretical)	q	k – as in krimpatul
2	pᵐ	d – as in durb	þᵐ	b – as in búrz	ccq	j – as in ? (Theoretical)	ᵺq	g – as in nazg
3	b	th – as in thrak	b	f – as in ufthak (Theoretical)	d	sh – as in sha	d	kh – as in ? (Theoretical)
4	bᵐ	dh – as in ? (Theoretical)	bᵐ	v – as in ? (Theoretical)	cd	zh – as in ? (Theoretical)	cd	gh – as in ghâsh
5	m	n – as in nazg	m	m – as in gimbatul	cca	ny – as in ? (Theoretical)	cca	ng – as in ? (Theoretical)
6	n	r – as in burz (Note 1)	n	w – as in ? (Theoretical)	a	y – as in ? (Theoretical)	a	

	I		II		III		IV	
	ỿ	r – as in krimpatul (Note 1)	ỿ	rh – as in ? (Theoretical)	τ	l – as in krimpatul	5	lh – as in ? (Theoretical)
	6	s – as in snaga (Theoretical)	9	s – as in snaga (Theoretical)	ȝ	z – as in nazg	3	z – as in nazg
	λ	h – as in mauhur (Theoretical)	d	hw – as in ? (Theoretical)	λ	i-glide diphthongs (Theoretical)	o	u-glide diphthongs (Theoretical)

	I		II		III		IV	
	þ	th – as in ? (Theoretical)	þ	f – as in ? (Theoretical)	q	sh – as in ash	q	kh – as in ? (Theoretical)
	þᵐ	dh – as in ? (Theoretical)	þᵐ	v – as in ? (Theoretical)	cq	zh – as in ? (Theoretical)	cq	gh – as in agh

l	h – as in mauhur (Theoretical)

NOTES:
Theoretical Values – Based upon their use in other modes, primarily English. These values have been made pretty much standard by fans, as they are used in the various Tengwar transcription utilities.

1. The R-rule is followed in this mode.

Tengwar with a raised stem such as: cd or d can have their stem extended downward when they carry a tehta.

Examples: Shrak: dỿq̇   ghash: cdd̮

              ash: q̇   agh: cd̮q̇

Other Known Consonantal Sounds – There are a few other consonantal sounds in the Black Speech, that could theoretically be represented in the tengwar: sn, sk (initially), & rz. These could possibly have been placed into the chart if Tolkien had continued work on this language.

Black Speech Tehtar/Modifier Marks

Mark		With Tengwa	With Short Carrier		Over Long Carrier	
⸚	ϙ̈	Preceding a – as in: <u>a</u>sh	∴	Short a – as in: <u>a</u>sh	∴	Long/double a – as in: gh<u>â</u>sh
˄	ϙ̂	Preceding a – as in: <u>a</u>sh (Theoretical)	˄	Short a – as in: <u>a</u>sh (Theoretical)	˄	Long/double a – as in: gh<u>â</u>sh (Theoretical)
´	ϙ́	Preceding e – as in: ? (Theoretical – Note 1)	´	Short e – as in: ? (Theoretical – Note 1)	´	Long/double e – as in: ? (Theoretical – Note 1)
″	ϙ̋	Preceding long/double e – as in: ? (Theoretical – Note 1)				
·	ϙ̇	Preceding i – as in: <u>i</u>shi	·	Short i – as in: <u>i</u>shi	·	Long/double i – as in: ?
ˆ	ϙ̑	Preceding u – as in: t<u>u</u>lûk	ˆ	Short u – as in: t<u>u</u>lûk	ˆ	Long/double u – as in: tul<u>û</u>k/Lugbúrz
ˆˆ	ϙ̑̑	Preceding long/double u – as in: tul<u>û</u>k/Lugb<u>ú</u>rz				
˒	ϙ̓	Preceding o – as in: <u>o</u>lôg (Note 2)	˒	Short o – as in: <u>o</u>lôg (Note 2)	˒	Long/double o – as in: ol<u>ô</u>g (Note 2)
˒˒	ϙ̓̓	Preceding long/double o – as in: ol<u>ô</u>g (Note 2)				

−	ϙ̄	Preceding n or m sound – as in: gi<u>m</u>batul

Black Speech Diphthongs/Complex Vowel Chart

i-glide	∴Λ	ai – as in: Sk<u>ai</u>/h<u>ai</u> (Theoretical)	ˆΛ	oi – as in: ? (Theoretical)	˒Λ	ui – as in: ? (Theoretical)
u-glide	∴O	au – as in: M<u>au</u>hur (Theoretical)	´O	eu – as in: ? (Theoretical)	ˆO	ou – as in: ? (Theoretical)

NOTES:

1. The *e* does not seem to exist in this language. If this tehta is used it would only be for writing words in another language.
2. The *o* occurs very rarely in this language.

This mode bears an extreme likeness to the various modes for English. This is probably because only one sample of this script exists, that being the ring inscription. If Tolkien had foreseen a need to make extensive use of this language as he did Quenya and Sindarin there would most likely be more differentiation.

One peculiarity in this mode is that there don't appear to be spaces between words, whether this is just the impression given by the ring inscription, or what Tolkien intended is unclear.

Also worth mentioning is the particle *–ishi* in the inscription. At first glance it can appear to be written using ꝏ, closer inspection however will show the second bow to actually be a short carrier (�ⅰ).

Mode for Old English

	I	II	III	IV
1	t – as in to	p – as in up	front stop c – as in cyrre*	back stop c – as in ac
2	d – as in god	b – as in bæd	front stop g – as in secganne*	back stop g – as in gode
3	þ – as in þa (Note 1)	f – as in folc	front spirant h – as in aleh (Theoretical)	back spirant h – as in þeah
4	ð – as in ða (Note 1 & 5)	v – as in ofer/Avallon	front spirant g – as in þegn	back spirant g – as in hogode
5	n – as in cyning	m – as in man		
6	r – as in eorl	u – as in * (Note 2)	i-y glide* (Note 3)	a – as in * (Note 2)

	w – as in wéox		l – as in gelomp	ld – as in walde
	s – as in se		z – as in alysan* (Note 4)	
	Breath h – as in hi			

	Alt form of (þ)	Alt form of (p)*		
	Alt form of (ð)			

	front ht – as in meht (Note 6)	back ht – as in ahte (Note 6)	sc – as in scort	hw – as in hwæt

NOTES:

1. Even though the voiced and the voiceless spirants (ð and þ) were interchangeable sounds in Old English, the tengwar mode retains the distinction between them.

2. Though vowels are usually expressed by tehtar, ᴕ and ᴅ are occasionally used for *a* and *u*, mostly in prefixes and word-final. Long vowels *á*, *ú* can be shown by ᴕ̇, ᴅ̇ (this usage does not appear in Text II).

3. Used in *iú* ᴕᴅ̂ as well as *Meneltyúla* (Written in Text I style with Text II tehtar markings).

4. Not attested in Text II and only used once in Text I. Normally, the voiced sound of s in medial positions is represented by ᴄ.

5. In one word *Zigure* in Text I this tengwa has the value *z*, also in this particular case the . represents a silent following e.

6. Individual tengwar can be used instead of these combination letters. Ex. ahte: ᴅp , ф.

* – These tengwar are not shown in Text II.

Old English Mode Tehtar/Modifier Marks

Mark		With Tengwa		With Short Carrier		Over Long Carrier
∴	ϙ̈	Preceding | Following æ | a – as in: hwæt | Avallon	∴ I	Short æ | a – as in: hwæt | Avallon	∴ ʲ	Long æ | a – as in: Sǽ | þás
∴	ϛ̤	Following æ | a – as in: hwæt | Avallon	I ∴	Short æ | a – as in: hwæt | Avallon		
´	ϙ́	Preceding | Following a | e – as in: Avallon | Zigure	´ I	Short a | e – as in: Avallon | Zigure	´ ʲ	Long a | e – as in: þás | swé
´	ϛ̗	Following a | e – as in: Avallon | Zigure	I ´	Short a | e – as in: Avallon | Zigure		
·	ϙ̇	Preceding | Following i – as in: cyning	· I	Short i – as in: cyning	· ʲ	Long i – as in: swíðe
·	ϛ̣	Following i – as in: cyning	I ·	Short i – as in: cyning		
⌃	ϙ̂	Preceding | Following u – as in: wuldor	⌃ I	Short u – as in: wuldor	⌃ ʲ	Long u – as in: úp
⌄	ϛ̫	Following X | u – as in: wuldor	I ⌄	Short X | u – as in: wuldor		
ʾ	ϙ̓	Preceding | Following o – as in: heorte	ʾ I	Short o – as in: heorte	ʾ ʲ	Long o – as in: stó
‿	ϛ̫	Following X | o – as in: heorte	I ‿	Short X | o – as in: heorte		
¨	ϙ̈	Preceding | Following e | æ – as in: Eresse | hwæt	¨ I	e | æ sound – as in: Eresse | hwæt	¨ ʲ	Long e | ae – as in: swé | Sǽ
¨	ϛ̈	Following e | æ – as in: Eresse | hwæt	I ¨	e | æ sound – as in: Eresse | hwæt		
˥	ϙ̚	Preceding | Following y – as in: cyning	˥ I	y sound – as in: cyning	˥ ʲ	y sound – as in: ? (Not Shown)

‾	ϙ̄	Preceding n or m sound – as in: ende	ᵽ	As in most modes this represents x – as in: weox
˝	ϛ̋	Doubles the length – as in: Eresse		
ﻭ	ŋ̗	Following s – as in: facnes	Variants on the S-curl:	ʈ or ᵽ or ᶆ or ᵰ
ˌ	ᶑ̇	Makes the tehta above a tengwa long – as in: Sǽ (Seen in Text II only)		

NOTES:
The value on the left of the | is from Text I, the value on the right is from Text II. Where there is no | the value is common to both texts. Under curls were not used in Text I, hence the reason for the X in the Text I/under curl locations above.
In Old English vowels that could be written on a long carrier typically have an accent as in *Sǽ* (ǽ)

Read order: Text I – Over-tehta/tengwa/under-tehta. Text II – Tengwa/over-tehta/under-tehta.

Old English Mode Details

Overview
When a consonant is followed by a vowel, the tehta can be placed above or below the tengwa.

se: 6 , 6 , 6

If a consonant is followed by two vowels the first is written above the tengwa, the second below it.

weorulde: ýńꞇ

When a tehta can't be placed on a tengwa it is written on a carrier. A vowel/diphthong at the start of a word would be written on a carrier also. (Above and below if needed)

ælfwine: ïꞇꞵýń

Long vowels are usually placed on a long carrier, but they can also be placed above a tengwa with a small carrier beneath.

þas: þjб , þб

The Old English mode is designed to be written phonetically. The diphthong *ea* for example, *ea* sounds like *æa* so that is how it should be written. Similarly, if an *f* is located inside a word it is pronounced *v*.

eafera: ïꞵб́ń

The only times that the Old English mode is not written phonetically is when a *s* occurs inside a word (pronounced *z*), but is still written *s*. There is only one exception in Text I where 6 is used for the medial *s*.
Also in one case the diphthong *ea* is written out *e+a* rather than *æ+a*.

gearde: ꞇꞇńꞵ.

To double an *n* or *m* you must use the overbar rather than the double under accents.

þonne: bꝏ̃ not bꝏ̈ï

As you can see writing in this mode can become very busy, here are a few more samples that help illustrate how crowded some words can become.

weox swiðe: ýꞓ 6ýꞵ

hæalecran: λ̈ꞇꞑńꞷ

When hand-written in words such as the above, it is not uncommon for an undercurl to cross the tail of a tengwa such as ý , as seen in the above example *weorulde*.

Further Samples of Note

ende: p̃

cyning: qɱ̃ɑ̃

ealle: i̇ɛ̃

In this case the *L* is doubled by placing the doubling marks inside the bow rather than underneath as might be expected, while typically this is the case with the *L* it is worth noting that this is a rare case where we see three tehtar placed on one tengwa.

Note the positions of the tehtar in these examples, they show the ways that tehta could be placed on a tengwa.

Combination Characters
The tengwar ȼ , ȼ & ɑ are formed by combining two tengwa into one using: ȼp , ȼp & ɛɑ.

Punctuation
The following three symbols are the only punctuation shown in this mode.

⅃   Ampersand sign (and)

·   Comma, end of statement/paragraph

"„   Quotes, used to indicate words written in a foreign language or mode.

Tengwar Numerals and Numbering Methods

The first method for writing numbers with the Tengwar is just by placing a dot or a bar above a tengwa. The tengwa that is used is decided by its position in the Tengwar Chart.

ṗ or p̄ = 1   ṗ or p̄ = 2   ȧ or ā = 24

This method is used exclusively with things such as numbered lists, it would not for example be used to express a date or a quantity.

For all other types of numbers, a full set of digits was developed:

ꝍ	0	ꞇ	1	ꞇꞇ	2	ꞇꞇꞇ	3	,	Alt #1
ꞁ	4	ꞁꞇ	5	ꞁꞇꞇ	6	ꞁ	7	ꞁ	Alt #4
ꝑ	8	ꝑꝑ	9	ꝍ/ꝍ	10 (A)	ꝙ/ꝙ	11 (B)	ꞎ	Alt #6

The alternate numbers are only seen in the 3rd King's Letter

In Tolkiens' world the numbers were placed in reverse order with the least significant (units) digit on the left, instead of on the right. For example 5236 would be written as:

ꞁꞇꞇꞇꞇꞇꞁꞇ = 6325

Most writers though use the standard method with the units digit on the right:

ꞁꞇꞇꞇꞇꞁꞇ = 5236

Also in this system dots or overbars are commonly placed above the digits to make them standout as numbers. Both dots and overbars should not be used at the same time.

ꞁꞇꞇꞇꞇꞁꞇ or ꞁꞇꞇꞇꞇꞁꞇ not ꞁꞇꞇꞇꞇꞁꞇ = 5236 (The overbars are commonly all joined together to form one line)

Two additional digits were occasionally used to form a duodecimal system. In a Base-12 system single digits are used to represent the numbers 10 and 11. So to write in Base-12, convert the normal Base-10 number to 12 and then replace the digits with their Tengwar equivalents.

10 = A = ꝍ 11 = B = ꝙ 12 = 10 = ꞇꝍ

or… 8487 = 4AB3 = ꞁꝍꝙꞇꞇ or ꞇꞇꝙꝍꞁ

Typically when using the duodecimal system an open dot was placed under the units digit to identify it as a Base-12 number.

ꞁꝍꝙꞇꞇ or ꞇꞇꝙꝍꞁ = 4AB3 or 3BA4

In the duodecimal system it was not uncommon for dots to be placed <u>under</u> the digits, just as dots or bars are placed above in the decimal system. However in the duodecimal system bars are still placed above, not below.

ꞇꞇꝙꝍꞁ or ꞇꞇꝙꝍꞁ not ꞇꞇꝙꝍꞁ = 3BA4

Guidelines for Writing
Revised: March 2004

Common questions when using the tengwar are: "How do I write this word, or that vowel combination?" The answer is very simple: however you want. Chances are that so long as you follow some general guidelines and use commonly recognized tengwar and tehtar in your inscriptions, it will be readable by another person. The goal of this document is to layout those general guidelines.

How to Use the Charts: Modes run across columns showing the correct usages for each example. Variant usages for a mode are in the rows directly beneath, and the caption for the variants is written in a slightly smaller size. A + indicates that an extra tengwa or tehta is used in the variant. The name following the + is the name of the character that is added. While a star denotes an especially rare or theoretical variant.

Contents and Major Subheadings

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1. *The R-Rule*

The R-rule is the name given to the practice of using *Rómen* (y) before vowels and *Órë* (ꞃ) before consonants and at the end of words. J.R.R. Tolkien always followed this rule in his inscriptions. For example:

    Car: ꝗ̥   Red: yꝑ   Story: 6pŷĭ

Some people add to the R-rule by expanding the use of *Rómen* to include a final *r* if the next word starts with a vowel. This usage is attested in the Second style of the English Full Mode, though we never see it in Tolkien's Tehta Mode (although there is no opportunity for it to occur).

    Her apple: λẏ ꝑ̥ꝯ instead of λꞃ ꝑ̥ꝯ

This can be further expanded by adjusting for the Silent Following *e*. Some believe that since this *e* is silent, it should not be taken into account when using the R-rule. As a consequence in a word such as *there*, they would use *Órë* not *Rómen*.

    There: bꞃ́ instead of bẏ

I personally don't like this addition. I think that the design of *Rómen* is perfect to accommodate the underdot. I know of no evidence that exists to support this addition to the R-rule.

Christopher Tolkien only rarely followed the R-rule in his inscriptions. Because of this, I think it can be left up to the writer to decide exactly how they wish to apply the R-rule, if at all. For example:

    Car: ꝗẏ   Red: ꞃpꝑ   Story: 6pꞃ́u

A special note on using the R-rule with vowel *y*'s, such as in *story*. They should (I think) be counted as vowels for the purpose of the R-rule. Another view is that this type of *y* should be considered a vowel only when it is represented by a tehta.

   Story: 6pŷï , 6pŷj , 6pŷu compared to 6pńu

2. *S / Z – Tengwar*

The S and Z tengwar – *Silmë* (6) and *Ázë* (ɠ) – are unique in that they have multiple tengwar that can be used to represent them. The two primary forms are an upright and a downward (*Nuquerna*) pointed bow. There are certain usage guidelines followed in the Original and CJRT modes. The Common mode however, will let people position these tengwar with great latitude. There are three *Silmë* tengwar and two *Ázë* tengwar. In addition both have a revised tengwa that can allow a tehta mark to be placed inside the bow of the tengwa.

The S-tengwar:	Silmë: 6	Nuquerna: 9	Open: 6 (9)	Lúva: c
The Z-tengwar:	Ázë: ɠ	Nuquerna: 3	Open: Ƹ	

Which tengwa is used depends on the mode, the location of the *s* (or *z*), and the preference of the writer. The following charts give detailed usage of both of these tengwar for each mode.

In the Original mode the upright *Silmë* is always used. Even in conjunction with a tehta mark. In the Title page of the Lord of the Rings Tolkien uses the Open tengwa, however in the Hugh Brogan letter he uses the normal Upright tengwa. There are conflicting opinions on the usage of *Silmë Nurquerna* in this mode. Appendix E says that it was normally used when a tehta is placed above. However we never actually see Tolkien use it this way. The other opinion is that it is used for a soft *c*, such as in *city*. This is never attested in a tehta mode sample by Tolkien (though it is used in the Second style of the English Full Mode). CJRT only uses the upright and *Lúva* tengwar in his mode. The *Nurquerna* tengwa is reserved for a *c* that has an *s* sound. The general rule of usage for the Common mode is: Use the *Nurquerna* tengwa when a tehta is placed above, use *Lúva* when a mark is placed both above and below, and use the upright or open *Silmë* for all other cases. The Open *Silmë Nurquerna* is used to allow a writer to place a mark (tehtar or underbar) underneath and inside the tengwa. The *Ázë* tengwar follow these same general rules.

S-Tengwar:

Mode	West	See	Case	City
Original	ɒ6p	6íí	q6̂	6ṗj , 9ṗj *
Brogan	ɒ6p		qɓ̌	6ṗï , 9ṗï *
CJRT	ɒċp	6j	qċ̈	9ṕu
+Upright *	ɒ6p		qɓ̌	
Common	ɒ9́p	6j	qċ̈	6pu
Alternates	ɒ6p		qɓ̌ , qɔ̈	9ṕu
Alternates *	ɒ6p , ɒċp	cj , 9j	q6̂ , qɔ̈	

The rows/words marked with a star show the most uncommon variants.

Z-Tengwar:

Mode	Zoo	Maze
Original	ɠíí	ɯɠ̌ , ɯƹ̂
CJRT	ɠj	ɯȝ̇
Common	ɠj	ɯȝ̇
Alternate	ȝj	ɯɠ̌ , ɯƹ̂

2.1 *The Soft C*

As mentioned above, some writers (and possibly JRRT as well) like to use *Silmë Nurquerna* for a soft *c*. In cases like these *Silmë Nurquerna* can **not** be used for an *s* that carries a tehta. Instead the tehta should be placed above or inside of an upright *Silmë*. *Silmë Nurquerna* should not be used for an *s* of any type.

   City: 9ṕu   Place: ptɔ̇   Case: qɓ̌ , qɓ̂ not qɔ̇

2.2 *The SC Cluster*

The cluster *sc* could be handled in a number of ways. When no distinction is made between *s* and soft *c* this can be shown by simply placing a doubling bar underneath of the *Silmë*. Likewise, to assist in reading it may be helpful to use *Silmë Nurquerna* for the *c*. When a distinction is made, the only way that it should be represented is by using both *Silmë* and *Silmë Nurquerna*.

Science: ᚳᴊᴇ̌ , ᚳᚩᴊᴇ̌ or if the distinction is made, only ᚳᚩᴊᴇ̌

Note: The *sc* cluster is rather rare, words such as *Schedule* do not have this cluster. These words would be written using *Silmë* then an appropriate tengwa for the following sound, such as *Quessë* or *Hwesta*.

Schedule: ᚳ�q ᴘ̌ᴄ̌ , ᚳdᴘ̌ᴄ̌ not ᚳᚩlᴘ̌ᴄ̌

3. *Tehtar*

Tehta marks represent the vowels in Tengwar. For English they are written above the tengwa that they proceed. When reading a tengwa-tehta character, you will first read the tehta then read the tengwa. The tehta marks are the most difficult thing about the Tengwar for new users to grasp. This section will attempt to go into detail on the more advanced aspects of the use the tehtar marks, and explain the differences between representation in the English modes.

3.1. *Switching Tehta Marks*

In Appendix E Tolkien states that some of the vowel tehtar can be reversed. While it is not recommended, there are several examples of this being done by Tolkien. CJRT always wrote using the switched tehtar. He also liked to use an alternate left facing curl for the *u* instead of the normal right facing curl.

E	I	O	U
´	.	^	ˀ

These are the standard vowel marks.
However, the marks for *e* & *i* and *o* & *u* can be interchanged.

Mode	E / I	O / U	
	Ed<u>i</u>t	<u>O</u>n / <u>O</u>pen	C<u>u</u>t
Original	ṗ̇ṗ	ṁ̂ / ṗ̂ṁ	qṗ́
Switched	ṗ̇ṗ	ṁ̌ / ṗ̌ṁ	qṗ̂
CJRT	ṗ̇ṗ	ṁ̂ / ṗ̂ṁ	qṗ̂
Common	ṗ̇ṗ	ṁ̂ / ṗ̂ṁ	qṗ́
Switched*	ṗ̇ṗ	ṁ̌ / ṗ̌ṁ	qṗ̂
+Alt. Curl*		ṁ̂ / ṗ̌ṁ	qṗ̂

Both sets of Tehtar could be switched simultaneously, if desired. For example <u>o</u>p<u>e</u>n could be: ṗ́ṁ.

3.2. *Under Tehtar*

Generally speaking using under tehtar marks should be avoided. Following tehtar should not be used if there is a tengwa that it could be placed over instead. The exception being a vowel combination such as in <u>Earth</u> where it is commonly written underneath the carrier. This can serve to assist in making a word easier to read. See §8.2 for more on this.

Mode	A		O		Under Dot	
	M<u>a</u>	P<u>a</u>rk	T<u>o</u>	T<u>o</u>day	C<u>a</u>me	P<u>e</u>t
Original	ɯ̈	þɔ̈q	pí	þp̂ᴧ	q̈	þṗ
+Short Carrier					qɯ̈í	
CJRT	ɯ̤	þɔ̈q	ꝑ	þp̂ɑ̈	q̈	þṗ
+Short Carrier	ɯ̈		pí			
Under *		ꝑɒq		ꝑp̂ɑ̈		ꝑp̣
Common	ɯ̤	þɔ̈q	pí	þp̂ɑ̈	q̈	þṗ
+Short Carrier	ɯ̈				qɯ̈í	

* - Rarely done by CJRT & strongly discouraged because there is room above the next tengwa for the mark.

4. *Using Y's*

In English there are both consonantal *y*'s and vowel *y*'s. They are represented in different ways depending on which mode you are using. Consonantal *y*'s are represented either by the tengwar *Anna* or *Yanta*. It's the vowel *y*'s that have the greatest range in variation. A *final y* such as in *stor<u>y</u>* can be represented in many ways, the oldest and least used nowadays is by placing the *e* tehta on a carrier. This semi-phonetic method has been used by both JRR Tolkien and CJRT. Writers will typically have their own method of using *y*'s. This chart attempts to demonstrate the range of variation for how *y*'s can be represented using the Tengwar.

Mode	Example of Y-sound				
	<u>Y</u>et	Stor<u>y</u>	S<u>y</u>stem	B<u>y</u>	St<u>y</u>le
Original	ɑṗ	ɡþŷj (j)	ɢɔ̈þɯ̈	pɲj	ɡþč
+Chevron		ɡþŷì			
+Yanta *	ᴧṗ				
CJRT	ɑṗ	ɡþŷɑ	ɢɑɡþɯ̈	pɲɑ	ɡþɑč
+Long Carrier *		ɡþŷj			
+Short Carrier *		ɡþŷí			
Common	ᴧṗ	ɡþŷɑ	ɢɔ̈þɯ̈	pɲj	ɡþč
+Anna *	ɑṗ		ɢɑɡþɯ̈	pɲɑ	ɡþɑč
+Short Carrier *		ɡþŷí (i)			
+Long Carrier *		ɡþŷj (j)			

The values in parentheses indicate where it's possible that a different tehta could be used.

5. *Modifier Symbols*

Modifier Symbols are marks that are added to a tengwa and change it's value in some way. There are three types of Modifier Symbols. Overbars, Underbars, and S-curls. Each has a distinct effect on the tengwa that they modify.

5.1. *Overbars*

An overbar represents an immediately preceding *n* or *m* sound. Tolkien always made use of the overbar. CJRT's mode is distinguished from his father's mode because he does not use the overbar for a preceding *n*, only for a preceding *m* (and sometimes not even then). There is only one case where we see CJRT use the overbar for a preceding *n*. That is in the word *and*. CJRT uses the shorthand version that his father used. The Common mode typically makes use of the overbar for both an *n* and *m*. Some writers though find it clearer to write out the consonants rather than use the overbar. When writing hurriedly, it's also easy to forget and simply write out the consonant.

Mode	Pant	Bump
Original	ꝑꝑ̊	ꝑꝑꝑ̊
CJRT	ꝑꝳꝑ	ꝑꝑꝑ̂
Not Used		ꝑꝑꝳꝑ
Common	ꝑꝑ̊	ꝑꝑꝑ̊
Not Used	ꝑꝳꝑ	ꝑꝑꝳꝑ

The only time CJRT used the overbar for a preceding *n* is in the shorthand form of the word *and*. (ꝑ̄)

Some writers prefer to use the overbar over the main tengwar letters only (1-24). This means that it would not be used in a word such as *once* which would use *Silmë*. (ꝳꝯ instead of ꝯ̂)

5.2. *Underbars*

An underbar is used to represent a double consonant. True double consonants are very rare in English, they occur in words such as: *missile*, *miscellaneous*, *bookkeeper*, and *penknife*. However, Tolkien used the underbar for any double consonant, like in: *better* or *bubble*.

Missile: ꝳꝯꝨ   Penknife: ꝑꝳꝲ̣*   Better: ꝑꝑꝳ   Black: ꝑꝨꝗ̣

* - Some (including me) would prefer to show the *k* in *penknife* even though it is silent. In that case the underbar would not be used. *Penknife* could then be written: ꝑꝳꝗꝳꝲ̣

When a double *n* or *m* is needed an underbar must be used rather than an overbar. There can be some difficulty reading if an overbar is used. The overbar is used though, to show an *n* or *m* that precedes another *n* or *m*.

Mammoth: ꝳꝳꝲ̣ꝩ   Annul: ꝳ̂ꝯ   Omni: ꝳ̂i   Government: ꝗꝳꝳꝳꝑ̣

As with the overbar above, the writer does not have to use the underbar. If preferred, both consonants can be written out instead, or only one consonant. Though it is strongly recommended that the over/underbars be used.

Better: ꝑꝑꝑꝳ   Better: ꝑꝳ   Annul: ꝳ̂ꝳꝯ   Annul: ꝳ̂ꝯ

Instead of a bar, a tilde may be used for the over/underbar. This is just a calligraphic variant that Tolkien used on occasion, it does not effect the sound. CJRT did not use the tilde form, he always used the bar.

Bump: ꝑꝑ̊   Mammoth: ꝳꝳꝲ̣ꝩ

5.3. *S-Curls*

This modifier symbol represents a following *s*. The S-curl can only be placed on the last tengwa in a word. The only time that the curl may be placed on any other tengwa is to create an *X* [ks], and even then only the *hook* form of the curl is used. As a general rule tehtar marks should *not* be placed on an S-curl, however, there are several examples where both JRRT and CJRT have placed tehta marks on S-curls. Similarly, there are also a few cases where JRRT would place an S-curl on a short carrier. All the samples of this occur in the First style of the English Full Mode, but it is logical to assume that Tolkien would have done the same in the tehta modes. CJRT haphazardly used the S-curls. He normally would only use it on a tengwa that had a right facing bow, but there is one case where he attached it to the stem of a tengwa with a left facing bow. That being in *kings*.

Mode	Exit	Cars	Logs	Pulls	Christmas	Parkas	Kings
Original	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ*	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ
Alternative		ᴛᴇɴɢᴡᴀʀ		ᴛᴇɴɢᴡᴀʀ			ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ
CJRT	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ
Common	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ
Alternative		ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ*	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ

* - This is nearly impossible to show with computer fonts. The *a* tehta should be lower, about mid-height of the tengwa and centered directly over the curl.

As with the other modifier symbols, in the Common mode the author is not required to make use of the S-curl, though it is strongly recommended. In place of the curl the writer can substitute any acceptable S-tengwar.

Tons: ᴛᴇɴɢᴡᴀʀ or ᴛᴇɴɢᴡᴀʀ   Cats: ᴛᴇɴɢᴡᴀʀ or ᴛᴇɴɢᴡᴀʀ

6. *Compound Consonants*

There are different ways of representing some of the complex consonantal sounds. These complex sounds can vary in pronunciation and this will influence the way that the sound is written. On occasion there are also subtle differences between the modes on how to represent these sounds.

6.1. *NG*

Mode	η (ng) King	ηg (ngg) Finger
Original	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ
CJRT	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ
+Numen*		ᴛᴇɴɢᴡᴀʀ
Common	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ
Variant*	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ

There are two *ng* sounds in English. The first and most common is phonetically represented by η. This is the sound as it occurs in *king*. The second represented by ηg, is the η sound followed by a hard *g*. This sound occurs in words such as *finger*, *England*, and *anger*.

6.2. *Q(u) [KW]*

Mode	Quit	Equal	Unique
Original	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ
CJRT	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ
Common	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ
Variants*	ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ	ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ , ᴛᴇɴɢᴡᴀʀ	

Q is actually a combination of two sounds, *k* and *w*. Which is written as *kw*. *Q* is almost always followed by a *u*, and in tengwar writing the *u* is not normally written out with the *u* tehta when it's part of the *Q*. In the original mode the *u* is given representation by using the following *w* tehta above the tengwa *Quessë*.

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6.3. GH

Mode	Aghast	Brought	Cough
Original	ᴂᴳp	ᴘyᴏᴅp	qᴏᴅ
CJRT	ᴂlᴄp	ᴘyᴏᴅp	qᴏb
*Variant	ᴂλᴄp		qᴏᴅ
Common	ᴂᴐp	ᴘyᴏᴅp	qᴏb
*Variants	ᴂlᴐp , ᴂλᴐp		qᴏᴅ

There are three occurrences of *gh* in English. Two of them are pronounced. These are the sounds as they occur in *ghost* or *aghast* and again in *enough* or *cough*. The first is pronounced nearly identically to a normal *g*, and for this reason it is sometimes shown by using *Ungwë* (see §9). The other voiced *gh* is always pronounced as a *f* it is usually written with *Formen* instead of *Unquë*. The silent occurrence is in words such as *brought* or *though*. It is always (in CJRT and Common mode) written using the extended stem version of *Ungwë/Unquë*.

6.4. KH

Mode	Chris	Loch	Backhand
Original	�य6	ᴄᴅ	ᴘᴨλᴘ
Variant	qy6	ᴄᴧ	
CJRT	qyᴄ	ᴄᴅ	ᴘᴨλᴘ
+Halla*	qlyᴄ		
Common	qyᴐ	ᴄᴅ	ᴘᴨλᴘ
+Halla*	qlyᴐ	ᴄᴧl	
Variant *	dyᴐ	ᴄᴧ	

The sound represented by *kh* (usually transcribed as *ch*) is very rare in modern English. In American English it is all but indistinguishable from regular *k*. This sound occurs in words such as *loch* or *parochial*. In all of our samples we only see this tengwa used once in an English mode. That is in a sample by CJRT. It's important not to confuse this sound with the *ch* in *Chris* or *school*, this is a different sound and is usually represented by *Quessë* or extended *Quessë*. This tengwa is **never** used for the *ch* as it occurs in *church*. That sound is represented by the tengwa *Calma*. If a *kh* combination occurs but each letter is pronounced then they are written separately as in *backhand*.

6.5. TH / DH

Mode	Thigh	This	Outhouse
Original	ᴮᴅ	ᴮ6	ᴏpλᴏᴐ
CJRT	ᴮᴅ	ᴮᴄ	ᴏpλᴏᴐ
Common	ᴮᴅ	ᴮᴐ	ᴏpλᴏᴐ
Same	ᴮᴅ , ᴮᴅ	ᴮᴐ , ᴮᴐ	

Both J.R.R. Tolkien and his son noted the differences between the *th* and the *dh* sounds. In American English especially, the distinction is very hard to notice. Because of this some authors will choose one of these two tengwar and use it for both sounds. In English both of these sounds are written as *th*. As with the *kh*, if the *th* occurs merely as a coincidence it is represented as two separate tengwar. Such as in *outhouse*.

6.6. Splits

Cluster	Correct	Incorrect
Them	ᴮᴍ	pλᴍ , plᴍ
Show	dᴍ	ᴏλᴍ , ᴏlᴍ
High	λᴅ	λᴅλ , λᴅl
The	ᴮ	ᴮ
Of	ᴘ	ᴮ , ᴮ
Of the	ᴘ	ᴮ ᴮ , ᴘ ᴮ

Splitting compound consonants is not a common mistake. However on occasion someone will split the sound into individual letters to make it closer to English. Doing so is incorrect, there are only a very few occasions where splitting a compound consonant is acceptable. That is for the *kh*, the pronounced *gh*, and occasionally *th*. For these clusters it is acceptable to place *Halla* after the initial tengwa. *Halla* used that way can signal that a consonant is aspirated. (see §6.3 & 6.4). The clusters *ŋg* and *ny* can also be broken into their components. (*ŋg* is almost always written in its split form see §6.1).

6.7. *X [KS]*

An X sound is always represented by [KS]. Although there are several ways to write [KS], the only way it should be written is by: ꝗ. It is represented the same way in all modes.

Fox: bꝗ   Fox: bꝗ̇ , bꝗ̣ (incorrect)   Xenon: ӡ́ḿ́ḿ   Xenon: ꝗ́ḿ́ḿ (discouraged)

Faxes: bꝗ̇ṓ   Faxes: bꝗ̇ṓ , bꝗ̇ṓ (incorrect)   Exxon: ꝗ́ḿ , ꝗ́ḿ   Exxon: ꝗ́ꝗ́ḿ (incorrect)

6.8. *Aspirated Consonants*

Halla (as mentioned in §6.6) can sometimes be used to show an aspirated consonant or a quiet *h*. While this usage is not particularly common, it can be useful to help mark these consonants, if only to assist the reader. *Halla* is only used this way in CJRT's mode and the Common Mode. *Halla* is not used at all in the Original Mode. See also §6.3, 6.4, & 6.6.

Mode	Ghost	Loch	John	Diphthong
Original	ꝯ́ð́p	ꞇ́ꝗ́	ꝏ́λ́ḿ[1]	ꝑꝑ́ɓ́ǽ
CJRT	ꝗ́ꝉ́ɔ́p	ꞇ́ꝗ́ꝉ	ꝏ́íꝉ́ɱ , ꝏ́íλ́ꝉɱ[2]	ꝑꝑ́ꝉ́ɓ́ǽ
Common	ꝗ́ꝉ́ꝏ́p	ꞇ́ꝗ́ꝉ	ꝏ́íɱ , ꝏ́íλ́ɱ	ꝑꝑ́ꝉ́ɓ́ǽ

1. See §10.2 for details on the placement of the *h* in this example.
2. CJRT used *Halla* for the silent *h* for the first half of the HoME series then for the last half he switched to using λ.

7. *Long / Double Vowels*

Long and double vowels are among the most difficult to determine how to write in the Tengwar. In fact there are several appropriate ways that they can be written. When it came to long vowels Tolkien didn't seem to make a distinction from the short vowels. Appendix E says that the Long Carrier could be used for long vowels, however we never see Tolkien use it this way. Appendix E also mentions that certain tehtar could be doubled for this effect. Like his father CJRT did not show any distinction between how Long and Short vowels are represented. He opted to use the long carrier to show doubled vowels. In the Common mode both methods of showing long vowels described in Appendix E get a lot of use, especially doubling the tehtar.

When it came to double vowels Tolkien liked to place them on carriers or double the tehta. Which does not tend to make for easy reading. CJRT developed a better way of showing these double vowels, that was by using the long carrier exclusively for double vowels. The curls were placed above carriers to make the *oo* and *uu* combinations, while *ee* was shown by double dots. How *aa* would be shown is unknown, but it seems likely that being so uncommon and awkward to write that it would probably be represented by a single a-tehta only. Today, the Common mode will make use of any of the methods, short of multiple carriers.

Mode	Long Vowels					Double Vowels			
	Came	Even	Kite	Open	Cute	Aaron	Keep	Book	Vacuum
Original	ꝗ̇	Ꞙ́ḿ	ꝗ́ṗ	ṗ́ḿ	ꝗ́ṗ	ẙ́ḿ	ꝗ́ííp	ꝑ́ííꝗ	Ꞅꝗ̇íím
Doubled		Ꞙ́ḿ		ṗ̃́ḿ	ꝗ́ṗ̈		ꝗ́ṗ́	ꝑ̃́ꝗ	Ꞅꝗ̇̈m
CJRT	ꝗ̇	Ꞙ́ḿ	ꝗ́ṗ	ṗ́ḿ	ꝗ́ṗ	ẙ́ḿ	ꝗ́ṗ̈	ꝑ́íꝗ	Ꞅꝗ̇̇m
Common	ꝗ̇	Ꞙ́ḿ	ꝗ́ṗ	ṗ́ḿ	ꝗ́ṗ	ẙ́ḿ	ꝗ́ṗ́*	ꝑ̃́ꝗ*	Ꞅꝗ̇m*
Doubled	ꝗ̈	Ꞙ́ḿ	ꝗ́ṗ̈	ṗ̃́ḿ	ꝗ́ṗ̈	ẙ̈́ḿ	ꝗ́ṗ́	ꝑ̃́ꝗ	Ꞅꝗ̇̈m
+Long Carrier	ꝗ́ꞽ̇m	ꞽ́Ꞙ́ḿ	ꝗ́ꞽṗ	ꞽ́ṗ́ḿ	ꝗ́ꞽṗ	ꞽ́ẙ́ḿ	ꝗ́íp	ꝑ́íꝗ	Ꞅꝗ̇ꞽm

* - It's difficult to read these words correctly. For this reason the values in one of the two cells directly underneath are much more common.

8. *Vowel Clusters*

Vowel clusters such as diphthongs and complex vowels, are the source of the most questions when writing in the tengwar. Generally speaking using the split form of both the Diphthongs and the complex vowels is the easiest solution. As the writer though you can choose exactly how you would like to represent these difficult items. Just try to be consistent.

8.1. *Diphthongs*

Modes	I-glide				U-glide			
	ai (ay)	ei (ey)	oi (oy)	ui (uy)	au (aw)	eu (ew)	iu (iw)*	ou (ow)
Original	ả | ïẋ	á | íẋ	â | íẋ	ǎ | íẋ	ọ̇	ọ́	ọ̇	ộ
CJRT	∧̇ | ïẋ́	∧́ | ïẋ́	∧̂ | íẋ́	∧̌ | ïẋ̀	ȯ̇ | ïẋ̂	ȯ | ïẋ̂	ó | íẋ̂	ô | íẋ̂
Common	∧̇ | ïẋ̇	∧́ | íẋ	∧̂ | íẋ̇	∧̌ | íẋ	ȯ̇ | ïẋ̉	ó | íẋ̉	ȯ | íẋ̉	ô | íẋ̉

* - This diphthong does not normally occur in English. Some words such as *Stadium* could use this though.

An individuals' pronunciation of a diphthong is highly dependant on location. For example, an American from the Midwest will pronounce the diphthong in *their* as short (so that it's a homophone of *there*), while a man from the London may pronounce it long (same as in *beige*). This is why I recommend using the standard diphthongal forms for all occurrences, and not varying the representation according to pronunciation. See §9 for more on this.

If when using the split form, you have a long vowel sound (such as in *pain*), you can use the long carrier instead of the short carrier to represent it. pỉ̇ṁ or pỉ̇ṁ. CJRT would *not* use the long carrier for this though.

Original Mode – The only diphthong we ever see in a sample by Tolkien in this mode is the *ou-diphthong*. Therefore the rest of the U-glide diphthongs are theoretically reconstructed from this example. We don't know if the I-glide diphthongs were used at all. I think that it's most likely that the I-glide sounds were represented by using the split form that CJRT used later. Likewise it's also possible (though more remotely) that the tengwa *Anna* was used as the base of I-glide diphthongs. This mode probably used the diphthongal forms to represent the letter combinations in parentheses.

CJRT's Mode – Christopher Tolkien initially represented diphthongs using the diphthongal form (those to the left of the |). However later he switched to using the split form. In the split form the first letter of the diphthong is written as a tehta over a short carrier, and the second letter is written as a tehta over the next tengwa. On one occasion CJRT used the *ou-diphthong* from the original mode. CJRT did not use the diphthongs to represent the sounds in parentheses.

Common Mode – In this mode each writer will have their own method of writing the diphthongs. Some will use the split form, others the diphthongal form. The differences stem from the fact that the Common mode is not a *set-in-stone* mode, because people will write according to how they learned and not everyone learned in the same way. What I've shown is just a standardized form of the diphthongs. See the next page for examples making use of variant methods. Generally speaking someone using the Common Mode will not use the diphthongs to represent the letters in parentheses.

8.1.1. *I-glide Diphthongs*

Mode	ai	ay	ei	ey	oi	oy	ui		uy
	Pain	Day	Beige	They	Point	Joy	Bruise	Guire	Buy
Original *	ꝑⱶᵐ	ꝑⱶ	ꝑⱶⱪ	ᑋⱶ	ꝑⱶꝑ	ꝗⱶ	ꝑⱴⱶᵺ	ꝗⱶⱴ	ꝑⱶ
Split *	ꝑⁱᵐ / ꝑʲᵐ		ꝑⁱⱪ		ꝑⁱꝑ		ꝑⱴⁱᵺ	ꝗⁱⱴ / ꝗⱽⱴ	
+Anna *	ꝑⱶᵐ	ꝑⱶ	ꝑⱶⱪ	ᑋⱶ	ꝑⱶꝑ	ꝗⱶ	ꝑⱴⱶᵺ	ꝗⱶⱴ	ꝑⱶ
CJRT	ꝑⱶᵐ	ꝑⱶ	ꝑⱶⱪ	ᑋⱶ	ꝑⱶᵐꝑ	ꝗⱶ	ꝑⱴⱶᵺ	ꝗⱶⱴ	ꝑⱶ
Split	ꝑⁱᵐ		ꝑⁱⱪ		ꝑⁱᵐꝑ		ꝑⱴⁱᵺ	ꝗⁱⱴ	
Common	ꝑⱶᵐ	ꝑⱶ	ꝑⱶⱪ	ᑋⱶ	ꝑⱶꝑ	ꝗⱶ	ꝑⱴⱶᵺ	ꝗⱶⱴ	ꝑⱶ
Split *	ꝑⁱᵐ / ꝑʲᵐ		ꝑⁱⱪ		ꝑⁱꝑ		ꝑⱴⁱᵺ	ꝗⁱⱴ	
+Anna *	ꝑⱶᵐ		ꝑⱶⱪ		ꝑⱶꝑ		ꝑⱴⱶᵺ	ꝗⱶⱴ	
+Yanta *		ꝑⱶ		ᑋⱶ		ꝗⱶ			ꝑⱶ

There are times when I think that it is better to use the split form. Such a case for example is in the name *Guire*. This word is much more concise when written using the split form and the long carrier in the Original mode. I think that if the split form is being used the author should use the long carrier if the vowel sound is long, such as in *pain*. Likewise there are times when it is probably more concise to use the split form over the diphthongal form. For example *pair* seems more appropriately written as ꝑⁱᵐ than ꝑⱶꞁ.

8.1.2. *U-glide Diphthongs*

Mode	au	aw	eu	ew	ou	ow
	Taunt	Saw	Feud	Slew	Pout	Down
Original	ꝑⱳꝑ	ᵺⱳ	ᑋⱳᵐ	ᵺⱺⱳ	ꝑⱳꝑ	ꝑⱳᵐ
CJRT	ꝑⱳᵐꝑ	ᵺⱳ	ᑋⱳᵐ	ᵺⱺⱳ	ꝑⱳꝑ	ꝑⱳᵐ
Split	ꝑⁱᵐꝑ		ᑋⁱᵐ		ꝑⁱꝑ	
Common	ꝑⱳꝑ	ᵺⱳ	ᑋⱳᵐ	ᵺⱺⱳ	ꝑⱳꝑ	ꝑⱳᵐ
Split *	ꝑⁱꝑ		ᑋⁱᵐ		ꝑⁱꝑ	
+Vala *	ꝑⱳꝑ		ᑋⱳᵐ		ꝑⱳꝑ	
+Úrë *		ᵺⱳ		ᵺⱺⱳ		ꝑⱳᵐ

* - The rows marked with a star are variants. In the case of the Original Mode we don't know how I-glide diphthongs were represented, so all of these possibilities are just conjecture.

These charts can make things seem much more confusing than they actually are. They are included only for the benefit of those who have asked for a more detailed account of the possible usages of diphthongs.

8.2. *Complex Vowels*

A run of two or more vowels can be, at first, difficult to know how to represent. Complex vowels such as these can be represented by two methods, just like diphthongs. The first is the split form, as with diphthongs the split form is where the first vowel is placed on a carrier and then the second vowel is placed on the next tengwa. This method is by far the most common. It is with almost no exception the method used by J.R.R. Tolkien. The second is the compound form. This has both tehtar marks placed on a short carrier. This method was developed by CJRT, he made frequent use of it in his inscriptions. In the Common mode there is no single correct way to write out a vowel combination like this. You can chose your personal preference as to which form you would like to use. But generally the compound form is best used at the end of words. I wouldn't use this form inside a word if there is room above the next tengwa.

	ae	ao	ea	eo	ia	ie	io	oa	oe	ua	ue	uo
Split	İX	İX	İX	İX	İX	İX	İX	İX	İX	İX	İX	İX
Compound	İ	İ*	İ	İ*	İ	İ	İ*	İ	İ	İ	İ	İ*

* These are never used. The o–tehta is *never* used underneath a carrier.

The *uo* combination is never found by itself in English. It can occur in a word such as *ingenuous*, however, in cases like these it is just an occurrence of a *u + ou diphthong*, so the *uo* combination is not noted. (ᴛᴇɴɢᴡᴀ).

Mode	ae		ao		ea		eo	
	Sund*ae*	*Æ*lfwine	Mac*ao*	*A*orta	*Ea*rth	R*ea*d	P*eo*ple	St*e*r*eo*
Original	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
Variant	ᴛᴇɴɢᴡᴀ			ᴛᴇɴɢᴡᴀ		ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
CJRT		ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
Compound	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ			ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ		
Common	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
Compound	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ			ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ		
Variant	ᴛᴇɴɢᴡᴀ			ᴛᴇɴɢᴡᴀ		ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ

Mode	ia		ie			io		oa
	Med*ia*	F*ia*t	T*ie*	F*ie*ld	Jul*ie*	V*io*let	Rad*io*	R*oa*d
Original	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
Variant	ᴛᴇɴɢᴡᴀ		ᴛᴇɴɢᴡᴀ		ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
CJRT	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ		ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
Compound	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ			ᴛᴇɴɢᴡᴀ
Common	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ*	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ
Compound	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ			ᴛᴇɴɢᴡᴀ
Variant	ᴛᴇɴɢᴡᴀ		ᴛᴇɴɢᴡᴀ		ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ	ᴛᴇɴɢᴡᴀ

* Much more likely to use the compound form to avoid having to place two carriers at the end of the word.

Mode	oe		ua		ue			
	Toe	Poet	Guard	Jaguar	Guest	Fuel	Venue	Blue[1]
Original	pĩí*	píp̃	ᴛɊíñ̃pp	ᴄɊɊéñ̃	ᴛɊíóp	bíᴄ̃	ɓɲɲíí*	pɔᴄ̃íí
Variant	pí	píp̃		ᴄɊɊᴛñ		bjᴄ̃	ɓɲɲí	pɔᴄ̃ó
CJRT		píp̃	ᴛɊíñ̃pp	ᴄɊɊíñ	ᴛɊíᴄp	bíᴄ̃		
Compound	pí	píp̃	ᴛɊíñpp	ᴄɊɊíñ	ᴛɊíóp	bíᴄ̃	ɓɲɲí	pɔᴄ̃í
Common	pĩí*	píp̃	ᴛɊíñ̃pp	ᴄɊɊíñ	ᴛɊíóp	bíᴄ̃	ɓɲɲíí*	pɔᴄ̃íí
Compound	pí	píp̃	ᴛɊíñpp	ᴄɊɊíñ	ᴛɊíóp	bíᴄ̃	ɓɲɲí	pɔᴄ̃í
Variant	pí	píp̃		ᴄɊɊíñ		bjᴄ̃	ɓɲɲj	pɔᴄ̃ó

* Much more likely to use the compound form to avoid having to place two carriers at the end of the word.

1. The *ue* when it occurs finally, usually has the same sound as the *eu-diphthong*. For this reason it is commonly written using the diphthongal form. If the *ue* was silent CJRT never expressed it at all, he always wrote *tongue* as pɔᴛ́ instead of pɔᴛ̀í. We don't know how JRRT would have handled this, but I believe that a silent final *ue* should be dropped.

8.3. *Three or More Vowels*
Words with more than two sequential vowels are very uncommon in English. They are mostly found in words adopted into English from other languages. They also occur in words such as *booing* or *booed* where the *ing / ed* ending is added. Runs of three vowels are usually done by placing the first two on carriers and the third over a tengwa. If no tengwa is available then another carrier is used or the compound form (if appropriate). Diphthongal forms are not used as to avoid the confusion that could occur. The sound is not usually accurate anyway because of the foreign origin of the words. The following chart attempts to demonstrate the full range of possibilities that could be used in dealing with these vowels sequences.

Mode	Beauty	Reuel	Guaiac	Beau	Curiae
Original	pɒíípí	yííᴄ̃	ᴛɊííɊ	pɒííí	qỳííí , qỳíí
CJRT	pɒíípu , pɒípu	yííᴄ̃ , yííᴄ̃	ᴛɊíɊ , ᴛɊíɊ , ᴛɊííɊ	pɒíí , pɒííí	qỳíí , qỳíí
Common	pɒípu , pɒíípu	yííᴄ̃ , yííᴄ̃	ᴛɊíɊ , ᴛɊíɊ , ᴛɊííɊ	pɒíí , pɒííí	qỳíí , qỳíí , qỳííí
Diphthong*	pɒíópu	yóᴄ̃	ᴛɊ⅄Ɋ , ᴛɊí⅄Ɋ	pɒíó	

A combination that includes a *qu* (such as in **qu***easy* / **qu***iet*) would be handled as described in §6.2. This is because the *qu* is treated as single cluster. For example: ᴛ̄íᴣu / ᴛ̄íṕ.

*- You can see from the examples in this row why diphthongal forms should not be used in most cases. They don't accurately reflect the sound nor do they aid in spelling. There are very few cases though where using a diphthong may be understandable. In the name *Louie* for instance, where the *ou-diphthong* does help in identifying the word. It also makes for a less messy inscription. (ᴄ̃óí vs. ᴄ̃ííí , ᴄ̃íííj , ᴄ̃íj).

8.4. *The Michael Endorian Vowels*

In August 2003 a new sample by J.R.R. Tolkien surfaced. This sample was unique in how it represented vowel combinations. This sample has two different vowel combinations in it: *ea* and *ae*. From these we believe that we can construct how the other vowel combinations would be represented in this style. Aside from the usage of vowels, this sample is identical to other English language inscriptions by Tolkien. Keep in mind that except for *ea* and *ae*, every value in the chart below is theoretical.

Base	+a	+e	+i	+o	+u
-a	aa	ea	ia	oa	ua
-e	ae	ee	ie	oe	ue
-i/y	ai/ay	ei/ey	ii	oi	ui/uy
-o	ao	eo	io	oo	uo
-u/w	au/aw	eu/ew	iu/iw	ou/ow	uu/uw

It is also generally agreed that rather than represent double vowels with these combinations you should use carriers (or a single long carrier) instead. Though if you prefer to use this system for double vowels I see no reason you couldn't use $\acute{\Lambda}$, $\hat{o}$, $\dot{\mathbf{D}}$ instead of the other proposed values in the chart.

It is generally agreed that these should only be used in words where the vowel combination is a single sound (called a digraph), such as in *road*, or *Earth*. If the both vowels in a combination are pronounced, such as in *medium*, or when one of the vowels modifies a consonant as in *section,* or forms a cluster as in *George*, *guard*, or *quit*, then separate tehtar are used.

Road: ɣćℝ   Earth: ćɣb   Free: bɣíí , bɣj , bɣ𝛬̃ (𝛬̃)   Bruise: ℝɣ𝘂́ʒ

Medium: ℝṕiℝ not ℝṕℝℝ   Section: ćqṕiℝ not ćqṕóℝ

George: ᴛqᴺ́ᴛq not ᴛqᴼ́ᴺᴛq   Guard: ᴛqᴺ̇ℝ not ᴛqćᴺℝ   Quit: qᴺ̄ṕ not qᴺ́ṕ

There are two cases in English where vowels directly following a *g* effect it's pronunciation. Both of them add to the complexity of using these vowel digraphs. When an *e* immediately follows a *g* it indicates that it is pronounced as a *j*. You see this in words such as *George*. Similarly, when a *g* is followed by a *u* it usually indicates that it is a hard *g*. As in *guard*. For the purposes of these digraphs the *e* or *u* following the *g* should be considered part of the *g* (same as *qu* in §8.3). Therefore, any vowels that follow the *e* or *u* in these cases should be written separately. As for representing the *e* or *u* in the *g* cluster, I think I would use only the underdot for the *e* and just the following w-tehta for the *u*. While in normal writing you could use a short carrier with the appropriate tehta above, I feel that using just these marks increases the consistency and adds to the formality and ease of reading for this type of inscription.

9. *Phonetic / Alphabetic Writing*

The tengwar is an orthographic writing system. This means that certain sounds are written as they are pronounced. These sounds (which are usually represented by two letters in English) are written with a single tengwa. They are: *ch, th, dh, sh, kh, zh, gh,* and *ng.* All of these sounds are represented by a single tengwa. Also some letters used in English are missing. The letter *c* for example. The *c* in *cat* would be represented by *Quessë,* and the *c* in *city* would use a *Silmë.* Despite this though the Tengwar is not a phonetic system, it retains many characteristics of an alphabetic system. For example in most cases words are spelled with the Tengwar in the same way that they are in English. Silent letters are usually written out and consonant-vowel combinations that alter the sound are written alphabetically rather than phonetically (see §9.3). Since JRRT and CJRT both wrote alphabetically, I think that is the best way to write. This type of the Tengwar is not well suited to phonetic writing due to the lack of common rules to govern the usage. If you wish to write phonetically I strongly recommend using the English Full Mode (Style 1), which was designed to be written phonetically.

9.1. *Consonants*

Consonants are typically written as spelled. As far as we know, JRR Tolkien always wrote out all of the consonants in a word, even the silent letters. There are a few cases where a consonant was written phonetically rather than alphabetically. These are in *is, as,* etc. where the *s* is written with *Ázë Nuquerna.* This practice of writing consonants alphabetically has been followed by CJRT and is usually followed in the Common mode. Although CJRT used *Lúva* for the *s* in *is, as* rather than *Ázë Nuquerna,* and in *age* he used *Anga* for the soft *g.* Even when dealing with the exceptions mentioned above, you should just use your best judgment when determining if you should write a word using a phonetic component, or not.

Mode	Is	Age	Know
Original	$\dot{3}$	$\overset{\cdot\cdot}{\text{ḉ}}$	ᕪᴖᴍ́
CJRT	ć	$\overset{\cdot\cdot}{\text{ḉ}}$	ᕪᴖᴍ́
Common	$\dot{3}$, $\dot{?}$	$\overset{\cdot\cdot}{\text{ḉ}}$, $\overset{\cdot\cdot}{\text{ḉ}}$	ᕪᴖᴍ́

9.2. *Vowels*

Vowels just like consonants, are usually written out with the tengwar just as they occur in English. In fact vowels are in almost all cases written exactly as they occur in English. Both JRRT and CJRT wrote out vowels as they are spelled regardless of their sound, this includes diphthongs. The only known exception is done by CJRT. He didn't write out silent *u*'s (or silent *ue*). We don't have a sample of this by JRRT so we don't know how he would have written in this case.

Na<u>tio</u>n: ᴍṗiᴍ́   G<u>ua</u>rd: ᕪᴍ̇ᴘ (ᕪᴍ́ᴘ)*   Tong<u>ue</u>: ᴘᴕ̃ (ᴘᴕ̃į́)*

Gr<u>ea</u>t: ᕪᴦíṗ   Th<u>ei</u>r: �323ᴧᴅ

* - You can see that by eliminating the *u* (*ue*) the word is simplified and looks cleaner.

9.3. *Combinations*

Some words such as *nature* have a consonant-vowel combination that changes sound. These are still represented by using the tengwa plus the correct tehta. You should not represent these sounds using the tengwa for that sound, except for the sounds *zh* and *ny.* A good example of this is the *ci* combination. In *so<u>ci</u>ety* there is no sound change, however the *ci* changes to a *sh* sound in *offi<u>ci</u>al.* In a another word the *ci* can change into a *zh,* as in *coer<u>ci</u>on.* The an alphabetic representation should be used for *so<u>ci</u>ety* and *offi<u>ci</u>al.* However in the case of *coer<u>ci</u>on, Anca* is often used. The *ny* sound is more controversial. This sound is rare enough that many people widely use an alphabetic representation instead of the tengwa *Noldo.*

Nation: ᴍṗiᴍ́ not ᴍ᷂ᴍ́   Nature: ᴍṗᴦ́ not ᴍ᷂ᴧ

Occasion: ᴗ᷂̇iᴍ́ or ᴗ̇ᴕ᷂ᴍ́   Senior: 6ᴍ́iᴧ or 6ᴕ́ᴧ

10. *Miscellaneous*

This section contains a number of smaller issues that don't belong in any one particular category.

10.1. *Carriers*

By now most of the issues regarding carriers should have been resolved. However there are still a few points that need covered.

JRRT did use the short carrier to represent a long sound. The most obvious example of this is in *I*. It's theorized that Tolkien didn't follow his description in Appendix E, because he wrote using an orthographic mode (The Original Mode), in an orthographic mode it wouldn't really matter if long vowels were marked as such. Therefore it can be considered a variant on the short carrier, and used only for aesthetics. Many fans though, would consider it incorrect to use a short carrier for a long sound and vice versa.

Eat: íp̃ , ⁀íp	Kite: ᴄᴊp , ᴄᴊ̇p	Foe: bᴊ́ , bᴊ́ , bᴊ̃	I: ᴊ
Eat: íp (confusing)	Kite: ᴄᴊip (discouraged)	Tie: pᴊ , pᴊ	I: i (discouraged)

Placing a tehta on a long carrier and using it to represent a short sound is also generally considered incorrect. Beginning writers most commonly make mistakes like these.

Kit: ᴄᴊ̇p , ᴄᴊip	Kit: ᴄᴊjp (incorrect)
Seen: ⁀ᴄᴊ̃ᴍ , ⁀ᴄᴊjᴍ , ⁀ᴄᴊ̃ᴍ , ⁀ᴄᴊ́ᴍ	Seen: ⁀ᴄᴊíᴍ (incorrect)
Even: bᴊ̈ᴍ , jbᴍ̃ , bᴊ̈ᴍ , íbᴍ̃	Even: íbᴍ̃ (incorrect)

Placing doubled tehtar on a short carrier is an acceptable way to make a long sound, but there are better ways, so this really should be avoided.

Some place doubled tehtar on long carriers to represent *superlong* vowel sounds that are not normally found in English.

Oocyte: j̃⁀ᴄᴊ̇p – pronounced: O-O-cyte (*superlong* vowel)

Employee: p̃ᴄûj – Not a *superlong* vowel

On occasion you will see a writer place tehtar on carriers in sequence, rather than write them over a tengwa. The result is an inscription that is closer to alphabetic writing. There are examples of this in inscriptions by Tolkien, however it is best not to make extensive use of this. Multiple tehtar should not be written over a single tengwa.

Seen: ⁀ᴄᴊíᴍ	Wait: ɒp̈ (incorrect)	Earth: íᴊɒb	Earth: ⁀íɒb (incorrect)

10.2. *Advanced Tehta Placement*

10.2.1. *Alternate Read Order*

There are very few cases where JRRT and CJRT would have the tehta read as though they followed the tengwa they were written above. This was usually done to avoid having to use carriers (*too*), to keep the word as small as possible (*this*, *was*, *on*), or because the tengwa the tehta would normally be placed over is too large to easily fit the tehta (*John*). This can be confusing if used extensively, so it should not be done.

Too: p̃	John: ᴄᴊ\ᴍ̃	This: bᴊ̣*	Was: ᴅ̣	On: ā**
Too: pᴊ́ , píí	John: ᴄᴊíλᴍ , ᴄᴊλᴍ	This: bᴊ̣ó , bᴊió	Was: ᴅ̣ᴊ̇ , ᴅᴊ̣̇	

* - This could also be written as bᴊ̣, if so this falls into §10.2.2 instead.

** - This example comes from the English Full Mode – Style 2.

10.2.2. *Complex Inscriptions*

A few people enjoy trying to make inscriptions as difficult as possible to read, by placing as many tehta and modifier marks as is possible on a tengwa. It's fine to use the full range of marks when writing, but try not to make it so complex that the reader has to sit down and carefully decode a word. This is most often done by placing tehta marks on the S-curl. Most people would consider these downright incorrect.

Andes: p̥̊ vs. p̊ó   Two: p̄ vs. p̄í , ρɒí   Abuse: p̥̊ vs. ṁ̊ċ   Base: pṭ vs. ρɔ̥̊

10.3. *Short Hand*

A few shorthand characters are used with the Tengwar. They are used universally between all English tehta modes.

The: ꝑ   And: p̄ , p̥̄   Of: ꝑɒ   Of the: ꝑɒ̣

10.4. *Tehtar on the L-Tengwa*

Any tehta/modifier mark that would normally be placed under the tengwa, can in the case of the L-tengwa be placed inside.

Plus: pͼ̇
Plus: pͼ̣ (incorrect)
Little: ͼp̀ͼ ͼp̀ͼ
Pella: pͼ́í pͼ́ pͼ̣́ pͼ̓
Alle: ͼ̈ ͼ̣̈ ͼ̣̈ ͼ̈

10.5. *The Underdot*

There are several uses for the underdot in Tengwar writing. It is used to show a silent following *e*, or as a marker to denote a syllabic consonant, called an Obscure Vowel Mark when used in this fashion. It's the most versatile sign in the entire writing system.

10.5.1. *Silent Following E*

By far the most common use of the underdot is for a silent following e. Usually this occurs at the end of a word, but it can occur medially. As with many marks the writer does not have to use the underdot solely for this value. A short carrier with the e-tehta above could also be used, but this is much less concise. Compare the examples below.

Came: ꝗṃ̇ vs. ꝗṃ̇í   Time: pṃ̇ vs. pṃ̇í

Normally an under tehta should not be used medially, however I think that an exception can be made in this case. I feel that it is easier to read a word containing a silent *e* if the vowel tehta is placed underneath. (See also §10.7 for the *e* in the *–er/–ed* ending).

Foretold: bý́pͼ̇ꝑ vs. bý́pͼ̇ꝑ   Therefore: býbý́ vs. býbý́

10.5.2. *Obscure Vowel Mark*

The most common use for the underdot is for a following-e, however it also has another use. Sometimes the underdot is used to denote a Syllabic Consonant – also called and obscured vowel. This is almost exclusively done in the Fist style of the English Full Mode, but Appendix E also states that it can be used in the tehta mode. CJRT never used it and we only rarely see JRRT use it in a tehta inscription and only when he is writing phonetically. The OVM is the reason that one of the shorthand figures for *and* has a dot underneath. The dot is placed beneath the last tengwa of the Syllabic Consonant. It should not be used in orthographic modes because it's just as easy to write out the vowel tehtar instead.

Seven: 𐐆𐑀𐑉𐑌   Woman: 𐑌𐑌𐑌   And: 𐑀

10.6. *Long Vowels Compared*

An initial long vowel can be represented in several ways. By using a long carrier, a single tehta or double tehtar. As a matter of personal preference I like to use doubled tehtar. I just think that it makes for a cleaner inscription. There was no method that was preferred by JRRT or CJRT.

Open: 𐑀𐑌 vs. ʃ𐑀𐑌 , 𐑀𐑌   Even: 𐑀𐑌𐑌 vs. ʃ𐑌𐑌𐑌 , 𐑌𐑌𐑌

I like to use either a doubled tehta or a long carrier for a medial long vowel.

Keep: 𐐄𐑀 , 𐐄ʃ𐑀 vs. 𐐄𐑀   Pete: 𐑀𐑀 , 𐑀ʃ𐑀 vs. 𐑀𐑀

If a word contains two vowels in sequence, one long and the other short or silent I recommend representing the long vowel on a long carrier instead of using the compound form.

To read: 𐑉ʃ𐑀   He read: 𐑉ʃ𐑀 , 𐑉ʃ𐑌*

* - This could also be used for *To read* but I don't think that it is as clear.

10.7. *The -ER / -ED Ending*

We have seen JRRT and CJRT show these endings in several ways. They range from using the e-tehta (most common) to not representing the *e* at all. CJRT on occasion used the underdot for the following *e*. The author can choose the one they wish to use.

Bett<u>er</u>: 𐑋𐑀𐑀𐑉 , 𐑋𐑀𐑀𐑌 , 𐑋𐑀𐑀𐑌 , 𐑋𐑀𐑀𐑌

Want<u>ed</u>: 𐑌𐑀𐑀𐑉 , 𐑌𐑀𐑀𐑌 , 𐑌𐑀𐑀𐑌 , 𐑌𐑀𐑀𐑌

The final option on both examples is using the obscure vowel mark, this method is by far the least used.

10.8. *The Following W Tehta*

The following w-tehta, also called a modified u-curl, can be used to represent a following *w* sound. This sound is not limited to just the letter *w*, a *u* can also have this sound and as such the w-tehta can be used for it as well. JRRT always used this tehta in his inscriptions, however his son did not. CJRT instead used the tengwa *Vala* to represent a *w* sound. In the common use, it's entirely dependant on the person whether to use the tengwa or the tehta. If the component is a *u* instead of a *w*, the *u* tehta can be used in place of *Vala*.

T<u>we</u>nty: 𐑀𐑀𐑀 , 𐑀𐑌𐑀𐑌   T<u>wo</u>: 𐑀𐑀 , 𐑌𐑀   Q<u>uee</u>n: 𐑌𐑌 , 𐑌𐑌𐑌   D<u>ua</u>ne: 𐑀𐑌𐑌 , 𐑌𐑌𐑌

Ang<u>u</u>ish: 𐑌d , 𐑌ʃd   Lang<u>ua</u>ge: 𐐽𐑌𐑌 , 𐐽𐑌ʃ𐑌

Is there anything you would like to see clarified or added to this document? If so send me a letter:

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Comments and corrections are always welcomed.