



Z R #

· M # F \$ %

Quenta Eldatencelion

q | 5] 8 ` 3 | Ø Ø
` 6 | 4 ` j

Pennas i-theithais in Edhil

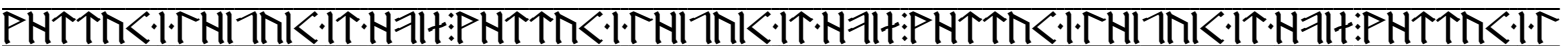
Being an Account on the Elvish Writing Systems through the Ages and Modes in the Common Speech as exemplified and described in the works of Professor John Ronald Reuel Tolkien.

Theories written and expressed by various Elvish scholars and compiled by Gildor Inglorion of the Greeks, on the 129th loa of the 14th yén of the 7th Age.

Version 1.0

This file makes use of Mans Bjorkman's 'Tengwar Parmaite' and 'Tirion Sarati' and Dan Smith's 'Cirth Erebor' fonts.

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The First Age

The Sarati

Rúmil of Tirion, a Noldorin scholar and composer of *Ainulindale*, invented the first recorded writing system in the Valian Year 1179. It is not sure however if his system was original or if it was based on an even more ancient, unrecorded writing system of the Noldor, but this theory is improbable. It is mentioned that the *Sarati* (as he called his letters) were ideal for writing both on stone and on paper, but we have seen only what seems like its ‘calligraphic’ version.

The texts were written in columns, while Rúmil decided that the vowels should be written with signs, as they were considered ‘colours’ of the true sounds, the consonants. Those diacritics were placed left or right of a sarat, and therefore pronounced before or after the consonant. If no room for diacritics was available, a carrier was used, which formerly was the sarat of the early-lost sound ʒ. A longer carrier ~ was used to carry long vowels, but alternatively they could be written doubled on a sarat. Long *u* is attested with the sarat of *w* and a *u*-sign on its left (**UW**). There were also signs for following *-s* (+ /) and *z* (ˆ) after a consonant, probably for clusters *ts*, *ps*, *x*.

Rúmil designed the forms of the letters according to their sound (although somehow unsystematically). Some ‘doubling’ is used to show some strenghtening (that is showed more clearly in ‘p’ **Þ** and ‘b’ **Ð**). In this case, we see also the function of a softening hook attached to those letters (‘f’ **F** and ‘v’ **V**). But in another case, this hook strengthens an already doubled letter (‘k’ **K** and ‘g’ **G**). Also in writing, letters at the end of a word gain a long trailing bow (like **Ń** that finally becomes **Ñ**).

Something is known about how diphthongs were treated that time: since a full phoneme was considered a pair of a consonant and a vowel, words like *tuile* and *taure* were mistakenly derived from stems *TUYU and *TAWAR, therefore analysed (and spelled) *tuyule* and *taware*. But words like *raica* from *RIKI, and *nauca* from *NUKU (cases of a-infixion) were analysed normally.

ATTENTION: Only an English text of Sarati by Tolkien has been published, written in 1919. It is very probable that the original Quenya mode of Sarati was very different than our reconstructions and only theories can be applied. In order to facilitate the comparison with the Fëanorian, a table was made, based on the arrangement of the Fëanorian system in Appendix E. The values correspond to the English values of the Tengwar, but nothing is known about the true phonology system, if the letters had names, and if Rúmil used a table to arrange his letters. I present their Quenya values as should be, based on theories of Ryszard Derdzinski. He believes that the relationship between the Rúmilian modes for Quenya and English is very much like the Feanorian modes for Quenya and English.

On the contrary some believe that the Rúmilian spelling was more straightforward and shouldn’t be tolerated like the Feanorian. There should be some letters for *d*, *b*, *g*, for Vanyarin and Telerin possessed those sounds.

Please have in mind that all these are just speculations, and some rules, or maybe the forms of the letters could be obsolete by Tolkien after 1919. We hope more samples will be available that will enlighten us on this subject.

T	t	þ	p	ç	ty	k	k
D	nd	ð	mb	j	ndy	g	ng
Þ	th	f	f	š	thty	x	ch
Ð	nt	v	v	q	nty	G	nc
N	n	m	m			Ñ	ñ
r	r			l	l		
S	s	š	s	Z	z	β	st
h	h	W	hw	l	y	w	w

Notes

Y/W: these were used in diphthongs (see Yanta and Úre in Feanorian). Y was attested after vowels and maybe was the ancestor of Yanta. W was used also for long *u*

S: those two letters were interchangeable.

ST: this letter was optional. Probably had another value in Aman, since cluster *st* isn't so frequent to require an obsolete letter for it!

CH: this letter has never been attested in the texts. Its form was reconstructed by analogy.

HW: this letter has the value *hw* in Tolkien's writing, but Ryszard Derdzinski can't find a place for it on the table (there is no series corresponding to Feanor's Quessetéma)

The early Tengwar

Feanáro Curufinwe (later known as Feanor) invented the *Tengwar* in the Valian Year 1250. The Tengwar were strongly influenced by the Sarati. Since then the term *Sarati*, from the general notions of 'letter', refers now only to the Rúmilian writing system.

With the first sight one might observe the influence of the Sarati. Some of the Sarati (namely 'p' **p** and 'b' **b**) seem close to the shape of a Tengwa, as the Tengwar morphology is consisted of 'stems' and 'bows'. The major influence is seen on the organisation of the letters: The form of the letter corresponds to its sound. For example, Feanor decided as well that the doubling of a 'bow' should add voice to the 'basic' sound. I observed that the way the 'bows' are doubled is similar to the 'p' and 'b' Sarati, so they must be his main inspiration.

The greatest difference between the two systems was that the Tengwar were written horizontally from left to right. Feanor also reduced the number of variable elements, producing a simpler and more consistent set of characters. The two basic elements of all the original tengwar were a 'stem' and a 'bow' (namely *telco*, and *híva* respectively) could be combined and modified in a number of different ways. So, keeping the basic idea of the Sarati, Feanor decided that the tengwar whose *telcor* and *lúvar* were organized a particular way represented a certain group of related sounds: the *telcor* determined how the sound was articulated, and the *lúvar* where in the mouth it was made.

Feanor continued the idea of syllabic analysis of the words embodied by the Sarati, and he made use of signs (*tehtar*) for vowels, placed over the preceding consonants (indicating their "colour") which were the full letters (*ñávear* or *ñáva-tengwi*). Where a vowel had no preceding consonant, the sarat was used as a carrier for convenience in writing. But Feanor used this system mainly for tradition and brevity. Because unlike Rúmil, he considered vowels as independent sounds and not just "colours" of the consonants, and he devised the *quanta sarme* (full writing).

That system had distinct letters for vowels (*ómear* or *óma-tengwi*) and was used for special purposes only by the Loremasters. Its usage and characters are unknown to us, but Tolkien says that it was used in Middle-earth for other languages, like Sindarin, where the *tehta*-mode was inconvenient. Maybe it was the inspiration for the Mode of Beleriand, and maybe the letter **l** is the only remnant of that system.

We have no clue on how the Vanyar and Teleri used the Tengwar as they used sounds not found in Noldorin (and also in the known Tengwar table), like *d* and *b*. The Vanyarin word *Aldudénie* is known from the Silmarillion. *Ulban* 'blue' is also adapted from Valarin by the Vanyar. How could they write these words? Most probably by modifying the table according to their language (like the Sindar and the Westron speakers later did in Middle-earth) but it is stated that the Vanyar kept the Sarati. Tolkien notes that the system of Feanor provided the means of expressions for more sounds than those occurring in Quenya and Telerin.

According to the Appendix E, the info it provides (mixed with other recently published sources) and our knowledge on Quenya phonology evolution we can reconstruct a Tengwar table, hopefully close to the original (based on the table of App. E arranged in Gondor, 3rd Age):

(Values with an asterisk correspond to one of the notes below, and tengwar names with a question mark indicate that maybe the names were different at that time. See notes for a discussion on these problems)

Parmatéma		Tincotéma		Tyelpetéma		Calmatéma		Quessetéma	
q	p	1	t	10	ty	a	k	Z	kw
	parma		tinco		tyelpe		Calma		quesse
Q	p-h	!	t-h			A	k-h	Z	

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W	mb	2	nd	2Ô	ndy	S	ng	X	ngw
e	f	3	ando	3Í	indyo	d	Anga	c	ungwe
r	mp	4	th > s	4Ì	sty	f	ch	v	chw
t	ampa	5	thúle > súle	5Ô	istyar	g	Charma	b	chwesta
y	m	6	nt	KÍ	nty	h	nk	n	nkw
	malta		Anto		intya		Anca		unque
	vala		n		ny		ng-		ngw-
			Númen		nyelle		Ngoldo		ngwalme
			*r [intervocalic?]		*zy > ry		3 > -		w
			?óre		azy > arya		?anna		wilya

Additional Tengwar:

7	*r [initial?]	u	rd	j	l	m	Ld	j Ô	ly
	?rómen		Arda		lambe		Alda		alya
8	s	k	z > r	9	hy	l	*y	.	*w
	silme		Áze > Áre		hyarmen		yanta		?úre
½	*h	,	*-	i	s	,	z > r	, Ö	*zy > ry
	?halla		(carrier)		silme nuquerna		Áze > Áre nuquerna		azy > arya nuquerna?
~	*-								
	(long carrier)								

Notes

Tengwar names: The names given in App. E were based on the 3rd Age table. It is not known if they were given that Age, or existed since Feanor invented them. It is possible however that some of the known names may have replaced earlier, unrecorded forms. The best I could do is to give the oldest known names (eg Charma instead of Aha). This is our evidence:

- **Anna** originally represented 3, a sound from primitive *g* (cf. *galadâ* > *galda* > **3alda* > *alda*). The 3 sound was lost early, and Anna was used as an initial vowel carrier to indicate an assuming “vanished” initial consonant where words begun with a vowel (note that its ‘ancestor’, the sarat *ʾ* was also used for 3 before being used as a carrier. It was inherited as a carrier by Feanor, and later it replaced initial Anna). This usage explained the relation of words between Noldorin words starting with a vowel where Telerin had *g-* (like *alda* vs. *galla*), but did not explain all the cases of words without an initial consonant (*anna*, *hB#* for maybe *hB5#* even not being ***ganna* before).
- **Halla** represented an archaic breath *h*, surviving only in Amanya languages, while Charma represented *ch*. The problem is that the *h* of the word *halla* evolved from Primitive *ch*: *KHAL* > **challâ* > *halla*, therefore pronounced **challa* in Fenáro’s time. We are lead to the conclusion that there must be another ancient unrecorded name with the breath sound *h*!
- **Óre** and **Rómen** were always riddling: Óre letter is given by Tolkien as “preconsonantal and final *r*”. For intervocalic *r*, Tolkien used **Rómen**, so for the word *óre*, we dont use Óre, but **Rómen**, since the *r* is intervocalic! Maybe this name is quite recent after the two *r*’s became indistinguishable? Or maybe their original use was **Rómen**=initial, **Óre**=post/intervocalic?

Extended stems: As we are told in App. E, the original Feanorean alphabet contained a Grade of “extended” stems, both raised and lowered. The usage of those tengwar (whose names, if they had, are of course unknown) was to represent spirant sounds. As we know, no Amanya language possessed spirant sounds, since they already had become *th*, *f* and *ch* from Primitive Elvish. It is possible that they were used for recording Valarin or maybe archaic forms.

Tyelpetéma: App. E informs us that Quenya also made use of a palatal series, the *tyelpetéma*. Christopher Tolkien who made the names known, notes that the names are given in a number of different formulations, and he cannot determine which were finally decided upon by his father. The only difference from the Tincotéma was the underposed (for tengwar with raised stems) and overposed dots (for tengwar with lowered stems). Those tengwar, not included in the Gondorian Table must have been omitted as standard letters, (note that the tengwar of Tyelpetéma that reached below the line had overdots as well).

Áze: Z sound later changed to *r* in Noldorin only, and this letter took the name **Áre**

Azva: This tengwa is given as Arya and attested either as a Rómen or as an Óre with the overdots. Since the sound *ry* derives from original *sy > zy* (still present in Vanyarin) the form of the letter should be Áze with the dots, changed after *z* evolved to *r*. But then this tengwa should be placed among the Additional Tengwar, for it is not consisted of a telco and a lúva.

Yanta: Yanta in shape reminds of the Rúmilian letter for *y*. We have some evidence that Yanta represented this sound too (*yanta* written ~~10#~~ while this word should read ****ainta** in 3rd Age). In our attested examples (3d Age) it occurs only as a diphthong compound (in ~~10#~~ **ai**, *oi* etc). Maybe eg *tuile* was originally spelled ~~10#~~ **18US** like in Rúmilian orthography before simplified to ~~10#~~ **11US** of Úre

Úre: Besides that in the attested examples (3rd Age samples), Úre appears as the *-u* of the diphthongs (~~10#~~ **.E Ru**, *eu* etc), its original use, and etymological relation to the word *úre* itself, is unknown. Since in our samples is attested in diphthongs like Yanta, we can suppose it was used for intervocal *w*. Maybe originally spelled ~~10#~~ **10R** hence simplified to ~~10#~~ **1.0R** while Wilya was used only for initial. However, Jim Allan suggested that *úre* should be written as ~~10#~~ **.0V** a function that reminds of the Rúmilian spelling of long *u*... maybe it was used sometimes as a carrier? Cf. Yanta

Indyo: This letter was used for the sound *ndy*, attested also only in the archaic (and Vanyarin) word “*Quendya*”. This word and the Noldorin form *Quenya* demonstrate a shifting *ndy > ny*. If we take the word *indyo* as archaic/Vanyarin, we can assume it becoming **inyo*, making the letter useless and replaced by *nyelle*

Istyar: This letter is given as Istyar, but Edouard Clozcko gives an older form **ithtyar* (as the tengwa’s shape suggests) even if the sound *thty* is never otherwise attested. If it really was, the change was analogous to Thúle (q.v.). The stem in etymologies is given IS though, and not *ITH.

Thúle: In Noldorin Quenya the sound *th* had merged with *s*, since very early. The word *thúle* thus becoming *súle*.

Ñoldo/Ñwalme: Those sounds were found only initially. Sometimes written Ng/Ngw, but not to be confused with Anga/Ungwe which are used only medially.

Nuquerne Tengwar: App. E table gives us the inverted forms of Silme and Áze which were used when followed by a vowel (since Silme and Áze were too tall to receive a tehta). It is not known if these forms were invented by Feanor or later, but Silme Nuquerna was used in the Mode of Beleriand (as an *y*), that makes us think it was already present in Aman. More theoretically, if we are to suppose that the original form of Arya was an Áze with dots, there must also have been its inverted form.

Mode of Beleriand

After the Exile of the Noldor, they were forbidden to use Quenya and were forced to adopt Sindarin. They were established in Eregion and, except the *cirth*, they adapted the Tengwar to their new language, taking advantage of the Tengwar flexibility to other sounds, and perhaps using the modes that the Teleri used to represent their language in Aman. They found the most usual tehta-mode inappropriate for Sindarin, therefore they created a mode using tengwar for vowels, like original Feanorian *Quanta-Sarme* did. The Mode of Beleriand was used in the northern regions of middle-Earth (Eregion, Mithlond, Imladris). Many of the tengwar however haven’t been attested in published text of this Mode, and its uncertain if they were employed at all. The oldest Beleriandic text attested is the Moria inscription.

It seems however that Sindarin speakers found use only for 3 of the 5 series. Only Wilya is attested of the Quessetéma, as a final *-u* (spelled *-w* by Tolkien, in *tíw*), like any other semivowel of the original tengwar. We see also the *a*-tengwa, not corresponding in any of the older ones known from Quenya. We don’t know if it was a new invention or imported from an unknown to us Quenya semivowel, but maybe it is the *a*-letter from Feanor’s *Quanta-Sarme*.

Since the vowels were separate letters, the carriers took vowel values too. The short carrier was for *i*, while in the King’s Letter, a 4th Age sample written in the Mode of Arnor, we see the long carrier for the semiconsonantal initial sound *y*- (spelled *I-* by Tolkien, in *Ioreth*). We don’t know if the latter was an Arnorian employment or was used even back in the original Beleriand Mode.

Diphthongs were expressed by tehtar. Two overdots, maybe a remnant of the Tyelpetéma, expressed *-i* for *ai*, *ei*, *ui*. (*hain*, ~~9]6~~ **9]6**). For *au* (spelled *-aw* finally by Tolkien) a form of tilde was used similarly (*caun*, ~~9]6~~ **a]6**). However, *ae* is attested written with the separate letters for *a* and *e*, and maybe same applies to the diphthong *oe* too. Another tehta was used to indicate long vowels, an acute accent called *Andaith* (*á* written **]R**)

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In the same text, we also find the w-tehta used over consonants as well for labialisation (*edwen* written **l2w**) since the Quessetéma was discarded, while a tilde is used before stops for nasalisation (*lembas* written **j lw**) since Tinco, Ampa etc took different values.

A well-known tehta, that indicates long consonants (the under-tilde) wasn't used. Long m and n were written with Malta and Númen (*ennyn*, **l5i6**), while in the Moria Gate Inscription, other long consonants were written with two letters (*mellon*, **ylj j h6**), so maybe this under-tilde wasn't used in Aman, but it's a later device.

In the King's Letter the letter of lenited *m* (*mh*) appears which is a 'nasal variant of *v*', or 'spirant *m*'.

Parmatéma			Tincotéma		Calmatéma		Quessetéma	
q	p parma	1	t tinco	a	k Calma	Z		
w	b umbar	2	d ando	s	g Anga	X		
e	f formen	3	th thúle	d	ch Charma	c		
r	v ampa	4	dh Anto	f	gh? Unque	v		
t	mm malta	5	nn Númen	g	-ng? Noldo	b		
y	m vala	6	n óre	h	o anna	n	-w wilya	

Additional Tengwar:

7	r rómen	u	rh? Arda	j	l lambe	m	lh? Alda
8	s silme	i	y silme nuquerna	k	ss? Esse	'	œ? Esse nuquerna
9	h hyarmen	o	hw? Hwesta Sindarinwa	l	e yanta	.	u úre
~	i-?	,	i]	a	š	mh

Notes

Tengwar Names: Even if we assume the names we know from App. E were the original ones that were used back in Aman, it is sure that the Sindarin users of the Sindarin modes changed their names, like any other race did according to their system. However, since those names are unknown, I will use their Quenya names for these annotations.

Malta/Númen: Those tengwar were considered as lengthened forms of Vala and Óre, which had the values of *m* and *n* respectively.

Unque: This letter is not attested in any Sindarin text, neither the sound it (is supposed to) represent. But we can theorise that this sound existed in very early Sindarin (*g* disappeared in the middle of words, probably via this sound. Cf. Early Quenya 3). If the Noldor came to middle-Earth when this sound still existed, it is likely that they employed this tengwa for it, before finally disappearing. Later, this lenited *g* sound was indicated by a sign called *Gasdil*, but is nowhere attested and its form remains unknown.

Noldo: This letter isn't either attested. Tolkien says that *ng* (a sound occurring in mutations and final) was a different sound, so, if not written with a tilde over an Anga, maybe a different tegnwa was employed and most likely it was Noldo which in Quenya had this sound.

Wilya: Likely was used as a prevocalic and final *w* (eg. *Tawarwaith*, *Tiw*). Shouldn't be used for the diphthong *au* (finally spelled *-aw*).

Arda/Alda: Tolkien states that these letters were used for the initial soft sounds *rh* and *lh* (spelled *hr* and *hl* in Quenya).

Silme Nuquerna: It is not known if this tengwa existed since the days of Aman or if it is a Beleriand invention. In tehtar-modes however it was used when a tehta should be placed over Silme. In this mode, the sound it represents is the vowel *y* (not to be confused with the consonantal Quenya *y*, in *yulma*).

Esse: This letter (previously *Áze*) is found in the King's Letter (and in 3rd Age Quenya texts) to have the value of *ss*. But it is not known which took it from which. There are two probabilities:

- Sindarin didn't possess the *z* sound, so the Noldor gave it the value of *ss*. Quenya *imitated* this Sindarin mode and gave the value of *ss* to that letter, which had till that time the value of *r*.
- The King's Letter is a 4th Age Sindarin text. Maybe its employment of this tengwa was a borrowing *from* the Quenya mode of that time.

Esse Nuquerna: We lack a letter for the umlaut sound *æ* found in early Sindarin (later becoming *e*) but a wild tentative guess is that perhaps *Áze nuquerna* was used, similarly like *Silme nuquerna* was used for *y*.

Hyarmen: Sindarin didn't possess palatalised sounds. *Hy* had become *h*. Hyarmen was employed for this soft sound, not to be confused with *ch*.

Hwesta Sindarinwa: This mysterious letter, said to have the value *hw*, had never appeared in any of the Sindarin texts. It is unknown why was it employed instead of Hwesta and when. Probably used much later by modes where Hwesta was used for the sound *ch* or *chw*.

Certhas Daeron

During the First Age, the Sindar of Beleriand began developing an alphabet for their language. Its letters were entirely for carving on wood, stone or metal, hence their angular forms from straight lines. These letters were named *cirth* (sg. *certh*). The alphabet was known for unknown reason as *Certhas Daeron*, maybe in honour of the loremaster who expanded it and made *Angerthas* (see next section).

The assignment of values was unsystematic. The form of a cirth was consisted from a stem and a branch. The branch was found usually on the right side of the stem, sometimes found on the left, but with no phonetic significance.

It is well known that the shapes of the cirth were inspired from the tengwar, since these similarities can be observed:

- Adding a stroke (second branch) added voice to the letter (cf. Double lúva)
- Reversed cirth indicated a spirant (cf. Raised telco)
- Placing the stem in both sides added voice and nasality (cf. Short telco)

of the letter vertical stroke on right side of letter vertical stem (Telco) is the height of the body of the letter letter contains horizontal or vertical symmetry letter contains one curved bow (Luva) letter contains one diagonal stroke (typically angling downward from the vertical stroke) letter contains two curved bows (Luva) letter contains two diagonal strokes letter contains horizontal bar letter contains diagonal stroke that angles upward from the vertical stroke.

It would be interesting to note the similarity between the cirth P, T, C and Parma, Tinco, Calma.

q	l	a
P	T	C
p	t	c

The following cirth of this table were given by Tolkien as the most ancient ones of the later Angerthas. It is noticeable that they don't cover all the sounds of Sindarin, like *w*, *rh*, *lh*, *mh*, *hw*, *v*, *y*, *oe* and even *a*! Maybe the lenited *mh*, *lh*, *rh* and umlaut *y*, *oe* sounds didn't exist yet at that time. It is suggested that some cirth were employed for two values: maybe *u* was used for *w*, and same we can say about *o/oe*, *i/y*, and the consonants *m/mh*, *r/rh*, *l/lh*, *b/v*.. The certh for *a* can't be guessed, so maybe this sound was 'meant' (cf. some Quenya Tengwar Modes) or maybe some other cirth existed not surviving the later Angerthas.

It is not known how long vowels were indicated, if distinguished at all. Some say that two underdots were used to indicate, but its probable that they were doubled (cf. The later certh for long o, \mathbb{M} , maybe a simplified form of \mathbb{A})

P	p	T	t	C	c	K	r	l	i
R	b	F	d	V	g	t	l	x	u

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↑ m? ↑ n Ψ ñ < s/h H e
 B ? k h/s λ h/s X ss? Λ o

Notes:

↑: Its early value wasn't given by Tolkien but we can guess it was m by its shape (compare ↑, Ψ). Also Tolkien mentions that in Angerthas, it took the value of *hw* **after** B became *m*.

B: As mentioned, this certh will have the value m in later Angerthas, for reasons explained below. Its former value in Certhas Daeron can't be guessed.

λ/λ: As Tolkien mentioned, the reversal of the stem didn't had any phonologic significance. These Cirth were interchangeable and used for h or s according as < was s or h.

<: This Certh was h when λ/λ were s and vice versa.

X: This Certh will have the value ss in later Angerthas. It must had another inkknown value in Certhas Daeron

Angerthas Daeron

Towards the end of the 1st Age, Daeron, the Minstrel and Loremaster of Doriath, reorganised the cirth and added new ones, making the extension and elaboration of the cirth known as *Angerthas Daeron* (*and+certhas*, long runerow).

The reorganisation was still made in regard to the Tengwar. Notice the relation between the cirth and tengwar formations.

1	2	3	4	5
Γ	Ɔ	1	1	↑
t	d	th	dh	n

Maybe at that time lenited consonants started to occur in Sindarin, because Tolkien mentions that at that time (or maybe later) a sound of *mh* was needed. The most appropriate solution was to revert the certh for *m* to indicate its softening, but ↑ couldnt be reverted, so *m* was given to B (which till then had an unknown value), and itself got the value of *hw*. Same process took place with *r*, *l* etc and maybe that time the distinct cirth for semivowels and umlauts, like *w*, *y*, *oe* were employed.

Ɔ	P	Γ	T	Ɔ	C	K	r		
Ɔ	B	Ɔ	D	Ɔ	G	X	rh		
1	F	1	Th	1	Ch	1	l	<	s
1	V	1	Dh	1	Gh	1	lh		
↑	m?>hw	↑	N	Ψ	ñ			X	ss
B	?>m	k	h						
1	mh								

l	I, y-	⊗	u	H	e	Π	a	Λ	o
		⊗	ú	H	é	Π	á	Λ	ó
		⊗	w					Λ	oe
		⊗	y						

Second Age

Quenya Mode

Some changes occurred in Noldorin phonology, already in Aman. *Th* merged with *s*, initial *ch* with *h* and maybe later before their Exile, *z* with *r*. Those changes were inherited to Exilic Quenya.

There is not much known about elvish evolution in 2nd Age, but certainly the sages of Númenor as well as Elven sages of middle-Earth were using the Quenyan Tengwar and applied some changes and simplifications to it. It is not known when exactly those changes that brought us to the final form of the table in App. E took place, but if we consider some changes as “early” or “late”, we could attribute some intermediate stages to the 2nd Age. It still must be noted that some changes described here could not have happened then, but later.

A ‘Numenorian mode’ is mentioned however. Tolkien wrote some Numenorian names with tengwar, in a way that reminded of Sanskrit. Since *a* was very frequent, its sign was sometimes obsoleted. A *nuntixe* (underdot) was used to indicate that a consonant is not followed by any vowel (*Minyatur*, ~~t 30E~~)

Parmatéma			Tincotéma		Tyelpetéma		Calmatéma		Quessetéma	
q	p parma	1	t tinfo	10	ty tyelpe	a	K Calma	Z	kw quesse	
W	mb umbar	2	Nd ando	20	ny inyo	S	Ng Anga	X	ngw ungwe	
e	f formen	3	S súle	3Í	sty istyar	d	H Harma- acha	C	hw hwesta	
r	mp ampa	4	Nt Anto	4Í	nty intya	f	Nk Anca	v	nkW unque	
t	m malta	5	N Númen	5Ô	ny nyelle	g	ñ- Ngoldo	b	ñw- ngwalme	
y	v vala	6	r [preconsonantal] óre	6Í	*ry arya	h	- anna	n	w wilya	

Additional Tengwar:

7	r [intervocalic] rómen	u	rd Arda	j	l lambe	m	Ld Alda	j Ô	ly alya
8	s silme	k	r – ss Áre - Esse	9	hy hyarmen		*y yanta	.	*w ?úre
½	h halla	,	*_ (carrier)	~	*_ (carrier)	i	s silme nuqu.	,	r Áre nuqu.

Notes

Extended stems: The Grade of extended stems was hardly usable by that time. Elvish had certainly lost their aspirated sounds and Númenorians didn't have much need to record Valarin. They should however have found a place in Adunaic orthography, or in archaic elvish studies.

Áre: This letter was used for *r*, where previously had been a *z* for orthographic reasons. Since there was already Rómen for intervocal *r*, Áre was renamed Esse and took the value of long *s* (*auzel* and a little bit later *aurel* written .~~ER~~, but *aurel* could be written .~~ER~~ as well so Áre became Esse). It is thought that the application of value *ss* was an influence from the earlier Mode of Beleriand.

Tyelpetéma: Maybe by that time, Tyelpetéma ceased to exist as a separate series maybe because of the simplification of *ndy* > *ny*, *zy* > *ry* and maybe **ihty* > *sty*. Since then, the palatalised sounds are expressed with a remnant of that series, the “following *y*” underdots which were exported to Hyarmen and Anna

Harma/Aha: In the days of Aman, initial *ch* merged with *h*, and Charma became Harma. Harma might still be used initially, but it seems (later?) it was replaced by Hyarmen. Harma was renamed Acha and was used now only medially where the sound *ch* remained unchanged.

A brief History of Elvish writing

Súle: The sound *th* merged with *s* since very early in Noldorin. It is known that for orthographic reasons, Súle was used for *s* in words that once were *th* (eg. *thang* and later *sanga* would be written ~~3E#~~ ~~**i#~~ ~~#~~). One can wonder why it didn't get another useful value, like Áre did, since it was confused with Silme.

Anna: The 3 sound had been disappeared and the carrier was now solely used to carry the tehtar. But Anna was still used with the “following y” dots to represent the y consonant since it seems Yanta was now used only to represent -i in diphthongs.

Arva: Noldorin *z* merged with *r*, and *zy* became *ry*. It seems that when Áre became Esse, the *ry* sound began to be indicated by Rómen/Óre and the “following y” nuntixi (maybe after Tyelpetéma was disemployed).

Rómen/Óre: Maybe by that time, those two *r*'s began to have the known from the later Tengwar texts functions: Rómen before vowels and Óre anywhere else (before consonants and finally)

Hyarmen: This letter was simplified to *h*, maybe because of Sindarin influence, and by the 3rd Age displaced Halla completely (and maybe Harma). Its old *hy* value was returned when borrowing the “following y” nuntixi.

Halla: This letter was replaced by Hyarmen, but it was still used before initial *l* and *r* to show that those consonants are to be pronounced softer (*hríve*, ~~W~~ ~~BR~~)

Angerthas Eregion

The Noldor came in Eregion and made use of the cirth and made a name for them in Quenya, *Certar*. They even extended the Angerthas and added several more to the system. The adding of 2 whole new rows was attributed to them (CH, and QU). This was considered an extension of Angerthas Daeron, but we could give to it the unofficial name *Angerthas Eregion*.

We see the innovations concerning the employment of the two new series, a new certh for h to replace the previous certh ~~h~~ which became ch, and also a new certh for nd, which as Tolkien notes, its form wasnt much related to the dental cirth.

Some of these additional letters were used to represent sounds of Quenya and other alien tongues not found in Sindarin. In that stage, the Angerthas reached its fullest extent form in Elvish usage, but for most forms of written communication other than carving, the Tengwar were used.

Ɔ	P	Ɔ	T	Ɔ	Ch	Ɔ	C	Ɔ	Qu	Ɔ	r	Ɔ	s/h		
Ɔ	B	Ɔ	D	Ɔ	J	Ɔ	G	Ɔ	gw	Ɔ	rh				
Ɔ	F	Ɔ	Th	Ɔ	Sh	Ɔ	kh	Ɔ	chw	Ɔ	l	Ɔ	h/s		
Ɔ	V	Ɔ	Dh	Ɔ	Zh	Ɔ	Gh	Ɔ	ghw	Ɔ	lh				
Ɔ	hw	Ɔ	N	Ɔ	nj	Ɔ	ñ	Ɔ	ñgw	Ɔ	ng	Ɔ	ss/z	Ɔ	nd
Ɔ	m							Ɔ	ñw						
Ɔ	mh														

l	I	Ɔ	u	Ɔ	e	Ɔ	a	Ɔ	o						
		Ɔ	ú	Ɔ	é	Ɔ	á	Ɔ	ó	Ɔ	h				
		Ɔ	w					Ɔ	oe						
		Ɔ	y												

Notes

Ɔ: This certh was used for h, but was chosen for ch this new sound, as it occurred phonologically between those two sounds, and its shape looked intermediate between the Cirth T and C. Not to be confused with Sindarin ch!

Ɔ: Since it represents the labialised sound *kw*, its shape was maybe a mixture of the Cirth T and P.

Ɔ/Ɔ: Tolkien shows two distinct signs for *s* as indifferent. Their exact use can't be guessed and isn't obvious like the relation of the tengwar Silme and Silme Nuquerna. Tolkien says there was always an interchange between *s* and *h*. Maybe

these two cirth varied between those two sounds, after **h** became ch.

X: Tolkien gives the value z to that letter, but notes it was ss when used in Quenya and Sindarin. Maybe it was z when used in foreign systems.

λ: Maybe near that time, this new certh was made, similar to the former **h** (and to the tengwa Hyarmen **9**) to replace it with the value of h.

Angerthas Moria

In beginning of the 2nd Age, the Dwarves met with the Angerthas in Eregion. They modified the runes to suit *Khuzdul*, their language. This alphabet was spread and reached till Moria, whence it was spread further wherever the Dwarves went, hence the name *Angerthas Moria*, exemplified in the Moria Tomb Inscription.

The Dwarves introduced various new cirth and some unsystematic minor changes to the values. The greatest was the switch of the cirth for s and h (**>** and **λ**), and the abandonment of the cirth **h**, **λ** for which they substituted **K**, **λ**.

Subsequently they used **↑** for r and subsequently **Y** for n! For unknown reason they invented **Y**, another new certh for n which was confused with **Y**. Following the relation of those two letters, they gave to **λ** the value z to relate better with **λ**, which as mentioned had now the value s.

Tolkien doesn't mention any other cirth abandoned by the Dwarves but much must have been, as they represent sounds not occurring in the *Khuzdul* corups we know so far, like *th*, *dh*, *hw* etc. It is strange also to observe that they invented some of those cirth, like *nj*, *hy*, *ñ*, *y-*, *hy!*

After the 2nd Age, the Cirth were obsoleted by the tengwar among the Elves and other western races and the Cirth remained in use only by the Dwarves. It is said that they developed even pen-written cursive forms, since they used them exclusively in any form of writing communication, even in paper.

P	P	T	T	h	Ch	C	C	Qu	Qu	K	j	>	h		
B	B	D	D			G	G	gw	gw	zh	zh				
F	F	Th	Th	λ	Sh	Ch	Ch	chw	chw	l	l	<	'		
V	V	Dh	Dh			Gh	Gh	ghw/w	ghw/w						
hw	hw	r	r	λ	z	n	n	ñgw	ñgw	nd	nd	ñ	ñ	nj	nj
m	m							ñw	ñw			ng	ng		
mb	mb														

I	I	y-	y-	u	u	e	e	a	a	o	o	n	n	[e]	[e]	+h	+h
		hy	hy	ú	ú	é	é	á	á	ó	ó	s	s	[u]	[u]	&	&
				w	w					oe	oe						
				y	y												

Notes

<: This certh is said to represent the clear or glottal beginning of a word with an initial vowel.

h, **λ**: These cirth where a halved form of **H**, used for vowels like those in English *butter*. When weak they were reduced to a stroke without a stem (**h**, **λ**). **h** represented a schwa sound, an unstressed vowel, while **λ** a sound similar to the schwa, only in stressed syllables.

r: This sign is to denote aspirate *kh*, *th* etc which were frequent in *Khuzdul*. *Khazâd* is written **VINλNF**

The Third Age

Quenya Mode

At least in that Age, we see the Tengwar Table divided in Series (*Témar*) and Grades (*Tyeller*) as found in App. E. Also divided in two parts: the 24 “primary” letters, those composed by a telco and lúvar, and 12 “additional”. There was applied a number to each of them, Tinco being the #1 and Úre #36, making them useable as values.

A number of tehtar are known by Tolkien (that doesn’t mean they hadn’t been invented in 2nd Age, or even in Feanor’s time). The two dots of Tyelpetéma were now considered separate tehtar, able to be imported by other letters (like Anna and Hyarmen as we saw). A curl is known (a small version of Silme?), that indicates “following s” in clusters *ts*, *ps* and *x*. An under-tilde was used to indicate long consonants.

We can state with certainty at last, that Yanta and Úre were now used only for for diphthong compounds.

Tyelpetéma was discarded from this table, as well as the tengwar with extended stems, although they were used in various ways according to each one’s needs.

The names of the tengwar were now regularised, their Quenya names being the official ones. It is also stated that the Númen, Formen, Rómen, Hyarmen were used as direction marks even in maps written in other languages.

	Tincotéma		Parmatéma		Calmatéma		Quessetéma
1	t tinco	q	p parma	a	k Calma	Z	kw quesse
2	nd ando	w	mb umbar	s	ng Anga	X	ngw ungwe
3	s súle	e	f formen	d	h aha	c	hw hwesta
4	nt Anto	r	mp ampa	f	nk Anca	v	nkW unque
5	n Númen	t	m malta	g	ñ- > n- Noldo	b	ñw- > nw- nwalme
6	r [not pre-vocalic] óre	y	v vala	h	- anna	n	v-, w vilya

Additional Tengwar:

7	r [pre-vocalic] rómen	u	rd Arda	j	l lambe	m	Ld Alda
8	s silme	i	s silme nuquerna	k	ss esse	,	ss esse nuquerna
9	h hyarmen	l	-l yanta	o	- hwesta Sindarinwa	.	-u úre
½	h halla	,	*- (carrier)				

Notes

Aha: This letter, previously used for initial and afterwards for medial *ch*, softened even there and became a breath *h* (with few exceptions, between *e/i* and a consonant or the end of a word. *Tehta* was pronounced *techta*).

Wilya: Some evidence (like *vende* < *wende*) show us that by the late 3rd Age, *w-* had merged with *v-*. So possibly Wilya changed to Vilya, but Wilya used still instead of Vala for words once starting in *w-* (like *vende*). It remained *w* medially.

Noldo/Nwalme: In 3rd Age *ñ-* merged with *n-* and words like *nolme* (< *ngolme*), *nwalca* (< *ngwalca*) were still written with Noldo and Nwalme. *Ñw-* became *Nw-* in the same way.

Hwesta Sindarinwa: This letter had no value in Quenya mode, but was a fixed part of the table.

Rómen/Óre: At last we can say with certainty that the rule had Rómen intervocal trilled *r* and Óre in any other positions

(like final or before consonants). The 2 sounds however had merged together by the late 3rd Age.

Mode of Gondor

The Mode of Beleriand maybe was the first attempt of the Noldor to write Sindarin with their writing, but it seems sometimes Sindarin was written with diacritics like Quenya. This system influenced the Mode of Gondor, which maybe took some elements from the Adunaic system.

The basic difference from Quenya was that the tehtar were placed over the following consonant, because Sindarin was a language where words ended mostly in consonants. We see also that Quessetéma is used instead of Calmatéma, which seems an Adunaic function (see also the Númenian mode)

Sometimes, when an article causes mutation to the following initial consonant, the whole cluster is written as one word (transcribed with a hyphen by Tolkien: *i-Varanduiniant*, ~~r 7 2 1 5 0 E~~). A new tehta appears, for the Sindarin vowel *y*, which is 2 *amatixi* (overdots) over a consonant. The bar of nasalisation (seen in *i-Varanduiniant*) except *d*, *t* and *g*, is used also over *n*, to double it (*annon*, ~~5 5 ^~~) and maybe this could be applied to *m* as well. We also see the *w*-tilde used in words like *edwen*, and the under-bar of doubling consonants. There appears the letter *mh*. This sound became *v* in 3rd Age, and in other cases we see it transcribed as *v*, but as it seems the traditional spelling was kept in tengwar.

The most of the tengwar arent attested in that text, and their value is guessed by analogy, but many of them seem to have been useless for this mode.

	Tincotéma	Parmatéma	Calmatéma	Quessetéma
1	t tinfo	q p parma	a	Z k quesse
2	d ando	w b umbar	s	X g ungwe
3	th súle	e f formen	d	c ch hwesta
4	dh Anto	r v ampa	f	v
5	n Númen	t m malta	g	b ng? nwalme
6	-r óre	y	h -i anna	n w? vilya

Additional Tengwar:

7	r rómen	u rh Arda	j l lambe	m Lh Alda
8	s silme	i	k ss esse	,
9	h hyarmen	l i-, -e yanta	o	.
,	(short carrier)	~ (long carrier)	š mh	

Notes

Yanta: This letter is used both as a diphtong part (*ae*, *oe*) as in the Quenya diphtongs *ai*, *oi*, and as an initial *y*- (spelled *i*- in Sindarin by Tolkien)

Óre: it is used for final *-r*, as in Quenya, even if it belongs to a word which is the first part of a compound (like in *Perhael* < *per+sael*).

Nwalme: Maybe is used for the nasal sound transcribed by Tolkien as *-ng*.

Anna: used in diphtongs like *ai*, *ei* etc. Its function was the same as of *Yanta* in Quenya.

Wilya: this letter is not attested but maybe its function was the same as in the Mode of Beleriand, or maybe used as a diphtong compound *-u*.

Mode of Arnor

This Mode appears in another version of the King's Letter. It is suggested it was used by the Dunedain of the North and came to Gondor when Aragorn ascended the throne. It derived from the Mode of Beleriand, but holds some Adunaic elements.

It differs from the tehta-mode, as well as the traditional Mode of Beleriand. The rules however are the same that apply to the Mode of Beleriand, but now Númen and Malta have the value of n and m as in Quenya, and Óre is interchangeable with Rómen (no constant rules appear for when each one should be used).

Concerning the diphtong *ae*, in the King's Letter, two different ways are found in the same text! Yanta can be written as an overposed tehta above *a* (*Iorhael*, $\text{h79]}\overset{a}{a}$ and $\text{h79]}\overset{a}{l}j$).

	Tincotéma	Parmatéma	Calmatéma	Quessetéma
1	t tinfo	q p parma	a	Z k quesse
2	d ando	w b umbar	s	x g ungwe
3	th súle	e f formen	d	c ch hwesta
4	dh Anto	r v ampa	f	v
5	n Númen	t m malta	g	b ng? nwalme
6	r óre	y	h o anna	n w? vilya

Additional Tengwar:

7	r rómen	u rh Arda	j l lambe	m Lh Alda
8	s silme	i y Silme nuqu.	k ss esse	,
9	h hyarmen	l e yanta	o Hw Hw Sindarinwa	· u Úre
`B	i	-B i-] a	š mh

Numenian Mode

A Tengwar chart for the Westron mode (called Numenian) has been known with the values and names of the Tengwar. It must be an evolution (if not identical) of the mode used by its ancestor, Adunaic, used on middle-Earth through the Kingdoms in Exile and their languages, even alien ones. Sauron used a version of this mode for his Ring Inscription in Orcish.

The Westron speakers seem to have fitted perfectly the sounds of their languages in the table, according to the shapes of each letter, better than any elvish language did. The main reason was maybe the wider variety of sounds of that language.

The Tyelpetéma was no more, but since Adunaic had palatalised sounds, they employed Calmatéma for this task, while Quessetéma took the job of Calmatéma. The names are maybe full Westron words but its more possible they were rather a sound game. They used the vowel *o* for dental names, *l* for labial, *e* for palatal and *a* for alveolar. It seems they considered *o* a frontal vowel, *a* a back vowel and *l*, *e* their intermediate.

Westron had the 5 standard vowels *a*, *e*, *l*, *o*, *u* and their long forms which perhaps were written with tehtar, which were maybe placed over the preceding consonant since Westron ended mostly on vowels (the opposite occurs with Orcish). Nothing else is known about the spelling of Westron.

Note that this version is Gondorian, while the Northern dialect of Westron used different sounds.

1	t tó	q p pí	a ch ché	Z k ká
---	---------	-----------	-------------	-----------

2	d dó	W	b bí	S	j jé	X	g gá
3	th thó	e	f fi	d	sh shé	C	h aha/oha?
4	dh Adhó	r	v ví	f	zh izhe	V	gh agha
5	n Nó	t	m mí	g	ny nyé	b	ng ngá
6	r Ar	y	w wí	h	y yé	n	'? 'á

Additional Tengwar:

7	r aro	u	rh rho	j	l alo	m	Lh lho
8	s só	i	s ós	k	z azo	,	z oza
9	h há	l	-i? ai	o	wh whí	.	-u? au

Notes

Ós/oza: they seem to had same function as the nuquerne tengwar, as the inverted form of their name indicate

'á: Maybe indicates a glottal stop (never attested in Westron words) or maybe an omitted consonant (like an apostrophe)

whi: This letter, also known as Hwesta Sindarinwa, was used to indicate the sound *hw* of Sindarin in modes where Hwesta has another value.

Ar/aro: Seems to had the same use as their Quenya ancestors. If we take example of the words themselves, Ar indicates a final/preconsonantal *r* (hence its name which is different from the other of its Series, or it would rather be ****Ró** instead) while Aro for medial/intervocal.

Aha/Oha: Two different sources name this letter with two different names. Its not sure which one is a misreading/mistyping, but more probably the true form is Aha.

Aha/Há: Looking at their names, maybe Aha used medially and Há initially?

Ai/au: Those names seem like the known Quenya diphthongs. Maybe they had still used as diphthong compounds as in Quenya.

Northern Numenian Mode

This mode is a Westron convention in its northern variety. It is exemplified (as English texts) in the King's Letter and the Book of Mazarbul.

The main difference from the other known full modes is of course the value of the letters which match those of the Numenian mode and not Sindarin. Note also that the letter 'a is used for a instead of the known crescent a-tengwa. An underdot is used by Tolkien to indicate unvoiced sounds in English, which maybe fulfilled the absence of 'a.

In the King's Letter, a distinction is made between Ar and Aro, like Óre and Rómen in Quenya. Au is used as semiconsonantal w and Wí has the value of u. consonantal y is expressed by the long carrier. However in the Book of Mazarbul, Aro takes the value of w, as in the Adunaic Mode.

Diphthongs are shown again with the two amatixi and the w-tilde. It is interesting to note that except the long consonants, even long vowels make use of the under bar.

1	t tó	q	p pí	a	ch ché	Z	c ká
2	d dó	W	b bí	S	j jé	X	g gá
3	th thó	e	f fi	d	sh shé	C	h aha/oha?

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4	dh Adhó	r	v ví	f	zh izhe	v	gh agha
5	n Nó	t	m mí	g	ny nyé	b	ng ngá
6	r Ar	y	u wí	h	o yé	n	a 'á

Additional Tengwar:

7	r/w aro	u	rh rho	j	l alo	m	lh lho
8	s só	i	s ós	k	z azo	,	z oza
9	h há	l	e ai	o	wh whí	.	w au
,	i (short carrier)	~	y (long carrier)				

Angerthas Erebor

At the beginning of the 3rd Age, the Dwarves were driven out of Moria and some migrated to Erebor. There the Cirth was modified further and some cirth were added, but some letters reverted back to their Elvish usage.

They reintroduced **ƚ** and **ƛ** but substituted **Ƙ** and **ƙ** again for g and gh this time, or as variants to their original cirth. The only cirth they introduced are just **Ɔ** and **Ǝ** for ps and ts.

This mode was probably used in Westron. The Book of Mazarbul was written in this mode. Tolkien has made a drawing of the text that Gandalf read transcribed in Angerthas Erebor in English. We see some new cirth for vowel combinations and diphthongs, not known if valid in Westron or just used only by Tolkien in English.

In that text we learn how long vowels and consonants are treated. An over circumflex indicates a long consonant while an under bar indicates a long vowel. There is however a distinct letter for long l.

Ɔ	P	Ǝ	T	ƚ	Ch	Ǝ	C	Ǝ	Qu	Ƙ	g	Ǝ	h		
Ǝ	B	Ǝ	D	ƚ	j			Ǝ	gw	ƙ	gh				
Ǝ	F	Ǝ	Th	ƛ	Sh	Ǝ	Ch	Ǝ	chw	ƚ	l	Ǝ	'		
Ǝ	V	Ǝ	Dh	ƛ	zh			Ǝ	ghw/w						
Ǝ	hw	Ǝ	r	ƛ	x	Ǝ	n	Ǝ	ñgw	Ǝ	nd	Ǝ	ñ	Ǝ	ou
Ǝ	m							Ǝ	ñw	Ǝ	ll	Ǝ	ng	Ǝ	eu
Ǝ	mb														

l	I	Ǝ	y-	Ǝ	u	Ǝ	e	Ǝ	a	Ǝ	o	Ǝ	n	Ǝ	(e)	Ǝ	ps	Ǝ	ai	Ǝ	+h
		Ǝ	hy	Ǝ	z	Ǝ	é	Ǝ	á	Ǝ	ó	Ǝ	h	Ǝ	(u)	Ǝ	ts	Ǝ	au	Ǝ	&
				Ǝ	w					Ǝ	oe							Ǝ	ea		
				Ǝ	y					Ǝ	oa										

Vowels-Ómatehtar

It is well known that the vowels were originally displayed as diacritics. In Rúmilian writing these have been attested, and it is shown how they modify the letter t. The sounds æ and unvoiced e were probably employed only in English

Ta	Te	Ti	To	Tó	Tu	Tæ	Tè
<i>ta</i>	<i>te</i>	<i>ti</i>	<i>to</i>	<i>tó</i>	<i>tu</i>	<i>tæ</i>	<i>tè</i> (unvoiced)

Note that if the signs were placed on the left of the letter, they would be pronounced *at*, *et* etc

Concerning the Modes using tengwar, the vowels were displayed with signs which are identical to all of the attested systems (with minor varieties). We can think that they were identical to the first ones that Feanor made. The attested Quenya tehtar are shown here over the letter Tingo, and how they would be read in Quenya

1ÆÞ	1R	1T	1Y	1U
<i>ta</i>	<i>te/ti</i>	<i>ti/te</i>	<i>to</i>	<i>tu</i>

And Sindarin

1E	1R	1T	1Y	1U	1Ö
<i>at</i>	<i>et/it</i>	<i>it/et</i>	<i>ot</i>	<i>ut</i>	<i>yt</i>

The signs for *o*, *u*, and *e* could be doubled to indicate long vowels. In Quenya modes the sign of *a* could be simplified as a circumflex, or even omitted, because it was a very frequent sound. Tolkien says in some modes, the signs for *e* and *i* swapped values, which is seen in the Ring Inscription but Tolkien doesn't make clear if this swapping occurred in Elvish modes. This also was the case with the signs for *o* and *u* in the Ring Inscription, because in Orcish the sound *o* was rare.

Appendix

Glossary

(some of the designations are taken from H. Fauskanger's *Quettaparma*)

Aha: Rage

Alda: Tree

Amatixe: Over-dot

Ampa: Hook

Anca: jaws

Andaiith: (Q. *Andatehta*) Long-mark, the stroke that indicated a long vowel in Full Modes. In other systems it was called *tecco*

Ando: Gate

Anga: Iron

Anna: gift

Anto: Mouth

Arda: Realm

Áze/Áre: Day

Azya/Arya: Daytime

Calma: Lamp

Calmatéma: c-series

Charma/Harma: Treasure

Esse: Name

Formen: North

Gasdil: Stop-gap, a sign indicating a g which was lenited to zero in Sindarin

Hloni: sounds

Hloniti tengwi: phonetic signs

Hwesta Sindarinwa: Sindarin *hw*

Hwesta: Breeze

Hyarmen: South

Indyo: Son

Intya: Notion

Ithtyar/Istyar: Scholar

Lambe: Language

Lambele: language, phonetics

Lambetengwi: tongue-signs, consonants

Lehta tengwi: free element, released element, a term for "vowel"

Lúva: Bow

Malta: gold

Musse tengwi: soft elements, a term for vowels, semi-vowels (*y, w*) and continuants (*l, r, m, n*).

Ñavea: Consonant

Ñoldo/Noldo: Noldo ('Deep-elf')

Númen: West

Nuntixe: Under-dot

Nuquerna: reversed

Ñwalme/Nwalme: Torment

Nyelle: Bell

Ómatehtar: vowel signs, tehtar that indicate vowels

Ómea: Vowel sign, this refers to vowels considered as independent phonemes, according to Fëanor's new insights on phonemics.

Óre: Heart, Inner mind

Parma: Book

Parmatéma: p-series

Patacar: (from p, t, c) Fëanor's term for consonants

Penye tengwi: Lost sounds (like initial g- in Quenya)

Pusta: Full stop

Quanta sarme: Full-writing

Quanta tengwi: full signs, a consonant followed by a vowel as considered by early loremasters

Quesse: Feather

Quessetéma: Qu-series

Racine tengwi: stripped sign, deprived sign. In early Elvish analysis of Quenya the term for a consonant with no following vowel; the vowel was held to have disappeared or been omitted

Rómen: East

sarat: letter, any individual significant mark, used of the letters of Rúmil after the invention of Fëanor's tengwar

Sarmë: writing Sarda tengwi: hard signs, consonants

Sarme: Writing system

Silme: Starlight

Tapta tengwi: imbedded signs, consonants

Tecco: stroke, a sign that in most Modes indicated *e*.

Tehta: (S. *Teith*) mark, sign, especially diacritics denoting vowels in Fëanorian writing

Telco: Stem

Téma: Series

Tencele: Writing, spelling

Tengwa: (S. *Tew*) any one visible sign representing any one audible *teñgwe* (phoneme). In non-technical usage *tengwa* was equivalent to "consonant", since only the consonants were full signs

tengwanda: alphabet

tengwe: indication, sign, token, in linguistics used for *phonemes*

tengwele: Language (in all its aspects), a general word for the grouping and composing of *tengwi* (linguistic "signs", phonemes) into a linguistic system

Thúle/Súle: Spirit, air

Tinco: Metal

Tincotéma: t-series

Tixe: Dot

Tyelle: Grade

Tyelpe: Silver

Tyelpetéma: Ty-series

Umbar: Fate

Ungwe: Spider's web

Unque: Hollow

Úre: Heat

Vala: angelic power

Wilya/Vilya: sky, air

Yanta: Bridge