

Help for these Tengwar Fonts:

ṙṭṙím

"Tengwar Quenya" &
"Tengwar Quenya-A"

ṙṭṙim

"Tengwar Quenya-1"

ṙṭṙIim

"Tengwar Quenya-2"

ṙṭṙíṃ

"Tengwar Sindarin" &
"Tengwar Sindarin-A"

ṙṭṙimṃ

"Tengwar Sindarin-1"

ṙṭṙimṃ

"Tengwar Sindarin-2"

ṙṭṙíṃṃ

"Tengwar Noldor" &
"Tengwar Noldor-A"

ṙṭṙimṃṃ

"Tengwar Noldor-1"

ṙṭṙimṃṃ

"Tengwar Noldor-2"

Microsoft Windows/TrueType & Postscript format (Postscript fonts requires Adobe Type Manager)

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(This information is my best attempt at explaining basic Tengwar usage for each language. This document does not describe all of the complexities of Tengwar usage, nor will it explain any details of any Tolkien language. This information is not official or authorized by anyone and may contain errors.)

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(daniel steven smi[th] - written in CJRT's English mode)

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Daniel Steven Smith
12 Overlook Drive
Leominster, MA, USA
01453-5142

email: fontmaster.geo@yahoo.com

WWW: <http://www.geocities.com/fontmaster.geo/index.html>

An Introduction to the Tengwar:

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 on the next page). 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. Refer to Appendix E of the 'Return of the King' volume of 'Lord of the Rings' for much more detail on Tengwar history, style, and variety.

For additional Tolkien Language Resources refer to file: Published and Online Resources.

Writing with the "Tengwar Quenya" font:

Using these Tengwar fonts is not difficult. Before starting, you may wish to view the appropriate Tengwar chart and the font keyboard mapping page of this Help file. The first step is to know which Tengwar letter you will need to use to spell whatever it is that you want to write. Remember that Tengwar is a phonetic alphabet, so closely examine your pronunciation.

For additional Tolkien Language mode specific information refer to files:

- Tengwar - Quenya mode
- Tengwar - Sindarin modes
- Tengwar - Black Speech mode
- Tengwar - Anglo Saxon mode (by Máns Björkman)
- Tengwar - English modes
- Tengwar - Common to most modes

Tengwar placement:

The Tengwar letters are laid-out on the keyboard in a logical fashion. The first column of the Tengwar chart corresponds to the top row of the keyboard, keys: '1' through '9'. The second column of the Tengwar chart corresponds to the second row of keys: 'q' through 'o'. The third column of the Tengwar chart corresponds to the next row of keys: 'a' through 'l'. The fourth column of the Tengwar chart corresponds to the bottom row of keys: 'z' through '.'. The Short Carrier symbol is in the upper left corner of the keyboard, at the "'" key. By pressing the Shift and the Short Carrier key at the same time, you'll get a Long Carrier.

Some Tengwar Letters have alternate forms. This font includes some of these. Press the Shift key to use these letters. Rows 1 and 2, from the Tengwar chart, have alternate forms with stems that extend both above and below the letter. Some alternate versions for the letters on row 8 have been included also, in order to simplify the placement of vowel symbols. Please refer to the appropriate keyboard mapping file:

- Tengwar Quenya Fonts Keyboard Mapping
- Tengwar Sindarin Fonts Keyboard Mapping
- Tengwar Noldor Fonts Keyboard Mapping

Accessing the Extended Tengwar Characters:

About half of the characters in the fonts can't be directly accessed from the keyboard. You can use these characters by holding-down the [alt] key and typing-in a four-digit number.

Tehtar placement:

The trickiest part of using this font is using the right Tehtar symbol with the right Tengwar letter. This font includes four versions of each of the five standard Tehtar symbols. The top row of vowel symbols are shifted toward the left; this version is for wider letters without upward extending stems, and wider letters with upward extending stems on the right. The second row of vowel symbols are for narrow letters without upward extending stems. In the third row the symbols are shifted toward the right; this version is for narrow letters with upward extending stems on the left. The bottom row of Tehtar symbols are exclusively for use with Carrier symbols. By trying various different versions of the Tehtar symbols, it's not difficult to find an appropriate match for any Tengwar symbol.

For the Tengwar experts, a more complete collection of exotic Tehtar symbols and punctuation marks are also included in the font. If using Microsoft-Write or Microsoft-Word; these additional characters can be used by holding down the [alt] key and typing a four-digit number. The codes are shown on the extended character / keyboard mapping page of this Help file.

When using these Tengwar fonts, all of the Tehtar symbols go over the previously placed letter. This works fine with languages that use this as the convention, such as Quenya. But with some languages the convention is to put the Tehtar symbols over the next consecutively placed letter. Sindarin and English are languages that use this convention. This makes writing Sindarin and English with this font somewhat awkward. For example:

To write, using this font, the sample word (calma) in the Quenya style; you would type the letters and vowels in a logical phonetic order:

calma ... c + a + l + m + a ... ʑ ˙ ʈ ˙ ɱ ˙ ... ʑʈɱ

But to write the sample word in the Sindarin and English style; you would type the letters and vowels in a rather illogical phonetic order:

calma ... c+l+a+m+(carrier)+a ... ʑ ʈ ˙ ɱ ɪ ˙ ... ʑʈɱɪ

The font also includes over-bars, under-bars, over-tildes, under-tildes, extra-high over-tildes, and extra-low under-tildes for narrow and wide letters. There are underdots for both wide and narrow letters. There are several different versions of 'S' curls, and many different punctuation marks.

Multiple Tehtar:

The second trickiest part of using these fonts is creating Tengwar letters with multiple Tehtar symbols both above and below. The best way to do this is to first place the widest Tehta, and then place increasingly narrow Tehtar and modifier symbols. For example:

To create a complicated Tengwar inscription First enter the widest item, the Tengwa. Then comes the next widest item, the over-bar. Then place the 'a' Tehta over the letter, the under-dot, and finally the 'S'-curl.

ʐ ʐ̄ ʐ̄̇ ʐ̄̇̇ ʐ̄̇̇̇

Weird things that Word Processors do:

Since the Tehtar symbols technically don't have a character width, some Word Processors get confused. Often they don't initially display the Tehtar symbols. The way to get around this is to 'refresh' the screen. There are several ways to do this. You can refresh your screen by minimizing, then maximizing your application, or by flipping to another page in your document and then returning to your original page.

Also, sometimes word processors are confused about the character width of the Tehtar symbols. This is most likely to happen if you use Tehtar symbols that are wider than the Tengwar letters they are used with. The location of the cursor can be distorted and appear to be where it really is not. This can cause you to insert letters into unintended places. One way to solve this is to enter all of the Tengwar letters first, then enter the Tehtar symbols - starting on the right of each line and finishing on the left of each line. Another solution is to enter the proper keystrokes using an ASCII font (such as Arial, Times or Courier), then selecting the text string and changing its font to 'Tengwar Quenya', 'Tengwar Sindarin' or 'Tengwar Noldor'.

Using the Tengwar Capital fonts:

Each Tengwar font family includes two Capital fonts. These fonts contain only Tengwar letters. They do not contain any Tehtar symbols. Capitals are typically used sparingly in Tengwar inscriptions. They are used primarily for initial letters in names of people or places. The easiest way to use the capital letters is to first write the entire inscription with one of the standard Tengwar fonts, then individually select a letter and change it's font to one of the Capital Tengwar fonts. Here's the name 'Aragorn' demonstrating the two different Capital fonts:

Այապառն

The '-1' font contains single-stroke capitals.

Այապառն

The '-2' font contains double stroke capitals.

On the rare occasion that you wish to place a Tehtar symbol above, below or inside a Capital Tengwar letter, simply follow these instructions: (Example: 'Elessar' written in a Sindarin mode.)

էջն

1) Write the entire inscription with one of the standard Tengwar fonts.

էջն

2) Then individually select the capital letter and change it's font to one of the Capital Tengwar fonts.

էջն

3) Finally, select the Tehtar (this can be tricky) and increase it's point size until it appears correct.

Tengwar Mode for the Quenya Language:

Quenya was the language of the High Elves of Middle-earth and Aman. An early form of Quenya was the common tongue of the Elves, but as the ages passed, it fell out of daily usage. The Noldorin Exiles and their descendants continued to keep Quenya alive in Middle-earth as a ceremonial language, used only during rituals and special occasions. (J.R.R.Tolkien likened Quenya to Latin, once the common tongue of the Roman Empire, but kept alive today mostly as a ceremonial language by religious and academic institutions.)

The High Elves used the Tengwar for writing their language (the word 'Tengwar' means 'Letters'). The mode that they developed generally used Tengwar letters for indicating consonant sounds, and symbols, called Tehtar, for transcribing vowel sounds. The Tehtar symbols could be placed above and below (and sometimes inside) the Tengwar letters.

Tolkien did not include any examples of Tengwar being used to write Quenya in his book "The Lord of the Rings". However, in 1967, Tolkien included the Quenya poem "Namárië" written with the Tengwar alphabet in the book "The Road Goes Ever On". .

Namárië Inscription by John Ronald Reuel Tolkien (1967)

From: "The Road Goes Ever On: A Song Cycle" Poems by J.R.R.Tolkien set to music by Donald Swann.
Houghton Mifflin, 1967, 1978 (ISBN 0-395-24758-6) [out of print].

Tengwar Chart for Quenya Consonants:

Primary Letters:

| | I | | II | | III | | IV | |
|---|----|---|----|---|------|---|------|--|
| 1 | Ṗ | 1 - t tinco (metal) | Ṗ | 2 - p parma (book) | ᑭ | 3 - c / k calma (lamp) | ᑭ | 4 - kw (note 4) quesse (feather) |
| 2 | ṖṖ | 5 - nd ando (gate) | ṖṖ | 6 - mb umbar (fate) | ᑭᑭ | 7 - ng (note 4) anga (iron) | ᑭᑭ | 8 - ngw (note 4) ungwe (spider's web) |
| 3 | ḥ | 9 - th / s (note 4) thúle or súle (spirit or wind) | ḥ | 10 - f formen (north) | ᑭᑭ | 11 - kh (note 4) harma or aha (treasure or rage) | ᑭᑭ | 12 - khw (note 4) hwesta (breeze) |
| 4 | ḥḥ | 13 - nt anto (mouth) | ḥḥ | 14 - mp (note 4) ampa (hook) | ᑭᑭᑭ | 15 - nk (note 4) anca (jaws) | ᑭᑭᑭ | 16 - nk w unque (a hollow) |
| 5 | ṡ | 17 - n númen (west) | ṡ | 18 - m malta (gold) | ᑭᑭᑭ | 19 - n (note 4) noldo or noldo (one of the Noldor) | ᑭᑭᑭ | 20 - n w (note 4) nwalme or nwalme (torment) |
| 6 | ṡṡ | 21 - r [preconsonantal óre and final] (heart or inner mind) | ṡṡ | 22 - v vala (angelic power) | ᑭᑭᑭᑭ | 23 - y (note 1) anna (gift) | ᑭᑭᑭᑭ | 24 - w / v wilya or vilya (air or sky) |

Additional Letters:

| | | | | | | | |
|---|--|------|---|------|--|------|--|
| ȳ | 25 - r [prevocalic] rómen (east) | ȳ | 26 - rd arda (region) | ᑭᑭᑭᑭ | 27 - l lambe (tongue) | ᑭᑭᑭᑭ | 28 - ld alda (tree) |
| ᑭ | 29 - s silme (starlight) | ᑭ | 30 - s silme nuquerna (silme reversed) | ᑭᑭᑭᑭ | 31 - z, r or ss áze, áre or esse (sunlight or name) | ᑭᑭᑭᑭ | 32 - z, r or ss áze nuquerna (áze reversed) |
| λ | 33 - h hyarmen (south) | ᑭᑭᑭᑭ | 34 - (note 2) hwesta sindarinwa (Sindarin hwesta) | ᑭᑭᑭᑭ | 35 - y (note 5) yanta (bridge) | ᑭᑭᑭᑭ | 36 - w (note 5) úre (heat) |
| l | h (note 4) halla (tall) | l | short carrier (note 3) | l | long carrier (note 3) | | |

Notes:

- 1) Technically, anna does not have the value “**y**” when used in the Quenya mode; “y” is represented by anna + “following-y” tehta (or **ᑭᑭᑭᑭ**). Anna is not used by itself in the published Quenya texts.
- 2) Although this letter is part of the standard set of additional letters, it is not used for writing Quenya language texts.
- 3) The long and short carriers are silent letters. They are used in conjunction with vowel symbols.

- 4) These characters are not used in the "Namárie" passage. Their values were determined from information in Appendix E of "The Lord of the Rings".
- 5) Yanta (Λ) and Úre (O) are normally used with tehtar symbols creating diphthongs. When reading and writing Quenya, normally the Tengwa is pronounced first, followed by the Tehta above it. These diphthongs disobey this rule, making Λ pronounced ai rather than ya.

| | | |
|----------------|----------------|----------------|
| Λ̊ = <u>ai</u> | Λ̂ = <u>oi</u> | Λ̇ = <u>ui</u> |
| Ö̊ = <u>au</u> | Ó̂ = <u>eu</u> | Ö̇ = <u>iu</u> |

Tehtar Chart for Quenya vowels:

| <i>Symbol Description:</i> | <i>Symbol for Short Sound:</i> | <i>Example of sound:</i> | <i>Symbol for Long sound:</i> | <i>Example of sound:</i> |
|------------------------------------|--------------------------------|--|-------------------------------|--------------------------------|
| three over dots: | Ö or Ĩ | <u>a</u> as in f <u>a</u> ther (note 1) | Ī | <u>á</u> or <u>aa</u> (note 3) |
| over circumflex: | Ô or Î | <u>a</u> as in f <u>a</u> ther (note 1) | Î | <u>á</u> or <u>aa</u> (note 3) |
| over acute accent mark: | Ó or Í | <u>e</u> as in wer <u>e</u> wolf (note 2) | Ō or Ĭ or Ĵ | <u>é</u> or <u>ee</u> (note 3) |
| single over dot: | Ȯ or Ĩ | <u>i</u> as in mach <u>i</u> ne (note 2) | Ĳ | <u>í</u> or <u>ii</u> (note 3) |
| over curl open to the lower-right: | Ŏ or Ĩ | <u>o</u> as in f <u>o</u> r | Ō or Ĭ or Ĵ | <u>ó</u> or <u>oo</u> (note 3) |
| over curl open to the left: | Ȫ or Ĩ | <u>u</u> as in br <u>u</u> te | Ū or Ĭ or Ĵ | <u>ú</u> or <u>uu</u> (note 3) |
| double under (or inside) dots: | Ö or Ĩ | <u>y</u> as in ne <u>igh</u> bor or ba <u>it</u> | | |

Tehtar Chart for Quenya consonant modifiers:

| <i>Symbol Description:</i> | <i>Symbology:</i> | <i>Example of sound:</i> |
|---------------------------------|-------------------|--|
| over bar or tilde: | Ṗ or Ṗ̃ | <u>nt</u> or <u>mb</u> - preceding nasal of the same series (note 4) |
| under (or inside) bar or tilde: | Ṗ or Ṗ̃ | <u>nn</u> or <u>ll</u> - double or long consonant |
| over twist: | Ṗ or Ṗ̃ | <u>tw</u> or <u>lw</u> - following w sound (note 4) |

Notes:

- 1) In Quenya, the a sound occurs so frequently, that its symbol (three dots) is can be simplified (to look like a circumflex), or if no confusion would occur, eliminated altogether.
- 2) The one published Quenya Tengwar inscription by Tolkien used the acute accent mark for the e sound and the single dot for the i sound, but Tolkien also stated that the reverse could be equally valid.
- 3) Long vowels have the same sound as short vowels, the only difference is the duration of the sound. For example: the 'short u' is as in brute, while the 'long u' is as in cool.
- 4) These characters are not used in the "Namárië" inscription. Their values are based on information in Appendix E of "The Lord of the Rings" or are my best guess.
- 5) The blue "O" Tengwar letters that are used with the Tehtar are only for demonstration purposes.

Tengwar Punctuation Symbology and Usage for Quenya:

When writing with the Tengwar, normally very little punctuation is used. Most punctuation marks seem to be used only to designate the beginning and the ending of sentences and paragraphs. Based on J.R.R.Tolkien's only published Tengwar inscription written in the Quenya language, the following punctuation marks can be deduced:

| <i>Symbol Description:</i> | <i>Symbol:</i> | <i>Symbol usage:</i> |
|---|-----------------------|------------------------------------|
| a single dot, at mid- height of character | • | comma [,] |
| two dots, one above the other | ∴ | semi-colon [;] or period [.] |
| four dots, forming a square | ⋈ | period [.] or end of paragraph [¶] |
| tilde, followed by two dots, then one dot | ~∴• | period [.] or end of paragraph [¶] |
| a long, vertical tilde | ſ or ſ• | exclamation mark [!] |
| raised letter "tinco" with an extra curl | ᚢ | Question mark [?] |

Writing Quenya with Tengwar:

Writing Quenya with Tengwar is relatively easy, just remember that Tengwar is a phonetic alphabet. Words are written exactly as they are spoken. Typically the Tengwar (consonant letters) are written first, then the Tehtar (vowel symbols) are written above the appropriate consonant. In Quenya, and other languages that end most words with vowels, the Tehta is placed above the previous Tengwar letter. To read Quenya/Tengwar script you would read each Tengwar letter, then the Tehtar vowel symbol above it (in an upward motion), before going on to the next Tengwar/Tehtar letter combination. For example:

calma ... ca + l + ma ... \dot{c} + τ + \dot{m} ... $\dot{c}\tau\dot{m}$

If a word starts with a vowel sound (and there is no previous consonant letter in the word) then a "Carrier" symbol can be used. Carrier symbols do not represent a sound, but rather provide a symbol for vowel marks to be placed upon. There are two different standard Carrier symbols; the "Short Carrier" and the "Long Carrier". The Short Carrier looks like the undotted letter "i". The Long Carrier looks like the undotted letter "j". The Long Carrier is used with "long" vowel sounds. If two or more vowel sounds appear consecutively in a word, the Carrier symbol should be used when there is no consonant in the appropriate location. For example:

ando ... a + ndo ... \dot{i} + \hat{p} ... $\dot{i}\hat{p}$

Normally, "short" vowels are represented by a single Tehtar symbol above a Tengwar or Carrier symbol. But "long" vowels can be represented several different ways; long vowels can be written as two Tehtar above a single Tengwa, two Tehtar above a single Short Carrier symbol, two Tehtar above two Short Carrier symbols, or one Tehta above a single Long Carrier symbol (preferred), as shown below:

yéni = $\ddot{y}\dot{n}$ or $\ddot{y}\dot{i}\dot{n}$ or $\ddot{y}\hat{n}$

There are no examples in the books "The Hobbit" or "The Lord of the Rings" of Quenya written with Tengwar letters. But early in the book "The Fellowship of the Ring" Frodo uses a Quenya phrase to greet Gildor the elf:

"Elen síla lúmenn' omentielvo."

This phrase could be transcribed as:

$\acute{e}\tau\acute{m}$ $\acute{e}\tau\acute{c}$ $\tau\acute{m}\acute{w}$ $\acute{e}\acute{m}\acute{h}\acute{e}\tau\acute{w}$

Notice that in the word "lúmenn'", the under-bar/tilde is used for the long (or double) "n" consonant sound.

Tengwar Modes for the Sindarin Language:

Sindarin was the language of the Grey Elves. For many of the Elves through out Middle-earth, Sindarin was the common tongue, used for ordinary conversations. The Grey Elves also used the Tengwar for writing their language (the word 'Tengwar' means 'Letters'). They developed two distinct Tengwar modes for writing Sindarin.

Sindarin Tengwar/Tehtar mode:

The first mode was similar to the system devised for writing the Quenya language. It used Tengwar letters to indicate consonant sounds and Tehtar symbols for transcribing the vowel sounds. The Tehtar symbols could be placed above and below (and sometimes inside) the Tengwar letters. Because the Sindarin and Quenya languages contain different sounds, some of the Tengwar letters were re-assigned, and used to represent different phonetic values.

Tolkien did not include any examples of Tengwar being used to write Sindarin with this mode in his book "The Lord of the Rings". However, in 1992, the book "Sauron Defeated" was published. It contains the Tengwar inscription "Third Copy of the King's Letter", which is the only known Sindarin passage of substantial length that uses this Tengwar/Tehta mode.

The Third Copy of the King's Letter Inscription by John Ronald Reuel Tolkien (1992)

From: "Sauron Defeated: The History of The Lord of the Rings, Part Four", page 131,
(The History of Middle-earth Vol IX). edited by Christopher Tolkien
Houghton Mifflin, 1992 (ISBN 0-395-60649-7)

Sindarin "Mode of Beleriand":

The Grey Elves that settled in Beleriand later reformed their Tengwar alphabet. They eliminated most of the Tehtar marks, in their place they used additional Tengwar letters to represent vowel sounds. This reformed alphabet was referred to as the "Mode of Beleriand". Tolkien included one example of the Sindarin "Mode of Beleriand" in the book "The Lord of the Rings" on the "West Gate of Moria" illustration. Also, in 1967, Tolkien included the Sindarin poem "O Elbereth" written using the "Mode of Beleriand" in the book "The Road Goes Ever On". In the 1992 book "Sauron Defeated", the "First Copy of the King's Letter" was published. It uses a slightly different version of the "Mode of Beleriand".

The West Gate of Moria Inscription by John Ronald Reuel Tolkien (1954)

From: "The Lord of the Rings", volume 1; "The Fellowship of the Ring",
Houghton Mifflin, 1987 (ISBN 0-395-48931-8)

O Elbereth Inscription by John Ronald Reuel Tolkien (1967)

From: "The Road Goes Ever On: A Song Cycle." Poems by J.R.R. Tolkien set to music by Donald Swann.
Houghton Mifflin, 1967, 1978 (ISBN 0-395-24758-6) [out of print].

The First Copy of the King's Letter Inscription by John Ronald Reuel Tolkien (1992)

From: "Sauron Defeated: The History of The Lord of the Rings, Part Four", page 130,
(The History of Middle-earth Vol IX). edited by Christopher Tolkien
Houghton Mifflin, 1992 (ISBN 0-395-60649-7)

Tengwar Chart for Sindarin Tengwar/Tehtar Mode Consonants:

Primary Letters:

| | I | II | III | IV |
|---|--------------------------------|--------------------------------------|--|--|
| 1 | Ṗ 1 - t tinco | Ṗ 2 - p parma | Ṗ 3 - ch (note 3) calma | Ṗ 4 - c / k quesse |
| 2 | Ṗ 5 - d ando | Ṗ 6 - b umbar | Ṗ 7 - j (note 3) anga | Ṗ 8 - g ungwe |
| 3 | ḥ 9 - th thúle | ḥ 10 - f formen | ḥ 11 - sh (note 3) harma | ḥ 12 - kh hwesta |
| 4 | ḥ 13 - dh anto | ḥ 14 - v ampa | ḥ 15 - zh (note 3) anca | ḥ 16 - gh (note 2) unque |
| 5 | ṃ 17 - n númen | ṃ 18 - m malta | ṃ 19 - ñ / ny (note 3) ngoldo or noldo | ṃ 20 - ng (note 2) ngwalme or nwalme |
| 6 | ṇ 21 - r [final] óre | ṇ 22 - w (see note 2) vala | ṇ 23 - [i-glide] (note 4) anna | ṇ 24 - ? (note 2) wilya |

Additional Letters:

| | | | |
|--|--|---|----------------------------------|
| ʒ 25 - r [non-final] rómen | ʒ 26 - rh arda | τ 27 - l lambe | τ 28 - lh alda |
| ḡ 29 - s silme | ḡ 30 - s silme nuquerna | ḡ 31 - ss áze, áre or esse | ḡ 32 - ss áze nuquerna |
| λ 33 - h hyarmen | ḥ 34 - hw (note 2) hwesta sindarinwa | λ 35 - [e-glide] (note 5) yanta | o 36 - w (note 2) úre |
| l 37 - h (note 2) halla (tall) | l 38 - short carrier (note 1) | l 39 - long carrier (note 1) | |

Notes:

- 1) The long and short carriers are silent letters. They are used in conjunction with vowel symbols.
- 2) These characters are not used in the "Third Copy of the King's Letter" passage. Their values were determined from information in Appendix E of "The Lord of the Rings", or are my best guess.
- 3) These characters represent sounds that are not found in this Sindarin.

- 4) The letter Anna (Ա) represents the 'i-glide' sound and is normally used with tehtar symbols to create the following diphthongs:

| | | |
|---|--|--|
| $\ddot{\text{Ա}} = \underline{\text{ai}}$ | $\acute{\text{Ա}} = \underline{\text{ei}}$ | $\grave{\text{Ա}} = \underline{\text{ui}}$ |
|---|--|--|

- 5) The letter Yanta (Լ) represents the 'e-glide' sound when used with tehtar symbols to create the following diphthongs:

| | |
|---|--|
| $\ddot{\text{Լ}} = \underline{\text{ae}}$ | $\hat{\text{Լ}} = \underline{\text{oe}}$ |
|---|--|

If Yanta is used by itself (without a tehta) and before another vowel it can represent the "i" sound as in Լորիս

(ԼՅԼԻՇ)

Tehtar Chart for Sindarin Tengwar/Tehtar Mode vowels:

| <i>Symbol Description:</i> | <i>Symbol for Short Sound:</i> | <i>Example of sound:</i> | <i>Symbol for Long sound:</i> | <i>Example of sound:</i> |
|------------------------------------|--------------------------------|---|-------------------------------|--------------------------------|
| three over dots: | Ö or Ĩ | <u>a</u> as in f <u>a</u> ther (note 1) | Ĳ | <u>á</u> or <u>aa</u> (note 3) |
| over circumflex: | Ô or Î | <u>a</u> as in f <u>a</u> ther (note 1) | Ĳ | <u>á</u> or <u>aa</u> (note 3) |
| over acute accent mark: | Ó or Í | <u>e</u> as in wer <u>e</u> wolf (note 2) | Ö or Ĩ or Ĳ | <u>é</u> or <u>ee</u> (note 3) |
| single over dot: | Ȯ or Ĭ | <u>i</u> as in mach <u>i</u> ne (note 2) | Ĳ | <u>í</u> or <u>ii</u> (note 3) |
| over curl open to the lower-right: | Ô or Î | <u>o</u> as in f <u>o</u> r | Ö or Ĩ or Ĳ | <u>ó</u> or <u>oo</u> (note 3) |
| over curl open to the left: | Ȯ or Ĭ | <u>u</u> as in br <u>u</u> te | Ö or Ĩ or Ĳ | <u>ú</u> or <u>uu</u> (note 3) |
| double over dots: | Ö or Ĩ | <u>y</u> as in <i>French</i> <u>l</u> une | Ĳ | <u>ý</u> or <u>yy</u> (note 3) |

Notes:

- 1) In Sindarin, like other Tengwar modes, the symbol used to represent the a sound can be three dots or be simplified to look like a circumflex.
- 2) The only published Sindarin Tengwar inscriptions by Tolkien that use tehtar have used the acute accent mark for the e sound and the single dot for the i sound, but Tolkien also stated that the reverse could be equally valid.
- 3) Long vowels have the same sound as short vowels, the only difference is the duration of the sound. For example: the 'short u' is as in brute, while the 'long u' is as in cool.
- 4) The blue "O" Tengwar letters that are used with the Tehtar are only for demonstration purposes.

Tehtar Chart for Sindarin Tengwar/Tehtar Mode consonant modifiers:

| <i>Symbol Description:</i> | <i>Symbology:</i> | <i>Example of sound:</i> |
|---------------------------------|-------------------|---|
| over bar or tilde: | Ṗ or Ṗ̃ | <u>nt</u> or <u>mb</u> - preceeding nasal of the same series |
| under (or inside) bar or tilde: | Ṗ or Ṗ̃ | <u>mm</u> or <u>ll</u> - double or long consonant |
| over twist: | Ṗ or Ṗ̃ | <u>dw</u> or <u>gw</u> - following w sound |
| downward curl or hook: | Ṗ | <u>mh</u> - indicates that 'm' is a spirant rather than a stop. |

Tengwar Punctuation Symbolology and Usage for Sindarin Tengwar/Tehta mode:

When writing with the Tengwar, normally very little punctuation is used. Most punctuation marks seem to be used only to designate the beginning and the ending of sentences and paragraphs. Based on J.R.R.Tolkien's only published Tengwar inscription written in the Sindarin language using the Tengwar/Tehta mode, the following punctuation marks can be deduced:

| <i>Symbol Description:</i> | <i>Symbol:</i> | <i>Symbol usage:</i> |
|--|-----------------------|------------------------------------|
| a single dot, at mid- height of character | • | comma [,] |
| two dots, one above the other | ∴ | semi-colon [;] or comma [,] |
| a single dot, followed by two dots, then one dot | •∴• | period [.] or end of paragraph [¶] |
| two close vertical strokes | ﴾ | parenthesis [(or)] |

Writing Sindarin with Tengwar/Tehtar Mode:

At first glance the Sindarin Tengwar/Tehtar Mode looks the same as the Quenya Mode for Tengwar. Although the Sindarin Tengwar/Tehtar and the Quenya modes look similar to each other, they often use different Tengwar letters to represent the same sounds. Also, in Sindarin and other languages that end most words with consonants, the Tehtar are placed above the next consecutive Tengwar letter. (Unlike Quenya where vowels are placed above the previous Tengwar letter.) To read Sindarin/Tengwar script you would read each Tehtar vowel symbol, then the Tengwar letter below it (in a downward motion), before going on to the next Tehtar/Tengwar letter combination. For example:

Written in the style of Quenya (vowel over the previous consonant):

calma ... ca + l + ma ... \dot{c} + τ + \dot{m} ... $\dot{c}\tau\dot{m}$

Written in the style of Sindarin Standard Mode (vowel over the next consonant):

calma ... c + al + m + a ... c + \dot{a} + m + \dot{a} ... $c\dot{a}m\dot{a}$

Other than placement of Tehtar and the different Tengwar phonetic value, this mode follows all of the same rules as Quenya. For example, the first line of the Sindarin Inscription on the West Gate of Moria -

Ennyn Durin Aran Moria: pedo mellon a minno.

- could be transcribed (using the Sindarin Tengwar/Tehta Mode for writing):

: $\dot{m}\dot{e}\dot{n}$ $\dot{p}\dot{e}\dot{d}\dot{o}$ $\dot{m}\dot{e}\dot{l}\dot{l}\dot{o}$ \dot{a} $\dot{m}\dot{i}\dot{n}\dot{n}\dot{o}$:

Tengwar Chart for Sindarin (Mode of Beleriand) Consonants and Vowels :

Primary Letters:

The "West Gate of Moria" or "O Elbereth" passages use these phonetic values for rows 1 thru 6:

| | I | II | III | IV |
|---|---------------------------|---------------------------|---|--|
| 1 | Ṗ 1 - t tinfo | Ṗ 2 - p parma | Ṗ 3 - k calma | Ṗ 4 - (unused) quesse (note 4) |
| 2 | Ṗ 5 - d ando | Ṗ 6 - b umbar | Ṗ 7 - g anga | Ṗ 8 - (unused) ungwe (note 4) |
| 3 | ḥ 9 - th thúle | ḥ 10 - f formen | ḥ 11 - kh harma | ḥ 12 - (unused) hwesta (note 4) |
| 4 | ḥ 13 - dh anto | ḥ 14 - v ampa | ḥ 15 - gh anca (note 1) | ḥ 16 - ghw / w unque (note 1) |
| 5 | ṡ 17 - nn númen | ṡ 18 - mm malta | ṡ 19 - ng ngoldo or noldo (note 1) | ṡ 20 - ngw ngwalme or nwalme (note 1) |
| 6 | ṡ 21 - n óre | ṡ 22 - m vala | ṡ 23 - o anna | ṡ 24 - w wilya |

The "First Copy of the King's Letter" passage uses slightly different phonetic values for rows 1 thru 6:

| | I | II | III | IV |
|---|--------------------------|--------------------------------|---|--|
| 1 | Ṗ 1 - t tinfo | Ṗ 2 - p parma | Ṗ 3 - (unused) calma (note 4) | Ṗ 4 - k quesse |
| 2 | Ṗ 5 - d ando | Ṗ 6 - b umbar | Ṗ 7 - (unused) anga (note 4) | Ṗ 8 - g ungwe |
| 3 | ḥ 9 - th thúle | ḥ 10 - f formen | ḥ 11 - (unused) harma (note 4) | ḥ 12 - kh hwesta |
| 4 | ḥ 13 - dh anto | ḥ 14 - v ampa | ḥ 15 - gh anca (note 2) | ḥ 16 - ghw / w unque (note 2) |
| 5 | ṡ 17 - n númen | ṡ 18 - m malta | ṡ 19 - ng ngoldo or noldo (note 2) | ṡ 20 - ngw ngwalme or nwalme (note 2) |
| 6 | ṡ 21 - r óre | ṡ 22 - (unused) vala | ṡ 23 - o anna | ṡ 24 - a wilya |

Additional Letters:

| | | | | | | | |
|---|-------------------------------------|---|---|---|--------------------------------------|---|--|
| Ʒ | 25 - r rómen | Ʒ | 26 - rh arda (note 1 and 2) | Ƨ | 27 - l lambe | Ƨ | 28 - lh alda (note 1 and 2) |
| Ƨ | 29 - s silme | Ƨ | 30 - y silme nuquerna | Ƨ | 31 - ss áze, áre or esse | Ƨ | 32 - ss áze nuquerna (note 1) |
| λ | 33 - h hyarmen | Ƨ | 34 - hw hwesta sindarinwa (note 1 and 2) | Λ | 35 - e yanta | o | 36 - u úre |
| l | h halla (note 1 and 2) | l | i short carrier (note 3) | l | i long carrier (note 3) | c | a ? (note 6) |

Notes:

- 1) These characters are not used in the "West Gate of Moria" or "O Elbereth" passages. Their values were determined from information in Appendix-E of "The Lord of the Rings", or are my best guess.
- 2) These characters are not used in the "First Copy of the King's Letter" passage. Their values were determined from information in Appendix-E of "The Lord of the Rings", or are my best guess.
- 3) The long and short carriers are both used to represent the **i** vowel sound.
- 4) These characters represent sounds that are not found in this Sindarin.
- 5) Although Tengwar letters are used to represent the five most common vowels sounds, but some tehtar symbols are still used to represent complex vowel sounds, (or diphthongs) and complex consonent sounds. For example:

A single dot placed above a Tengwa or carrier does not signify any change in value. Its purpose is simply to distinguish it from the other letters around it.

An acute accent placed above a vowel signifies it is a long vowel.

Double over-dots represents a following semi-vowel "y" (rendered as "i" in the normal transliteration of Sindarin):

| | | |
|---------------|---------------|---------------|
| Č = ai | Ö = ui | Ä = ei |
|---------------|---------------|---------------|

An over-circumflex represents a following "e":

| | |
|---------------|---------------|
| Ĉ = ae | Ď = oe |
|---------------|---------------|

An over-twist represents a following "w" (or "u" in diphthongs):

| | | | |
|----------------------------|---------------|---------------|---------------|
| Ċ = aw or au | | | |
| Ṗ = dw | Ṣ = nw | Ṧ = gw | Ṣ = lw |

An over-bar represents a preceding nasal of the same series:

| | | |
|----------------------------|----------------------------|----------------------------|
| $\bar{p} = \underline{nt}$ | $\bar{m} = \underline{mb}$ | $\bar{q} = \underline{ng}$ |
|----------------------------|----------------------------|----------------------------|

A downward curl or hook represents a following "h" sound:

| |
|----------------------------------|
| $\mathfrak{p} = \underline{m-h}$ |
|----------------------------------|

An under-bar doubles or lengthens the consonant sound:

| | | |
|----------------------------------|----------------------------------|--|
| $\underline{m} = \underline{nn}$ | $\underline{m} = \underline{mm}$ | $\tau \text{ or } \mathfrak{e} = \underline{ll}$ |
|----------------------------------|----------------------------------|--|

- 6) The "First Copy of the King's Letter" passage demonstrates a final version of the letter **C**: **Ç**.

Tengwar Punctuation Symbology and Usage for Sindarin (Mode of Beleriand):

When writing with the Tengwar, normally very little punctuation is used. Most punctuation marks seem to be used only to designate the beginning and the ending of sentences and paragraphs. Based on J.R.R.Tolkien's three published Tengwar inscriptions written in the Sindarin language using the Mode of Beleriand, the following punctuation marks can be deduced:

The Lord of the Rings, Moria Gate inscription:

| <i>Symbol Description:</i> | <i>Symbol:</i> | <i>Symbol usage:</i> |
|-----------------------------------|-----------------------|--|
| two dots, one above the other | : | This is the only punctuation mark used in this inscription. It is used to mark the beginning and ending of sentences, but might also be used to represent the semi-colon [;], the comma [,], or the dash [-] |

The Road Goes Ever On, O Elbereth inscription:

| | | |
|---|---|------------------------------------|
| a single dot, at mid- height of character | · | comma [,] |
| two dots, one above the other | : | period [.] or exclamation mark [!] |

Sauron Defeated, First copy King's Letter inscription:

| | | |
|---------------------------------|---------|--|
| a single dot | · | comma [,] or period [.] |
| comma | , | comma [,] |
| two dots, one above the other | : or :: | comma [,] or semicolon [;] or period [.] |
| three dots, one above the other | : | colon [:] |
| two close vertical strokes | | parenthesis [(] or [)] |

Writing Sindarin (Mode of Beleriand) with Tengwar:

The Sindarin 'Mode of Beleriand's best known example is the West Gate of Moria inscription. This mode's most unique characteristic is that it doesn't solely use Tehtar to represent vowel sounds. Instead, Tengwar letters are used to represent both consonant and vowel sounds. From the examples given in the books "The Fellowship of the Ring" and "The Road Goes Ever On", it appears that the over-dot Tehta is occasionally used to indicate the "a" and "i" Tengwar.

The first line of the Sindarin Inscription on the West Gate of Moria:

Ennyn Durin Aran Moria: pedo mellon a minno.

Is transcribed (using the Mode of Beleriand for writing Sindarin):

: ᐱᐅᑦᑦᑦ ᑦᑦᑦᑦᑦ ᑦᑦᑦᑦ ᑦᑦᑦᑦ : ᑦᑦᑦᑦ ᑦᑦᑦᑦᑦ ᑦ ᑦᑦᑦᑦ :

Tengwar Mode for Black Speech:

Black Speech was the language created by Sauron for his servants in Mordor. Over the centuries many of the Orcs developed their own dialects of Black Speech, these dialects were often referred to as Orkish. The Orcs were not a very literate group, so few examples of their writing exists today. Those few Orks that could write used the Cirth alphabet. Tolkien included one example of written Black Speech in the book "The Lord of the Rings" - the Ring inscription. This inscription seems to be unique in that it uses the Tengwar alphabet. Sauron apparently adapted the Tengwar script of Eregion for writing for Black Speech.

The Ring of Power Inscription by John Ronald Reuel Tolkien (1954)

From: "The Lord of the Rings", volume 1; "The Fellowship of the Ring",
Houghton Mifflin, 1987 (ISBN 0-395-48931-8)

Tengwar Chart for Black Speech consonants:

Primary Letters:

| | I | | II | | III | | IV | |
|---|----|-------------------------|-----|------------------------|-----|-----------------------------|------|-------------------------------------|
| 1 | p | 1 - t | Ṗ | 2 - p | q | 3 - ch (see note 2) | q̣ | 4 - k |
| 2 | ṖṖ | 5 - d | ṖṖṖ | 6 - b | qq | 7 - j (see note 2) | q̣q̣ | 8 - g |
| 3 | ḥ | 9 - th | ḥḥ | 10 - f (see note 2) | ḍ | 11 - sh (see note 2) | ḍḍ | 12 - kh (see note 2) |
| 4 | ḥḥ | 13 - dh (see note 2) | ḥḥḥ | 14 - v (see note 2) | ḍḍ | 15 - zh (see note 2) | ḍḍḍ | 16 - gh (see note 2) |
| 5 | ṡ | 17 - n | ṡṡ | 18 - m | ṡṡ | 19 - ñ (ny) (see note 2) | ṡṡṡ | 20 - ng (see note 2) |
| 6 | ṡṡ | 21 - r | ṡṡṡ | 22 - w (see note 2) | ṡṡṡ | 23 - y (see note 2) | ṡṡṡṡ | 24 - [glottal stop] (see note 2) |

Alternate Primary Letters:

| | | | | | | | | |
|---|---|-------------------------|---|------------------------|---|-------------------------|---|-------------------------|
| 3 | ḥ | 9 - th (see note 2) | ḥ | 10 - f (see note 2) | ḥ | 11 - sh | ḥ | 12 - kh (see note 2) |
| 4 | ḥ | 13 - dh (see note 2) | ḥ | 14 - v (see note 2) | ḥ | 15 - zh (see note 2) | ḥ | 16 - gh |

Additional Letters:

| | | | | | | | |
|---|------------------------|---|-------------------------------|---|----------------------------------|---|-------------------------|
| γ | 25 - r (trilled) | γ | 26 - rh (see note 2) | τ | 27 - l | Ϝ | 28 - lh (see note 2) |
| Ϝ | 29 - s (see note 2) | Ϝ | 30 - s (see note 2) | Ϝ | 31 - z | Ϝ | 32 - z |
| λ | 33 - h (see note 2) | ḥ | 34 - hw (see note 2) | λ | 35 - y (see note 2) | o | 36 - w (see note 2) |
| l | h (see note 2) | l | short carrier (see note 1) | l | long carrier (see note 1 & 2) | | |

Notes:

- 1) The long and short carriers are silent letters. They are used in conjunction with vowel symbols.
- 2) These characters are not used in the "Ring of Power" inscription. Their values were determined from information in Appendix-E of "The Lord of the Rings", or are my best guess.

Tehtar Chart for Black Speech vowels:

| <i>Symbol Description:</i> | <i>Symbol for Short Sound:</i> | <i>Example of sound:</i> | <i>Symbol for Long sound:</i> | <i>Example of sound:</i> |
|------------------------------------|--------------------------------|--|-------------------------------|--------------------------|
| three over dots: | Ö or Ĩ | a as in f <u>a</u> ther | Ĳ | á or aa (see note 1) |
| over circumflex: | Ô or Î | a as in f <u>a</u> ther (see note 2) | Ĵ | á or aa (see note 1) |
| over acute accent mark: | Ó or Í | e as in wer <u>e</u> wolf (see note 2) | Ŏ or Ĭ or Ĵ | é or ee (see note 1) |
| single over dot: | Ȯ or ĭ | i as in mach <u>i</u> ne | Ĳ | í or ii (see note 1) |
| over curl open to the lower-right: | Ŏ or Ĭ | u as in br <u>u</u> te | Ŏ or Ĭ or Ĵ | ú or uu (see note 1) |
| over curl open to the left: | Ȯ or ĭ | o as in f <u>o</u> r (see note 2) | Ŏ or Ĭ or Ĵ | ó or oo (see note 1) |

Tehtar Chart for Black Speech consonant modifiers:

| <i>Symbol Description:</i> | <i>Symbology:</i> | <i>Example of sound:</i> |
|----------------------------|-------------------|---|
| over bar or tilde: | Ṗ or Ṗ̃ | nt or mb - preceding nasal of the same series |

Notes:

- 1) Long vowels have the same sound as short vowels, the only difference is the duration of the sound. For example: the 'short u' is as in brute, while the 'long u' is as in cool.
- 2) These characters are not used in the "The Ring of Power" inscription. Their values were determined from information in Appendix E of "The Lord of the Rings", or are my best guess.
- 3) The blue "O" Tengwar letters that are used with the Tehtar are only for demonstration purposes.

Writing Black Speech with Tengwar:

The rules for writing Black Speech with Tengwar is similar to the Sindarin Tengwar/Tehtar Mode. Although the Black Speech and the Sindarin Tengwar/Tehtar modes look similar to each other, they may use different Tengwar letters to represent the same sounds. This is particularly noticeable with the phonetic values assigned to the Tehtar marks used for the o and u sound, which are reversed.

Like Sindarin and other languages that end most words with consonants, the Tehtar are placed above the next consecutive Tengwa letter. (Unlike Quenya where vowels are placed above the previous Tengwar letter.) To read Black Speech Tengwar script you would read each Tehta vowel symbol, then the Tengwa letter below it (in a downward motion), before going on to the next Tehta/Tengwa letter combination. For example:

Here's an example of Black Speech written with Tengwar (vowel over the next consonant):

ash ... a + sh ... ^ˆ + d ... ^ˆd

Tengwar Modes for the English Language:

The English language was never spoken in Middle-earth, and therefore none of its races ever adapted Tengwar for use with English. In "The Lord of the Rings", Appendix E, Tolkien states that there is no official Tengwar mode for English, but that modes for other languages could be adapted for use with English. The lower title page inscription from "The Lord of the Rings" is written with the mode of Westron "as a man from Gondor would write". Despite what Tolkien wrote, he used several variations of two distinct Tengwar modes for writing English.

English Tengwar/Tehtar mode:

The first mode is in some ways similar to the Sindarin Tengwar/Tehta mode of writing since it used Tengwar letters to indicate consonant sounds and Tehtar symbols for transcribing the vowel sounds. The Tehtar symbols could be placed above and below (and sometimes inside) the Tengwar letters. Because the Sindarin and English languages contain different sounds, some of the Tengwar letters were re-assigned and used to represent different phonetic values. This mode could be used in a purely phonetic manner but was sometimes used simply to transcribe English sentences and phrases letter for letter. J.R.R. Tolkien rarely used this mode.

The Lord of the Rings, Lower Title page Inscription by John Ronald Reuel Tolkien (1954)

From: "The Lord of the Rings", volume 1; "The Fellowship of the Ring",
Houghton Mifflin, 1987 (ISBN 0-395-48931-8)

Letter to Hugh Brogan, Middle Inscription by John Ronald Reuel Tolkien (1981)

From: "Letters by J.R.R. Tolkien", page 132,
Selected and Edited by Humphrey Carpenter with the assistance of Christopher Tolkien.
Houghton Mifflin, 1981 (ISBN 0-395-31555-7).

J.R.R. Tolkien's son Christopher, used a variation of this mode extensively for the title page inscriptions of the books that he edited and published.

The Silmarillion Title Page Inscription by Christopher Tolkien (1977)

From: "The Silmarillion", Edited by Christopher Tolkien
Houghton Mifflin, 1977 (ISBN 0-395-25730-1)

Unfinished Tales Title Page Inscription by Christopher Tolkien (1980)

From: "The Book of Lost Tales (Part 1)", (The History of Middle-earth Vol I). Edited by Christopher Tolkien
Houghton Mifflin, 1984 (ISBN 0-395-35439-0)

The Book of Lost Tales (Part 1) Title Page Inscription by Christopher Tolkien (1984)

From: "The Book of Lost Tales (Part 1)", (The History of Middle-earth Vol I). Edited by Christopher Tolkien
Houghton Mifflin, 1984 (ISBN 0-395-35439-0)

The Book of Lost Tales (Part 2) Title Page Inscription by Christopher Tolkien (1984)

From: "The Book of Lost Tales (Part 2)", (The History of Middle-earth Vol II). Edited by Christopher Tolkien
Houghton Mifflin, 1984 (ISBN 0-395-36614-3)

The Lays of Beleriand Title Page Inscription by Christopher Tolkien (1985)

From: "The Lays of Beleriand", (The History of Middle-earth Vol III). Edited by Christopher Tolkien
Houghton Mifflin, 1985 (ISBN 0-395-39429-5)

The Shaping of Middle-earth Title Page Inscription by Christopher Tolkien (1986)

From: "The Shaping of Middle-earth: The Quenta, The Ambarkanta and the Annals together with the earliest 'Silmarillion' and the first Map", (The History of Middle-earth Vol IV). Edited by Christopher Tolkien
Houghton Mifflin, 1986 (ISBN 0-395-42501-8)

The Lost Road and Other Writings Title Page Inscription by Christopher Tolkien (1987)

From: "The Lost Road and Other Writings: Language and Legend before 'The Lord of the Rings'", (The History of Middle-earth Vol V). Edited by Christopher Tolkien
Houghton Mifflin, 1987 (ISBN 0-395-45519-7)

The Return of the Shadow Title Page Inscription by Christopher Tolkien (1988)

From: "The Return of the Shadow: The History of 'The Lord of the Rings' , Part One", (The History of Middle-earth Vol VI). Edited by Christopher Tolkien
Houghton Mifflin, 1988 (ISBN 0-395-49863-5)

The Treason of Isengard Title Page Inscription by Christopher Tolkien (1989)

From: "The Treason of Isengard: The History of 'The Lord of the Rings' , Part Two", (The History of Middle-earth Vol VII). Edited by Christopher Tolkien
Houghton Mifflin, 1989 (ISBN 0-395-51562-9)

The War of the Ring Title Page Inscription by Christopher Tolkien (1990)

From: "The War of the Ring: The History of 'The Lord of the Rings' , Part Three", (The History of Middle-earth Vol VIII). Edited by Christopher Tolkien
Houghton Mifflin, 1990 (ISBN 0-395-56008-X)

Sauron Defeated Title Page Inscription by Christopher Tolkien (1992)

From: "Sauron Defeated: The History of 'The Lord of the Rings', Part Four, (The History of Middle-earth Vol IX)". Edited by Christopher Tolkien The End of the Third Age, The Notion Club Papers and The Drowning of Anadûnê
Houghton Mifflin, 1992 (ISBN 0-395-60649-7)

Morgoth's Ring Title Page Inscription by Christopher Tolkien (1993)

From: "Morgoth's Ring: The Later Silmarillion, Part One, The Legends of Aman" Edited by Christopher Tolkien
Houghton Mifflin, 1993 (ISBN 0-395-68092-1)

The War of the Jewels Title Page Inscription by Christopher Tolkien (1994)

From: "Morgoth's Ring: The Later Silmarillion, Part Two, The Legends of Beleriand" Edited by Christopher Tolkien
Houghton Mifflin, 1994 (ISBN 0-395-71041-3)

English "Mode of Beleriand":

The second distinct tengwar mode for English seems to have been based on the Sindarin "Mode of Beleriand". This mode eliminates most of the Tehtar marks, in their place additional Tengwar letters are used to represent vowel sounds. Again, because the Sindarin and English language contain different sounds, some of the Tengwar letters were re-assigned and used to represent different phonetic values.

Tolkien used two primary versions of this mode extensively (as well as several sub-variations). The main difference between the two basic versions of this mode is which Tengwar letters are used to represent the vowel sounds.

The first primary version of the English "Mode of Beleriand" was used in these passages:

Old Tom Bombadil Inscription by John Ronald Reuel Tolkien (1979)

From: "Pictures by J.R.R. Tolkien",
Houghton Mifflin, 1979, 1992 (ISBN 0-395-60648-9)

Errantry Inscription by John Ronald Reuel Tolkien (1979)

From: "Pictures by J.R.R. Tolkien",
Houghton Mifflin, 1979, 1992 (ISBN 0-395-60648-9)

The second primary version of the English "Mode of Beleriand" was used in these passages:

Book of Mazarbul, Page II, Inscription by John Ronald Reuel Tolkien (1979)

From: "Pictures by J.R.R. Tolkien",
Houghton Mifflin, 1979, 1992 (ISBN 0-395-60648-9)

Letter to Hugh Brogan, Bottom Inscription by John Ronald Reuel Tolkien (1981)

From: "Letters by J.R.R. Tolkien", page 132,
Selected and Edited by Humphrey Carpenter with the assistance of Christopher Tolkien.
Houghton Mifflin, 1981 (ISBN 0-395-31555-7).

The First Copy of the King's Letter Inscription by John Ronald Reuel Tolkien (1992)

From: "Sauron Defeated: The History of The Lord of the Rings, Part Four", page 130,
(The History of Middle-earth Vol IX). edited by Christopher Tolkien
Houghton Mifflin, 1992 (ISBN 0-395-60649-7)

The Third Copy of the King's Letter Inscription by John Ronald Reuel Tolkien (1992)

From: "Sauron Defeated: The History of The Lord of the Rings, Part Four", page 131,
(The History of Middle-earth Vol IX). edited by Christopher Tolkien
Houghton Mifflin, 1992 (ISBN 0-395-60649-7)

| | I | II | III | IV |
|---|-------------------------------------|----------------------------|--|---|
| 1 | p t as in <u>t</u> ie | p p as in <u>p</u> ie | q ch as in <u>ch</u> ive | q k as in <u>k</u> ite |
| 2 | p d as in <u>d</u> ie | p b as in <u>b</u> uy | q j as in <u>j</u> ive | q g as in <u>g</u> uy |
| 3 | b th as in <u>th</u> igh | b f as in <u>f</u> ight | d sh as in <u>sh</u> y | d kh as in <u>kh</u> och |
| 4 | b dh as in <u>dh</u> y | b v as in <u>v</u> ice | d zh as in <u>zh</u> eige | d gh as in <u>gh</u> ost (note 3) |
| 5 | m n as in <u>n</u> ight | m m as in <u>m</u> ight | u ny as in <u>ny</u> on (not used) | u ng as in <u>ng</u> ing |
| 6 | n r as in <u>car</u> (note 2) | n w as in <u>w</u> ipe | u y as in <u>y</u> ipe (consonantal) | u (not used) |
| | t (not used) | t (not used) | q (not used) | q (not used) |
| | p [the] | p [of] | q (not used) | q (not used) |

| | | | | | | | |
|---|---|---|---|---|--|---|--|
| ʔ | 25 r as in <u>ri</u> pe (note 2) | ʔ | 26 rh (not used) | ɾ | 27 l as in <u>li</u> e | ʃ | 28 lh (not used) |
| ɸ | 29 s as in <u>si</u> gh (alt of 30) | ɸ | 30 s as in <u>si</u> gh (alt of 29) | ɹ | 31 z as in <u>zo</u> o (alt of 32) | ʒ | 32 z as in <u>zo</u> o (alt of 31) |
| λ | 33 h as in <u>hi</u> gh | ɹ | 34 hw as in <u>wh</u> y | ʌ | 35 y as in <u>fa</u> il (note 4) | o | 36 w as in <u>fo</u> ul (note 5) |
| l | h as in <u>hi</u> gh | l | short carrier (see note 1) | l | long carrier (see note 1) | c | s as in <u>si</u> gh |

- 1) The long and short carriers are silent letters. They are used in conjunction with vowel symbols.
- 2) Tolkien's general rule of usage of the 'R'-Tengwar is: **ŕ** is used before vowels, while **Ṛ** is used before consonants and at the end of words.
- 3) Tengwa #16 is used in English to represent orthographic gh. English doesn't have a voiced velar fricative that this letter would represent.
- 4) Tengwa #35 is used in English to represent the phonetic 'i-glide' in diphthongs. For example their (or theyr) = **hāṛn**.
- 5) Tengwa #36 is used in English to represent the phonetic 'u-glide' in diphthongs. For example account (accownt) = **qômp**.

Tengwar Consonant Modifier Symbolology and Usage:

Modifier symbols are a kind of shorthand. They are used only with consonant letters. They allow you to add an additional consonant sound without needing to write an additional consonant letter. They speed up the writing of common consonant combinations. The most common modifiers are as follows:

| | |
|---------------------|--|
| 𐌵 or 𐌶 | A bar (or tilde) below a Tengwar letter lengthens or doubles the sound of the letter: |
| 𐌷 or 𐌸 | A bar (or tilde) over a Tengwar letter represents a preceding nasal sound ("n" or "m"): If the Tengwar letter is from column I (dental consonants), an "n" (dental/nasal) sound was used. If the Tengwar letter is from column II (labial consonants), an "m" (labial/nasal) sound was used. |
| 𐌵 or 𐌶 or 𐌷 or 𐌸 | A downward hook attached to the trailing edge of a Tengwar letter represents a following "s" sound. |

It may be possible to represent a word with different combinations of Tengwar letters, Tehtar symbols, and Modifier Symbols. This can lead to much confusion when trying to read Tengwar script written by someone else. Think of the modifier symbols as shorthand, and don't expect others to readily understand them. By limiting yourself to the standard Tengwar letters, Tehtar signs and Carrier symbols; you can produce elegant calligraphic inscriptions that can be easily read by other Tengwar-literate people.

Tehtar Chart for English Vowels:

In most Tengwar modes, the Tehta represent a phonetic value or vowel sound. But the Tehta in this mode, most commonly, are used represent a literal alphabetic value, usually based on the standard English spelling of the word.

| Symbol Description: | Symbol for Short Vowel: | Represents English letter: | Symbol for Long Vowel: (note 3) | Represents English letter: |
|------------------------------------|--------------------------------|------------------------------------|---|---|
| three over dots: | Ö or Ĩ | <u>a</u> [preceeding] (note 1) | İ | not used, but theoretical value would be <u>long-a</u> , (note 1) |
| three under dots: | Ɱ or Ɱ | <u>a</u> [following] | | |
| over circumflex: | Ô or Î | <u>a</u> [preceeding] (note 1) | İ | not used, but theoretical value would be <u>long-a</u> , (note 1) |
| over acute accent mark: | Ó or Í | <u>e</u> [preceeding] (note 2) | Í or Î or Ö | <u>long-e</u> (note 2) |
| single over dot: | Ȯ or Ĭ | <u>i</u> [preceeding] (note 2) | İ or Ö | <u>long-i</u> (note 2) |
| single under dot: | Ɱ or Ɱ | <u>or following (and silent) e</u> | | |
| over curl open to the lower-right: | Ŏ or Ȫ | <u>o</u> [preceeding] | Ȫ or Ȫ or Ŏ | <u>long-o</u> or <u>double-o</u> |
| under curl open to the right: | Ɱ or Ɱ | <u>o</u> [following] | | |
| over curl open to the left: | Ȯ or Ĭ | <u>u</u> [preceeding] | İ or Ö | not used, but theoretical value would be <u>long-u</u> |
| over curl open to the lower left: | Ŏ or Ȫ | <u>u</u> [preceeding] | İ or Ö | not used, but theoretical value would be <u>long-u</u> |
| over chevron: | Ȯ or Ĭ | orthographic final <u>y</u> | İ | orthographic final <u>y</u> |

Notes:

- 1) In the English title page inscriptions, three dots are consistently used to represent a. But in Appendix E of "The Lord of the Rings", Tolkien states that the circumflex symbol can also be used to represent a.
- 2) In the English title page inscription of "The Lord of the Rings", J. R. R. Tolkien used the acute accent mark for the e sound and the single over-dot for the i sound. But his son, Christopher Tolkien, consistently used the reverse (acute accent mark for the i sound and the single over-dot for the e sound) in his English title page inscriptions. The Tehtar values in this chart correspond to the "The Lord of the Rings" title page inscription.
- 3) Long vowels, as Tolkien described them for Elvish (vowel sound with a long length) do not exist in the English language. Instead, English uses diphthongs, or vowel + semivowel combinations. Because of this, some long vowels are represented by a Tehta + Tengwa combination using Tengwar #35 and #36. Sometimes a Tehta + 'long carrier' symbol, or double-Tehtar are used to represent English Long vowel sounds. Generally, the main rule of thumb for the use of long carriers or doubled vowel tehtar seems to be: use them only where a doubled vowel is used in English spelling (ee, oo).
- 4) The blue "O" Tengwar letters that are used with the Tehtar are only for demonstration purposes.

Writing English with Tengwar:

In Appendix E of the "Lord of the Rings" Tolkien explains that there is no official mode for using Tengwar with the English language. But on the title page of the same book Tolkien gives an example of an English phrase written with Tengwar. The lower title page inscription from "The Lord of the Rings", is written with the mode of Westron "as a man from Gondor would write". This is the mode that will be discussed here.

Tolkien adapted the Westron Mode to create a version of Tengwar for use with English. Also the rules for writing are the same for English as they are in Sindarin, with the Tehtar placed above the next consecutive Tengwar letter. To read English/Tengwar script you would read each Tehtar vowel symbol, then the Tengwar letter below it (in a downward motion), before going on to the next Tehtar/Tengwar letter combination.

bilbo ... b + il + b + long-o ... $\text{p} + \cdot + \tau + \text{p} + \acute{\text{ı}} \dots \text{p}\acute{\text{t}}\text{p}\acute{\text{ı}}$

The primary innovation that Tolkien demonstrates is the use of additional letters to be used as shorthand for commonly used words. In the "Lord of the Rings" title page inscription the following additional letters are used:

| | | | | | | | |
|------------|---------|------------|--------|------------|------------|---|---------|
| p | = [the] | p | = [of] | p | = [of the] | $\overline{\text{p}}$ or $\text{p}\acute{\text{ı}}$ | = [and] |
|------------|---------|------------|--------|------------|------------|---|---------|

Here's a short example of this mode using the shorthand letters:

$\text{p}\acute{\text{t}}\text{p}\acute{\text{ı}}$ p $\lambda\text{p}\acute{\text{ı}}$ p $\text{p}\acute{\text{t}}\text{p}\acute{\text{ı}}$
 b il b ó [the] h obb it [of] b ag - end
 Bilbo the hobbit of Bag-End

Because Tengwar is a phonetic alphabet, and English words are often not spelled phonetically, words can be sometimes spelled differently than one would expect. To add to the confusion, with each Tehta/Tengwa letter combination, it's possible for the Tehta to be part of one syllable and the Tengwa be part of another. Here's another example showing how J.R.R. Tolkien used the Tengwar to write his name:

$\omega\lambda\acute{\text{ı}}$ $\gamma\acute{\text{ı}}\text{p}\acute{\text{ı}}$ $\gamma\acute{\text{ı}}\acute{\text{ı}}\acute{\text{ı}}$ $\text{p}\acute{\text{t}}\text{p}\acute{\text{ı}}$
 j h on r on al d r e u el t ol k i en
 John Ronald Reuel Tolkien

Tengwar Chart for English Mode of Beleriand Consonants and Vowels :

(Version 1 - as used in the Tom Bombadil and Errantry inscriptions)

Primary Letters:

| | I | II | III | IV |
|---|---|---|---|---|
| 1 | p ¹ t as in <u>tie</u> | p ² p as in <u>pie</u> | q ³ ch as in <u>chive</u> | q ⁴ k as in <u>kite</u> |
| 2 | p ⁵ d as in <u>die</u> | p ⁶ b as in <u>buy</u> | q ⁷ j as in <u>jive</u> | q ⁸ g as in <u>guy</u> |
| 3 | b ⁹ th as in <u>thigh</u> | b ¹⁰ f as in <u>fight</u> | d ¹¹ sh as in <u>shy</u> | d ¹² kh as in <u>loch</u> (see note 1) |
| 4 | b ¹³ dh as in <u>thy</u> | b ¹⁴ v as in <u>vice</u> | d ¹⁵ zh as in <u>beige</u> (see note 1) | d ¹⁶ (not used) |
| 5 | m ¹⁷ n as in <u>night</u> | m ¹⁸ m as in <u>might</u> | u ¹⁹ ny as in <u>canyon</u> (see note 1) | u ²⁰ ng as in <u>king</u> |
| 6 | n ²¹ r as in <u>car</u> (before consonants or final) | n ²² u as in <u>woman</u> | u ²³ u as in <u>cup</u> (see note 2) | u ²⁴ a as in <u>calm</u> |
| | t ^(not used) | t ^(not used) | q ^(not used) | q ^(not used) |
| | p ^[the] | p ^[of] (see note 1) | q ^(not used) | q ^(not used) |

Additional Letters:






| | | | |
|---|--|---------------------------------------|--|
| γ ²⁵ r as in <u>ripe</u> (before vowels) | γ ²⁶ rr as in <u>merry</u> (see note 1) | τ ²⁷ l as in <u>lie</u> | τ ²⁸ ll as in <u>all</u> (see note 1) |
| Ϸ ²⁹ s as in <u>sigh</u> | Ϸ ³⁰ s as in <u>sigh</u> (see note 1) | Ϸ ³¹ z as in <u>zoo</u> | Ϸ ³² z as in <u>zoo</u> (see note 1) |
| λ ³³ h as in <u>high</u> | d ³⁴ (not used) | Λ ³⁵ (not used) | o ³⁶ o as in <u>cot</u> |
| l ^(not used) | l ^{schwa as in of} | j ^{y as in yet} | c ^{e as in kept} |
| Γ ^{schwa as in of} | λ ^{hw as in why} | 2 ^{w as in wipe} | |

Notes:















- 1) This letter was not used in either inscription, the phonetic values shown are simply my best guess based on the letter's use by Tolkien in other English inscriptions.
- 2) An alternate form of Tengwar #23 **U** is **U**
- 3) Dots were sometimes placed over the vowel letters. The dots seem to be used as a marker so that the reader can more easily distinguish individual letters in crowded words. Normally they do not change the meaning of the word. The only exception is the short carrier, as explained below:

Vowel Modifying Tehtar Symbology and Usage:

Even though Tengwar letters are used to represent the five most common vowels sounds, some tehtar symbols are still used to represent or modify vowel sounds. They are mostly used along with the vowel letters to represent complex vowel sounds, or diphthongs. The following tehtar were used with this mode:

| | | | | |
|---|--|--|---|--|
|  = letter + schwa |  = can indicate variant |  = letter + y |  = lengthen vowel |  = letter + w |
|---|--|--|---|--|

(Note: The blue "O" Tengwar letters that are used with the Tehtar are only for demonstration purposes.)

| | | | | |
|--|--|---|---|---|
|  = a as in <u>ca</u> lm or æas in <u>ca</u> t |  = æas in <u>ca</u> t |  = ay as in <u>bri</u> ght |  = á as in <u>ca</u> lled |  = aw as in <u>do</u> wn |
|  = a as in <u>a</u> cross | | | | |
|  = e as in <u>ke</u> pt |  = e as in <u>ke</u> pt (note 1) |  = ey as in <u>ca</u> me |  = é (note 1) |  = ew (note 1) |
|  = <u>schwa</u> as in <u>o</u> f |  = i as in <u>ki</u> t |  = iy as in <u>tee</u> n |  = í as in <u>tee</u> n (note 1) |  = iw (note 1) |
|  = o as in <u>co</u> t | |  = oy as in <u>bo</u> y (note 1) |  = ó as in <u>wa</u> ter |  = ow as in <u>ol</u> d |
|  = u as in <u>cu</u> t | | | | |
|  = u as in <u>wo</u> man | |  = uy (note 1) |  = ú as in <u>blu</u> e (note 1) |  = uw as in <u>blu</u> e |

Note: 1) Phonetic values in red were taken from various Tolkien inscriptions, values in blue are theoretically possible but not found in the inscriptions.

Consonant Modifying Tehtar Symbology and Usage:

Modifier symbols are a kind of shorthand. They are used only with consonant letters. They allow you to add an additional consonant sound without needing to write an additional consonant letter. They speed up the writing of common consonant combinations. The most common modifiers are as follows:

| | |
|---------------------------|--|
| 𐌛 or 𐌜 | A bar (or tilde) below a Tengwar letter lengthens or doubles the sound of the letter: |
| 𐌛̄ or 𐌜̄ | A bar (or tilde) over a Tengwar letter represents a preceding nasal sound ("n" or "m"): If the Tengwar letter is from column I (dental consonants), an "n" (dental/nasal) sound was used. If the Tengwar letter is from column II (labial consonants), an "m" (labial/nasal) sound was used. |
| 𐌛ꞥ or 𐌜ꞥ or 𐌛ꞥꞥ or 𐌜ꞥꞥ | A downward hook attached to the trailing edge of a Tengwar letter represents a following "s" sound. |

It may be possible to represent a word with different combinations of Tengwar letters, Tehtar symbols, and Modifier Symbols. This can lead to much confusion when trying to read Tengwar script written by someone else. Think of the modifier symbols as shorthand, and don't expect others to readily understand them. By limiting yourself to the standard Tengwar letters, Tehtar signs and Carrier symbols; you can produce elegant calligraphic inscriptions that can be easily read by other Tengwar-literate people.

Writing English (Mode of Beleriand) with Tengwar:

In Appendix E of the "Lord of the Rings" Tolkien explains that there is no official mode for using Tengwar with the English language. But on several occasions Tolkien uses a number of Tengwar modes to represent the English language. Two of the modes were adapted from the Sindarin "Mode of Beleriand". These are the modes that will be discussed here.

These modes differ from other Tengwar modes for English because they use Tengwar letters to represent all of the basic vowel sounds. Some Tehtar are still used - primarily with vowel symbols to form long vowels and diphthongs. When Tehtar are placed above or below these Tengwar letters they are usually pronounced after the Tengwa's sound. Tolkien occasionally uses Tehtar with other letters, such as when an under-dot is used to represent a preceding or following *schwa*.

bilbo ... b + i + l + b + ow ... ᚖ ᚑ ᚓ ᚖ ᚗ ... ᚖ ᚑ ᚓ ᚖ

Like the other Tengwar modes for English, additional letters could be used as shorthand for commonly used words.

| | | | | | | | |
|------------|---------|------------|--------|------------|------------|--------------------------|---------|
| ᚖ | = [the] | ᚖ | = [of] | ᚖ | = [of the] | ᚖ or ᚖ | = [and] |
|------------|---------|------------|--------|------------|------------|--------------------------|---------|

Here's a short example of this mode using the shorthand letters:

ᚖ ᚑ ᚓ ᚖ ᚖ ᚕ ᚗ ᚖ ᚑ ᚓ ᚖ ᚖ ᚖ ᚕ ᚗ ᚖ ᚑ ᚓ ᚖ
 b i l b ow [the] h o b b i t [of] b a g e nd
 Bilbo the hobbit of Bag-End

Because Tengwar is a phonetic alphabet, and English words are often not spelled phonetically, words can be sometimes spelled differently than one would expect. To add to the confusion, with each Tehta/Tengwa letter combination, it's possible for the Tehta to be part of one syllable and the Tengwa be part of another.

Note: The Examples on this page use the Tengwar/English mode found in the "Book of Mazarbul", "The King's Letters", and the "letter to Hugh Brogan".

Tengwar Chart for English Mode of Beleriand Consonants and Vowels :

(Version 2 - as used in the Hugh Brogan, Book of Mazarbul, and First and Third Copy of the King's Letter inscriptions)
This mode follows English spelling more closely than the other full mode for English.

Primary Letters:

| | I | | II | | III | | IV | |
|---|----|---|----|----------------------------|-----|--|----|--|
| 1 | p | 1 t as in <u>tie</u> | p | 2 p as in <u>pie</u> | q | 3 ch as in <u>chive</u> | q | 4 k as in <u>kite</u> |
| 2 | pp | 5 d as in <u>die</u> | pp | 6 b as in <u>buy</u> | qq | 7 j as in <u>jive</u> | qq | 8 g as in <u>guy</u> |
| 3 | h | 9 th as in <u>thigh</u> | h | 10 f as in <u>fight</u> | d | 11 sh as in <u>shy</u> | d | 12 kh as in <u>loch</u> (see note 2) |
| 4 | hh | 13 dh as in <u>thy</u> | hh | 14 v as in <u>vice</u> | dd | 15 zh as in <u>beige</u> (see note 2) | dd | 16 gh as in <u>daughter</u> |
| 5 | m | 17 n as in <u>night</u> | m | 18 m as in <u>might</u> | uu | 19 ny as in <u>canyon</u> (see note 2) | uu | 20 ng as in <u>king</u> |
| 6 | n | 21 r as in <u>ripe</u> (see note 4) | n | 22 u as in <u>cup</u> | u | 23 o as in <u>cot</u> | u | 24 a as in <u>calm</u> |
| | þ | (not used) | þ | (not used) | q | (not used) | q | (not used) |
| | þp | [the] | þp | [of] | qq | (not used) | qq | (not used) |

Additional Letters:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| ȝ | 25 r as in <u>ripe</u> or w as in <u>wipe</u> (see note 4) | ȝ | 26 rr as in <u>merry</u> (see note 2) | τ | 27 l as in <u>lie</u> | Ϣ | 28 ll as in <u>all</u> |
| Ϣ | 29 s as in <u>sigh</u> | ϣ | 30 c as in <u>city</u> | ϣ | 31 z as in <u>zoo</u> | 3 | 32 z as in <u>zoo</u> (see note 2) |
| λ | 33 h as in <u>high</u> | d | 34 hw as in <u>whale</u> (see note 2) | ^ | 35 e as in <u>kept</u> | o | 36 w as in <u>wipe</u> (see note 1 & 4) |
| l | (not used) | l | i as in <u>kī</u> (see note 3) | l | y as in <u>you</u> or <u>very</u> (see note 3) | c | (not used) |
| r | a as in <u>across</u> | ʀ | (not used) | 2 | (not used) | 2 | (not used) |

Notes:

- 1) The use of this letter for this sound is found in the First and Third Copy of the King's Letter inscriptions only.
- 2) This letter was not used in either inscription; the phonetic values shown are simply my best guess based on the letter's use by Tolkien in other English inscriptions.

- 3) Dots or accent marks were sometimes placed over the vowel letters, especially the short carrier **i** and the long carrier **y**. Dotted and undotted letters normally represented the same sounds. The dots and accent marks seem to be used as a marker so that the reader can more easily distinguish individual letters in crowded words.
- 4) These letters can be used to represent both the r and w sounds, depending on the inscription they appear:

| <i>Inscription:</i> | <i>r (before consonants)</i> | <i>r (before vowels)</i> | <i>w</i> |
|---------------------------------|------------------------------|--------------------------|----------|
| Hugh Brogan | Ꭰ | Ꭰ | Ꭱ |
| Book of Mazarbul | Ꭰ | Ꭰ | Ꭱ |
| First Copy of the King's Letter | Ꭰ | Ꭱ | Ꭲ |
| Third Copy of the King's Letter | Ꭰ | Ꭱ | Ꭲ |

Therefore, when **Ꭱ** is used to represent the **w** sound, then only **Ꭰ** is used to represent the **r** sound.

Vowel Modifying Tehtar Symbology and Usage:

Even though Tengwar letters are used to represent the five most common vowels sounds, some tehtar symbols are still used to represent vowel sounds. They are mostly used along with the vowel letters to represent complex vowel sounds, or diphthongs. The following tehtar were used with this mode:

| | | | |
|------------------------------|----------------------------------|-----------------------|-----------------------|
| Ꭳ = schwa or silent e | Ꭳ or Ꭳ = no change | Ꭳ = letter + y | Ꭳ = letter + w |
|------------------------------|----------------------------------|-----------------------|-----------------------|

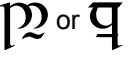

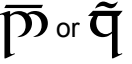

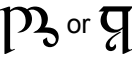



(Note: The blue "Ꭳ" Tengwar letters that are used with the Tehtar are only for demonstration purposes.)

| | | | |
|--|--------------------------------|---------------------------------|---------------------------------|
| Ꭳ = a as in <u>calm</u> or <u>æ</u> as in <u>cat</u> | | Ꭳ = ay as in <u>day</u> | Ꭳ = aw as in <u>down</u> |
| Ꭳ = e as in <u>kept</u> | | Ꭳ = ey as in <u>they</u> | Ꭳ = ew as in <u>slew</u> |
| Ꭳ = i as in <u>kī</u> | Ꭳ = i as in <u>kī</u> | Ꭳ = iy | Ꭳ = iw |
| Ꭳ = o as in <u>cut</u> | | Ꭳ = oy as in <u>boy</u> | Ꭳ = ow as in <u>slow</u> |
| Ꭳ = u as in <u>cool</u> | | Ꭳ = uy | Ꭳ = uw |
| Ꭳ = y as in <u>very</u> | Ꭳ = y as in <u>very</u> | | |

Values in **red** are taken from Tolkien's inscriptions, values in **blue** are theoretically possible but are not found in the inscriptions.

Consonant Modifying Tehtar Symbology and Usage:

Modifier symbols are a kind of shorthand. They are used only with consonant letters. They allow you to add an additional consonant sound without needing to write an additional consonant letter. They speed up the writing of common consonant combinations. The most common modifiers are as follows:

| | |
|---|--|
|  or  | A bar (or tilde) below a Tengwar letter lengthens or doubles the sound of the letter: |
|  or  | A bar (or tilde) over a Tengwar letter represents a preceding nasal sound ("n" or "m"): If the Tengwar letter is from column I (dental consonants), an "n" (dental/nasal) sound was used. If the Tengwar letter is from column II (labial consonants), an "m" (labial/nasal) sound was used. |
|  or  or  or  | A downward hook attached to the trailing edge of a Tengwar letter represents a following "s" sound. |

It may be possible to represent a word with different combinations of Tengwar letters, Tehtar symbols, and Modifier Symbols. This can lead to much confusion when trying to read Tengwar script written by someone else. Think of the modifier symbols as shorthand, and don't expect others to readily understand them. By limiting yourself to the standard Tengwar letters, Tehtar signs and Carrier symbols; you can produce elegant calligraphic inscriptions that can be easily read by other Tengwar-literate people.

Tengwar Mode for the Old English (Anglo Saxon) Language:

Måns Björkman (mansb@hem1.passagen.se)

A tengwar mode for Old English or Anglo-Saxon is known from a single source only: one surviving leaf of the mysterious manuscript which Arundel Lowdham, member of *The Notion Club*, inherited from his father Edwin Lowdham, after he had disappeared to sea. Many years later, Michael Ramer had it transcribed, and it is thanks to him that we know this tengwar mode. According to the transcriber, the language is "...Old English of a strongly Mercian (West-Midland) colour, ninth century I should say."

[Lowdham's manuscript page is actually known in two succeeding versions. The later version introduces a number of changes to the mode, and I have concentrated on this mode here; but the text of the later version is shorter and does not repeat all features of the first version, many of which obviously had to remain. Therefore I have felt compelled to make some interpolations of the earlier mode (Text I) into my analysis of the later (Text II). Where such interpolation has occurred it is noted in the tables.]

Edwin Lowdham's Manuscript, Text I and II by John Ronald Reuel Tolkien

From: *Sauron Defeated: The Notion Club Papers Part Two*,
HarperCollins Publishers, 1992 (ISBN 0-261-10305-9)

Based on these samples, and with the help of Christopher Tolkien's analysis, I have created the following charts for writing Old English with tengwar. As I'm not a scholar of Anglo-Saxon, I might have made many mistakes. If you have any corrections or suggestions to this document, I would very much appreciate it if you sent me an e-mail. Note that Daniel Smith can not be held responsible for any part of this chapter, apart from having created the fonts.

Tengwar Chart for Old English (Anglo Saxon) Consonants:

Characters not found in Text II are marked with an asterisk (*) next to their transcription.

Primary Letters:

| | I | | II | | III | | IV | |
|---|---|------------------------------------|----|--------------------------|-----|--|----|--|
| 1 | ƿ | 1 - t as in <u>fo</u> | ƿ | 2 – p as in <u>up</u> | ƿ | 3 - * 'front stop' c as in <u>cyrre</u> | ƿ | 4 - 'back stop' c as in <u>aċ</u> |
| 2 | ƿ | 5 - d as in <u>god</u> | ƿ | 6 – b as in <u>bæd</u> | ƿ | 7 - * 'front stop' g as in <u>secganne</u> | ƿ | 8 - 'back stop' g as in <u>gode</u> |
| 3 | h | 9 - þ as in <u>þa</u> (note 1) | h | 10 – f as in <u>folc</u> | h | 11 - * 'front spirant' h as in <u>aleh</u> (note 2) | h | 12 - 'back spirant' h as in <u>þeah</u> |
| 4 | h | 13 - ð as in <u>ða</u> (note 1) | h | 14 – v as in <u>ofer</u> | h | 15 - 'front spirant' g as in <u>þegn</u> | h | 16 - 'back spirant' g as in <u>hogode</u> |
| 5 | m | 17 - n as in <u>cyning</u> | m | 18 – m as in <u>man</u> | m | 19 - (not used) | m | 20 - (not used) |
| 6 | n | 21 - r as in <u>eorl</u> | n | 22 - * u (note 3) | u | 23 - * i-y glide (note 4) | u | 24 - * a (note 3) |
| | þ | þ (alt of 9) | þ | p (alt of 2) (note 5) | þ | (not used) | þ | (not used) |
| | þ | ð (alt of 12) | þ | (not used) | þ | (not used) | þ | (not used) |

Additional Letters:

| | | | | | | | |
|---|--------------------------|---|------------------------------|---|---------------------------------------|---|----------------------------|
| ƿ | 25 - w as in <u>wéox</u> | ƿ | 26 - (not used) | ƿ | 27 - l as in <u>geþomp</u> | ƿ | 28 - ld as in <u>walde</u> |
| ƿ | 29 - s as in <u>se</u> | ƿ | 30 - (not used) | ƿ | 31 - * z as in <u>alysan</u> (note 6) | ƿ | 32 - (not used) |
| λ | 33 - h as in <u>hi</u> | d | 34 - (not used) | λ | 35 - (not used) | o | 36 - (not used) |
| l | (not used) | l | short carrier (note 7) | l | long carrier (note 7) | | |
| h | hw as in <u>hwæt</u> | h | 'front' ht as in <u>meht</u> | h | 'back' ht as in <u>ahte</u> | h | sc as in <u>scort</u> |

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) This usage is not attested, but can be deduced from analogy, and comparison with the tengwar for *ht*.
- 3) Though vowels are usually expressed by tehtar, **ƿ** and **u** are sporadically used for *a* and *u*, chiefly in prefixes and

word-final. Long *á*, *ú* may be expressed by **ā**, **ū** (this usage does not appear in Text II).

- 4) Used in *iú* **აბ** as well as the loan-word *Meneltyúla* **მნტრუბტა** (in Text I; I have adjusted the use of the tehtar to correspond with Text II).
- 5) This variant does not appear in Text II.
- 6) Not attested in Text II and only used once in Text I. Normally, the voiced sound of s in medial positions is represented by **ც**.
- 7) The carriers are silent letters. They are used in conjunction with vowel symbols.

Tehtar Chart for Old English (Anglo Saxon) vowels:

| <i>Symbol description:</i> | <i>Symbol for short sound:</i> | <i>Example of sound:</i> | <i>Symbol for long sound:</i> |
|----------------------------|--------------------------------|--------------------------|-------------------------------|
| three dots: | Ɱ or Ɱ̇ or Ɱ̈ or Ɱ̉ | a | Ɱ̊ or Ɱ̋ or Ɱ̌ |
| accute accent: | Ɱ̇ or Ɱ̈ or Ɱ̉ or Ɱ̊ | e | Ɱ̋ or Ɱ̌ |
| single dot: | Ɱ̈ or Ɱ̉ or Ɱ̊ or Ɱ̋ | i | Ɱ̌ or Ɱ̍ |
| curl open to the right: | Ɱ̊ or Ɱ̋ or Ɱ̌ or Ɱ̍ | u | Ɱ̎ or Ɱ̏ or Ɱ̐ |
| curl open to the left: | Ɱ̊ or Ɱ̋ or Ɱ̌ or Ɱ̍ | o | Ɱ̎ or Ɱ̏ |
| two dots: | Ɱ̈ or Ɱ̉ or Ɱ̊ or Ɱ̋ | æ | Ɱ̌ or Ɱ̍ |
| over-twist: | Ɱ̊ or Ɱ̋ | y | Ɱ̌ or Ɱ̍ |

Tehtar Chart for Old English (Anglo Saxon) Tengwa modifiers:

| <i>Symbol description:</i> | <i>Symbology:</i> | <i>Example of sound:</i> |
|----------------------------|----------------------|--|
| over bar or tilde: | Ɱ̊ or Ɱ̋ | nd or ng - preceding nasal of the same series |
| double under-accents: | Ɱ̌ or Ɱ̍ | ll or dd - double or long consonant |
| hook or curl: | Ɱ̎ or Ɱ̏ or Ɱ̐ or Ɱ̑ | ls or ks (x) or ns or rs - following s (The last variant occurs only in Text I.) |

Tengwar Punctuation Symbolology and Usage for Old English (Anglo Saxon):

Only a few punctuation marks are attested.

| <i>Symbol description:</i> | <i>Symbolology:</i> | <i>Example of sound:</i> |
|---|----------------------------|--|
| a single dot, at mid-height of character: | . | clause ending - colon [:] comma [,] or period [.] |
| high and low double quotes: | " and „ | parenthesis - used to indicate words written in an alien language and mode |
| Old English '&' sign: | ſ | ampersand [&] / Old English <i>ond</i> [7] |

Writing Old English (Anglo Saxon) with Tengwar:

In the Old English mode, the consonants are marked by tengwar, and the vowels usually by tehtar. The mode allows tehtar placed both above and below the tengwar, and when read *the tengwa is read first*, then the *superscripted tehtar*, and lastly the *subscripted tehtar*. When a consonant is followed by only one vowel, the tehtar is usually placed above the tengwa, but it can just as well be placed below it:

se = 6 or 6

(Note that in this mode, the tengwa *silme núquerna*, 9 is never used, even when a tehtar is placed above a *silme*.)

When a consonant is followed by two vowels (one above and one below the tengwa) the vowels are to be considered a diphtong.

weorulde ... weo + ru + lde ... ý + ŋ + ʒ ... ýŋʒ

When a tehtar can't be placed on a preceding tengwa it is usually written on a carrier. A diphtong introducing a word would likewise be written above and below a carrier.

æfwine ... æ + l + v + wi + ne ... i + ʈ + ʁ + ý + m ... iʈʁým

Long vowels are indicated by a long carrier, but they need not always be put on a separate long carrier. In the Old English mode, the long carrier can be shortened and subscripted to a tengwa.

þas = þj6 or þ6

Like most tengwar modes, the Old English mode is phonetic. This has a few implications when transcribing text written in roman characters: when such a text displays the Anglo-Saxon diphtong *æ*, this is rendered by *æe* in tengwar, since this is what the diphtong really sounds like. Similarly, an *f* in a medial position is voiced (pronounced [v]) and written with a special tengwa.

eafera ... æa + ve + ra ... i + ʁ + ŋ ... iʁŋ

There are exceptions to this rule, however. When in a medial position, the sound of *s* is voiced [z], but the mode doesn't differentiate the voiced and unvoiced *s*. [An *esse*, 6 is in fact used once for voiced *s* in Text I; but this might have been a passing idea of Tolkien's]

Based on this analysis, the first three lines of the Anglo-Saxon epic *Beowulf*:

"Hwæt, we gardena in geardagum,
 weodcyninga þym gefrunon,
 hu ða aþelingas ellen fremedon!"

- could be transcribed like this:

h̅wæt. Ƴ ƿgarden in geardagum
 weodcƿninga þym gefrunon,
 hu ða aþelingas ellen fremedon.

Note the s-curl at the end of "aþelingas" and the doubling of the 'l' in "ellen" by two diagonal strokes.

Tengwar Capitals Symbology and Usage:

Tengwar capitals can be highly ornamental and somewhat abstract, but most commonly Tengwar capitals are identical to the normal "lower case" letters, only 125% - 150% larger. They fall into two general styles: Single Stemmed and Double Stemmed. Here are some examples of Tengwar capital letters alongside normal Tengwar letters.

Single Stemmed with regular letters:

ʀʀ ʁʁ ɔɔ ʈʈ ʒʒ ʦʦ ʃʃ ʌʌ ʘʘ
 ʀʀ ʁʁ ɔɔ ʈʈ ʒʒ ʦʦ ʃʃ ʌʌ ʘʘ
 ʀʀ ʁʁ ɔɔ ʈʈ ʒʒ ʦʦ ʃʃ ʌʌ ʘʘ

Double Stemmed with regular letters:

ʀʀ ʁʁ ɔɔ ʈʈ ʒʒ ʦʦ ʃʃ ʌʌ ʘʘ
 ʀʀ ʁʁ ɔɔ ʈʈ ʒʒ ʦʦ ʃʃ ʌʌ ʘʘ
 ʀʀ ʁʁ ɔɔ ʈʈ ʒʒ ʦʦ ʃʃ ʌʌ ʘʘ

Tengwar capital letters are used erratically and inconsistently. They seem to be used primarily as the initial letter in proper names and for marking people's initials.

Tengwar Consonant Modifier Symbology and Usage:

Modifier symbols are a kind of shorthand. They are used only with consonant letters. They allow you to add an additional consonant sound without needing to write an additional consonant letter. They speed-up the writing of common consonant combinations. The most common modifiers are as follows:

| | |
|-------------------------|--|
| 𐌵 or 𐌶 | A bar (or tilde) below a Tengwar letter lengthens or doubles the sound of the letter: |
| 𐌵̄ or 𐌶̄ | A bar (or tilde) over a Tengwar letter represents a preceding nasal sound ("n" or "m"): If the Tengwar letter is from column I (dental consonants), an "n" (dental/nasal) sound was used. If the Tengwar letter is from column II (labial consonants), an "m" (labial/nasal) sound was used. |
| 𐌵̅ or 𐌶̅ or 𐌵̅ or 𐌶̅ | A downward hook attached to a Tengwar letter represents a following "s" sound: |

It may be possible to represent a word with different combinations of Tengwar letters, Tehtar symbols, and Modifier Symbols. This may lead to much confusion when trying to read Tengwar script written by someone else. Think of the modifier symbols as shorthand, and don't expect others to readily understand them. By limiting yourself to the standard Tengwar letters, Tehtar signs and Carrier symbols; you can produce elegant calligraphic inscriptions that can be easily read by other Tengwar-literate people.

Tengwar Punctuation Symbology and Usage:

Very little punctuation is used with Tengwar. Most punctuation marks seem to be used only to designate the beginning and the ending of sentences and paragraphs. There are five different punctuation marks: the dot, the colon, the dash, the exclamation mark, and the question mark. The dot is more closely the equivalent to the comma, but can also be used to separate words (like a hyphen). The colon is used to separate sentences and seems to be the equivalent to the period. The dash is used to mark the ends of paragraphs.

| <i>Symbol Description:</i> | <i>Symbol:</i> | <i>Symbol usage:</i> |
|--|-----------------------|-------------------------------|
| a single dot, at mid- height of character | • | Comma and/or hyphen |
| two dots, one above the other | : | Period |
| three dots, one above the other | : | Colon |
| a long, vertical tilde | ſ | Exclamation mark |
| the letter "tinco" with an extra curl | þ | Question mark |
| a short tilde, at mid- height of character | ~ or ≈ | End of paragraph mark (short) |
| a long tilde, at mid- height of character | ~ or ≈ | End of paragraph mark (long) |

Tengwar Numerals Symbology and Usage:

The Tengwar could be used for numbering or indexing items in a list. The standard Tengwar may be used to represent the numbers 1 thru 24, just as we might index a list with 'A', 'B', 'C', and so on. To distinguish these letters from regular letters, a dot or a bar could be placed above the Tengwa. For example:

| | | | |
|---------------|---------------|---------------|----------------|
| \bar{p} = 1 | \dot{p} = 1 | \bar{p} = 8 | \dot{a} = 24 |
|---------------|---------------|---------------|----------------|

In documents presented by Christopher Tolkien to 'Quettar', the Tolkien Society's journal of Tolkienian linguistics, and printed in issues 13 and 14, a more sophisticated numbering system is outlined. Unique symbols were used to represent decimal numbers (Base-10, numbers 0 thru 9). Here they are listed along with their Quenya name:

| | | | |
|----------------------------|-----------------------------|-----------------------------|-----------------------------|
| \oslash = 0 (unknown) | τ = 1 mine | \mathfrak{C} = 2 atta | \mathfrak{C} = 3 nelde |
| | \mathfrak{l} = 4 canta | \mathfrak{t} = 5 lempe | \mathfrak{t} = 6 enque |
| | \mathfrak{j} = 7 otso | \mathfrak{p} = 8 tolto | \mathfrak{p} = 9 nerte |

To avoid confusion with other Tengwar letters, strings of decimal numbers were also marked with over-bars or over-dots. While our modern numbering system places the least significant value on the right and the most significant value on the left, the Tengwar number system places the least significant value on the left and the most significant value on the right. This makes Tengwar numbers appear to be backwards. So using the decimal numbering system, the number 1998 could be written:

1998 ... 8991 ... $\mathfrak{p}\mathfrak{p}\mathfrak{t}\tau$... $\mathfrak{p}\mathfrak{p}\mathfrak{t}\dot{\tau}$

First, the number is written in the standard, normal manner. Then the order of the digits is reversed. Third, Tengwar numerals are substituted for the modern, standard ones. Finally, over-dots (or over-bars) are added to identify it as a Base-10 numerical string.

Some cultures adapted the decimal numbering system to make a duodecimal numbering system (Base-12, numbers 0 thru 11) by adding two more symbols. Here they are listed along with their Quenya name:

| | |
|-------------------------------|-------------------------------|
| \mathfrak{d} = 10 cainen | \mathfrak{g} = 11 minque |
|-------------------------------|-------------------------------|

Also to avoid confusion with other Tengwar letters, strings of duodecimal numbers were marked with under-bars or under-dots. Like the decimal number system, the duodecimal number system places the least significant value on the left and the most significant value on the right. A small under-circle was sometimes used (in place of the under-bar or under-dot) to identify the least significant digit. So using the duodecimal numbering system, the number 1998 could be written:

1998 ... 1 1 (10) 6 ... 6 (10) 1 1 ... $\mathfrak{t}\mathfrak{d}\mathfrak{t}\mathfrak{t}$... $\mathfrak{t}\mathfrak{d}\mathfrak{t}\mathfrak{t}$

First, the number is written in the standard, decimal mode. Then it is written in the duodecimal mode. Third, the order of the digits is reversed. Fourth, Tengwar numerals are substituted for the modern, standard ones. Finally, under-dots (or over-bars), and the least significant digit marker are added to identify it as an duodecimal numerical string.