

# ବୁଦ୍ଧିମତ୍ତ ମହିମା

ଶ୍ରୀ ରାଧାକୃତୀ ପାତ୍ର

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## Introduction

The modes described in this volume were published in *Parma Eldalamberon* 23 and are drawn from a folder of Tolkien's collected notes on the use of the Tengwar. These documents, are designated Feanorian B, C, and D, present several related versions of the internal structure, development, and application of the Tengwar. Among them are a number of pages describing the Númenian Mode and its application to English. Based on specific references to places and peoples (Noldorin vs Sindarin) of the legendarium, these three documents are generally dated to approximately 1948–1951, before these names changed to their more final form.

Owing to the number of closely related variants detailed in these papers, this volume is intended as an annex to the more narrowly scoped Tengwar Textbook, in which the principal modes are discussed; here the individual varieties are examined separately and their distinctive features and applications described.

## About the Taxonomic System

Throughout his life Tolkien experimented with many different methods of applying the Tengwar to both his invented and real-world languages. This tremendous variation makes it difficult to discuss smaller, individual variations within larger more consistent applications. To facilitate the identification and comparison of such variants within a given mode, the following classification system has been adopted:

*[Mode].[Style].[Language].[Variety #]*

This system is used throughout the present volume to identify and track the various forms and applications of the Númenian Mode described in these documents. All applications reviewed here belong to the Númenian Mode (NM), and include several distinct treatments of both tehtar and full use systems represented across multiple varieties.

## Basic Terminology

Tolkien typically arranges the tengwar in a table according to manner of articulation: such as voiced/voiced stops (plosives), spirants (fricatives), and nasals; and by place of articulation: including dental, labial, palatal, and back (velar) with each individual tengwa represents a sound unit (or phoneme). Tolkien described two methods for applying the tengwar to English: 'phonetic' and 'mixed'. The precise meaning and scope of these terms remains a point of discussion within the community.

Tolkien uses the term 'phonetic' to describe an application of the tengwar to sounds themselves, vowels, consonants, diphthongs, and so forth, rather than to conventional spelling. In modern linguistic terms, however, phonetic transcription usually refers to a narrow representation of speech that captures physical realization: tongue and lip position, sound duration, and fine auditory detail. Such transcription allows learners to reproduce precise sounds and to document variation between dialects of the same language. Today, the International Phonetic Alphabet (IPA) serves as the standard system for this purpose, making it possible to distinguish, for example, the different sound qualities (or allophones) of the same word as spoken by American, British, or Australian speakers.

By contrast, languages may also be represented phonemically. Phonemic transcription is broader in scope and records only the distinguishing sounds (phonemes) of a language, disregarding allophonic variation. Phonemics came into widespread use with the rise of structural linguistics in the 1930s, particularly in the United States and later in the United Kingdom. When Tolkien wrote his descriptions of the tengwar, phonemics was still an emerging term. Nevertheless, the tengwar system largely corresponds to phonemes instead of detailed sounds. For this reason, modern discussions often describe tengwar usage as 'phonemic' rather than phonetic during discussions within the community.

Tolkien uses the term *mixed* to refer to an application of the tengwar that generally follows conventional spelling while taking some aspects of pronunciation into account. In mixed usage, certain phonemic distinctions—such as rhoticity or voicing—may be represented in writing, even as the overall spelling remains familiar. This mixed approach allows the writer some choice in the degree of phonemic representation. ‘Mixed use’ is often called ‘orthographic transliteration’ or just ‘orthographic’ in the community today. While this terminology is reasonably accurate, it can be misleading, as it suggests a strict one-to-one correspondence between Latin letters and tengwar, which is not the case.

For those who wish for a truly orthographic, or alphabetic, representation, Tolkien did provide two alphabetic systems that map letters rather than sounds (NM.F.A.1 & 2).

#### *Internal Development of the Númenian Mode* PE23/24

During the Second Age, the Noldor set themselves to teaching the art of writing to the Men of the Ancient Houses with whom they had friendship. In this process, the Noldor drew upon their system, the Tengwar of Fëanor and developed a mode suited to the languages of Men. This form was first adopted by the Númenóreans, and became known as the Númenian Mode.

To create this system, the Elves largely returned to “the values and arrangement of the old primary or Feanorian mode” assigning values where needed to represent sounds particular to the tongues of Men. These changes or reversions included Series IV again becoming a “k-series”, simple nasals occupying the 5<sup>th</sup> row and the dropping of the extended forms (where the stem is both raised and lowered). Series III was then applied to the language the mode was being applied to.

The Númenian Mode proved highly versatile and was readily applied to many languages, including Quenya, Sindarin and the Common Speech and eventually even replaced the Beleriandic Mode among the elves.

By the Third Age, the Númenian Mode of the Tengwar had spread broadly across the western lands, with variations arising in different regions. It was during this period that it was used in some variety by all. As this expansion occurred it became known as the General Use, or General Mode, because it was so widely known across the lands. This term ‘General Use’ is not used by Tolkien during the presumed dates of these documents, but is used by him by at least 1969 where it appears in a letter briefly describing its application to Quenya and Sindarin. <sup>DTS-58</sup>

While it was adapted to many languages during the Second and Third Ages, two main varieties were developed, the older, Short Use system used tehtar, diacritical marks, to represent vowels in the fashion of the older Primary Mode. Later a variety known as the ‘Full Use’ where vowels were represented by tengwar instead of tehtar marks was developed. It is not known why this occurred, but the Tengwar were not new to such a use. The earlier Beleriandic Mode was such a use, as was the even earlier Quanta Sarne or ‘Qanta-Tenkele’ that was used by the Noldorin Loremasters. It is possible, likely perhaps, that the Full Use was inspired by the Beleriandic Mode, much as the Beleriandic Mode may have been inspired by the Quanta Sarne.

While Tolkien moved back and forth on which styles was predominate in the various regions of Middle Earth, it appears that he finally decided that the Full Use was common in the northern regions of Arnor, the Shire and Rivendell, while the Short Use predominated (or maintained) in the southern regions of Gondor. In the scope of these documents (*Feanorian B, C & D*), Tolkien had changed several times the locations of use but had not yet returned to the aforementioned division. This final determination is based on the later versions of the King’s Letter to Samwise, which was written in the Full Use, presumably for the benefit of the Hobbits to which they are addressed.

Generally, throughout this document and when discussing the Tengwar in the wider community, the individual tengwar will be referred to by their traditional Quenya names. As assigned values differ between modes and time periods this provides a consistent and uniform frame of reference for discussion. Tolkien did provide names in the Common Speech (Westron) for the tengwar in this document. They are provided in the table below as a cross-reference to their usual Quenya names.

Témar								
	(I) Tincotéma		(II) Parmatéma		(III) Calmatéma		(IV) Quessetéma	
Tyeller	P	1. Tinco Tā	P	2. Parma Pī	q	3. Calma Chē	q	4. Quessë Kā
	P	5. Ando Dā	P	6. Umbar Bī	q	7. Anga Jē	q	8. Ungwë Gā
	b	9. Súlë Thā	b	10. Formen Fī	d	11. Aha Shē	d	12. Hwesta Aha
	b	13. Anto Adha	b	14. Ampa Ivi	cl	15. Anca Izhe	cl	16. Unquë Agha
	m	17. Númen Nā	m	18. Malta Mī	cu	19. Ñoldo Inye	cu	20. Ñwalmë Anga
	n	21. Órë Ar	n	22. Vala Wī	u	23. Anna Yē	u	24. Vilya 'Ā
Tolkien	γ	25. Rómen Ara	γ	26. Arda Rhā	τ	27. Lambë Ala	σ	28. Alda Lhā
	σ	29. Silmë Sā	σ	30. Silmë Nuquerna As	ξ	31. Essë Aza	λ	32. Hyarmen Hā
	λ	33. ---	λ	34. Hwesta Sindarinwa Whī	λ	---	o	---
						Yanta Yā		Úrë Wā

Tolkien did not include *Yanta* or *Úrë* in his chart for this mode. I have included them in their traditional positions and provided the Westron names from *Feanorian B* since they are used at various points in this document.

## Feanorian B PE23/23-37

The first of the three documents has been designated Feanorian B. It appears to represent the most developed state of the material preserved in this folder. Like the others, it was likely written between 1948–1951; however, it is heavily revised throughout, with corrections and additions in both pencil and ink. These layers of alteration suggest that the text underwent several periods of revision. Although the individual revisions are undated, Tolkien later added a “Duodecimal Table” to accompany his discussion of tengwar numerals. This additional sheet bears the date 1954, indicating that work on this document continued at least into that year.

Within the Númenian Mode section of Feanorian B, Tolkien describes both phonemic and orthographic tehta uses (referred to as “the Short Use”), as well as phonemic and orthographic full uses. These are called: “The Short (or Northern) Use, also called Arnorian” and “The Full (or Southern) Use, also called Gondorian”.

Throughout this document Tolkien made several revisions to the locations in which each variety of use was assigned. At the time Feanorian B was originally written, the Short Use was located in the North (Arnor), while the Full Use was assigned to the South (Gondor). However, in the first set of revisions, Tolkien reversed these assignments, placing the Short Use in the South and the Full Use in the North. Later still, during a second phase of revision, these locations were changed back to their original positions.

This change of mind is illustrated by the four versions of The King’s Letter.<sup>DTS 48, 45, 49; AotM 30</sup> In the legendarium, The King’s Letter is a letter sent to Samwise Gamgee in the Shire long after the events of *The Lord of the Rings*. It is written in two columns of Tengwar, one in Sindarin and the other in the Common Speech. It is generally assumed that, as the Hobbits were primarily speakers of the Common Speech, the style used for that column reflects their preferred variety. The earliest draft of The King’s Letter<sup>AotM 30</sup> employs a tehta style (NM.T.O.1), suggesting that it was written at approximately the same time as Feanorian B. All later versions of The King’s Letter are dated to the early 1950s, when Tolkien was drafting an epilogue to *The Lord of the Rings* that was ultimately abandoned. In these later samples the Common Speech column is written in a full-use style (NM.F.O.1b).

This allows for two possible interpretations. Either these later samples were written following the initial revision of Feanorian B, but prior to the subsequent reversal of locations—a possibility that seems less likely as Tolkien updated the geographical assignments in Feanorian B but without bringing its terminology (eg: Noldorin vs Sindarin) into line with the forms published in *The Lord of the Rings*. Alternatively, they may postdate the second revision, in which the Short Use was once again placed in the North and the Full Use in the South; in this case Tolkien would appear to have revised his thinking yet again, without making corresponding changes to Feanorian B.

Neither interpretation is entirely satisfactory, as Tolkien never explicitly dated the documents in question, nor did he definitively state which style of writing would have been typical in the Shire. Tolkien himself appears to have recognized the difficulty of assigning fixed geographical labels to these varieties, remarking that “These names were, however, at the end of the Third Age no longer suitable, since both varieties were known to Elves, Dwarves, and Men (and Hobbits), throughout the Western Lands, and were used according to convenience.”<sup>PE23/17</sup>

## Feanorian C PE23/38-42

Feanorian C is a distinct draft containing three descriptions of Tengwar use, however compared to Feanorian B and D it appears incomplete or at least lacking the details described in the other documents. Of the three modes two of them are identical or nearly identical to those described with better detail in Feanorian D. If not for the duplication, it feels as if Feanorian C would be at home in the compilation that seems to make up Feanorian D.

The single non-duplicative description is an orthographic tehta variety (NM.T.O.2). Tolkien does not give it an overall name as is done for the more expansive descriptions in Feanorian B and D (The Númenian Mode), instead it is simply titled: “The Feanorian or Elvish Script applied to the ‘Common Speech’ or English”, with the subheading: “The Older or Southern System”.

#### *Feanorian D* PE23/43-57

Feanorian D differs from the other documents in that it appears to be a collection of different documents all clipped together to form a collection of Tolkien’s thoughts on Tengwar at the time it was compiled, each section has been labeled by the editors of PE23 as D1-D5. The result is more of a composite instead of a cohesive essay. This can be most easily seen in the two sections labeled D4 & D5. As with Feanorian B & C, the date range for this document is believed to be 1948 – 1951, it does not show the significant later revisions Tolkien made to Feanorian B.

Document D4 is titled “The Númenian or Westron Mode” and presents the Númenian Mode as a sort of parent system that is then adjusted for the needs of other languages. Tolkien gives a few examples in Noldorin, Quenya and its application to the common speech. D5 discusses “Feanor’s Script Applied to English”, both documents are nearly congruent in their values and use and are treated together here (NM.T.P.3). Where there are discrepancies between D4 and D5 both are detailed for review. In all cases these discrepancies seem to issue from D4 representing a broader, more general mode intended for multiple languages, while D5 then makes that adaptation for the needs of English.

Tolkien explains that when the Númenian Mode was developed not only did it return to the arrangement and values of the Primary Mode, but the use of extended tengwar was dropped, except for the various shorthand uses. The dropping of extended forms is not surprising given that they are not used in phonetic modes and provides support to the contention that Tolkien did not intend for the usage described in D4 & D5 to be applied orthographically.

Interestingly Tolkien provides two strictly alphabetic uses (NM.F.A.1/2). It is said that they were used when a “literal transcription” was required. This would be useful in representing names but also potentially for words or phrases in a different language.

The other documents in this compilation (D1 – D3) do not describe the Númenian Mode and are not covered in this document.

Tolkien does not provide any ‘in-universe’ background to the development of The Númenian Mode in this document aside from indicating the Short Use was older and used in the north, likely referring to Arnor, Rivendell and the Havens.

All three documents (Feanorian B, C, and D) were stored together in the same folder. However, a loose cover page separated Feanorian C and D from Feanorian B. This cover was labeled “Old, unrevised material,” but since it wasn’t physically attached to any specific document, it’s unclear which one(s) the label was meant to reference. However, given the significant edits made to Feanorian B, it appears likely that Tolkien was referring to *Feanorian C and D* as “Old, unrevised material.” Some support for this can be found in the Keane and Kirke letter<sup>DTS-97</sup> which uses the mode [NM.F.P.3a] from Feanorian C/D. That letter bears a date of 1943, significantly earlier than the estimated dates of these documents.

Material prepared in 1965–66 for a cancelled appendix to *The Hobbit*, intended for inclusion in its third edition, describes two distinct “modes” for writing Tengwar. The first, titled “The Tengwar (Dwarven Mode)”, is the same as that of [NM.F.P.3a] which was also described in *Feanorian C* and *D*. This indicates that Tolkien had been considering it for nearly twenty years, as the Keane and Kirke letter dates from 1943, the *Feanorian* documents from the 1950s through to its use in this material. This is a phonemic Full Use style and is the variety used to write the later version of Thorin’s letter to Bilbo<sup>DTS-86</sup>.

When this is considered alongside the Full Use variety delivered to the Shire from Gondor, and the Short Use style on the title page<sup>DTS-5</sup>, described as “how a man from Gondor would write”, it is reasonable to conclude that Tolkien ultimately settled on Full Use as characteristic of the North, and Short Use of the South.

Although labelled a “Dwarven Mode,” this system is an application of the Númenian Mode, which had spread widely throughout Middle-earth and was adapted for use with multiple languages. The *Feanorian* documents describing NM.F.P.3a offer no in-universe explanation for either the origin of this mode or the circumstances of its use. In the later Addendum documents, however, we are told that this variety was used, at least, by the Dwarves of the Blue Mountains. Given that the principal distinction between varieties of the Full Use lies in the tengwar employed for vowels, it is reasonable to suppose that multiple varieties could coexist and remain readily legible to users of other forms.

The second mode described in these documents outlines both Short and Full use varieties. Entitled “Feanorian Applied to English” it likely dates to the mid-1960s. As with NM.F.P.3a discussed earlier, both varieties are phonemic. A notable feature of this Short use variety is its treatment of the e/i tehtar. This late document shows a reversal of the earlier Númenorian arrangement to our more familiar values, with *e* represented by an accent and *i* by a dot. Although this material significantly postdates the publication of *The Lord of the Rings*, it raises the question of whether this system corresponds to the “General Use” mentioned in DTS58 and illustrated in DTS5, described as “what a man from Gondor might have produced, hesitating between the values of the letters familiar to his ‘mode’ and the traditional spelling of English.”<sup>AppE/1122</sup> Perhaps paving the way to our well-known orthographic uses.

Both of these modes are included in this document. As “The Tengwar (Dwarven Mode)” is identical to the variety designated NM.F.P.3a, it is referenced in that section along with any unique additions it adds to that variety, including information on punctuation and numeration.

While the second style, “Feanorian Applied to English”, is very similar in consonantal structure to the “Númenian or Westron Mode” of *Feanoran C/D* [NM.T.P.2] and [NM.F.P.3], there are several omissions and additions that bring it closer to what we see Tolkien use in later General Use inscriptions. This may reflect an iteration of Tolkien’s use of the tengwar in the intervening 10 years or so. As such, the varieties described in this mode are given unique designations: NM.T.P.3 and NM.F.P.4

		I	II		III		IV
1	<b>P</b>	t – as in <u>tie</u>	<b>P</b>	p – as in <u>pie</u>	<b>q</b>	ch – as in <u>chess</u>	<b>q</b> k – as in <u>kite</u> hard c – as in <u>car</u>
2	<b>p</b>	d – as in <u>dog</u>	<b>p</b>	b – as in <u>boy</u>	<b>q</b>	j – as in <u>joke</u> soft g – as in <u>age</u>	<b>q</b> g – as in <u>game</u>
3	<b>b</b>	th – as in <u>thigh</u>	<b>b</b>	[ALL] f – as in <u>four</u> [PH] f – <u>graph/laugh</u>	<b>d</b>	[ALL] sh – as in <u>shoot</u> [PH] ʃ (ti/ci/si) – <u>nation</u>	<b>d</b> kh – as in <u>loch</u>
4	<b>h</b>	dh – as in <u>thy</u>	<b>h</b>	v – as in <u>victor</u>	<b>cl</b>	[PH] ʒ (si/ge) – as in <u>occasion/mirage</u>	<b>cl</b> gh – as in <u>light</u>
5	<b>m</b>	n – as in <u>night</u>	<b>m</b>	m – as in <u>make</u>	<b>cl</b>	[PH] ñ (ny/ni) - <u>union</u>	<b>cl</b> ng – as in <u>sing</u>
6	<b>n</b>	r – as in <u>car</u>	<b>n</b>	[ALL] w – as in <u>wake</u> [PH] u-glide diphthongs	<b>u</b>	[PH] y – as in <u>you</u> [ALTERNATE] i-glide diphthongs	<b>u</b>

	<b>γ</b>	r – as in <u>red</u>	<b>γ</b>	rh – as in <u>rhotic</u>	<b>τ</b>	l – as in <u>late</u>	<b>σ</b>	[OR] ll – as in <u>all</u> [PH] lh – as in
	<b>σ</b>	s – as in <u>see</u>	<b>σ</b>	[OR] soft c – as in <u>city</u> [PH] s (with tehta)	<b>ς</b>	z – as in <u>zoo</u>	<b>ς</b>	[PH] z (with tehta)
	<b>λ</b>	h – as in <u>high</u>	<b>λ</b>	hw – as in <u>when</u>	<b>λ</b>	[ALL] i-glide diphthongs [OR] y – as in <u>beyond</u>	<b>ο</b>	[PH] u-glide diphthongs

	<b>þ</b>	[OR] th – as in <u>Thomas</u>	<b>þ</b>	[OR] ph – as in <u>phone</u>	<b>χ</b>		<b>χ</b>	[OR] Hard ch/kh – as in <u>chemist</u> / <u>khaki</u>
	<b>β</b>	<i>the</i>	<b>β</b>	<i>of</i>	<b>ω</b>		<b>ω</b>	

	<b>β</b>	<i>of the</i>	<b>β</b>	<i>and</i>	<b>ς</b>	<i>and</i> (alternate)		[OR] Orthographic [PH] Phonetic
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<b>Ó</b>	
Óre	
<b>Y</b>	
Rómen	

The ‘R-rule’ is used in this system to determine which tengwa to use for a given ‘r’. The description given in this document is: “[Óre] is used only for the weak (silent) [non-rhotic] r final and before consonants.” This appears to be a straightforward rendering of the typical interpretation of the R-rule which is generally considered to be: “Óre before consonants and Rómen before vowels.”

<b>cd</b>	
Unque	

Tolkien describes this tengwa with the value ‘gh’, interpreted as: “orthographic gh regardless of pronunciation.” [PE20] This tengwa would primarily appear in orthographic use as ‘gh’ in English and is usually pronounced as /f/, /g/ or silent. However in this mode Tolkien notes: “In pronunciation or dialects in which [gh] had ceased to be sounded the older spelling was usually retained.” Given this I would consider, perhaps controversially, using this for words such as ‘light’ even in phonetic use.

<b>d</b>	
Hwesta	

The sound represented by this tengwa has all but disappeared from General American English and Received Pronunciation having been replaced with /k/ or omitted altogether. However, the sound can be found in some Scottish names and pronunciations, such as ‘Lochlan’. In dialects that retain the sound it is usually transcribed with a ‘ch’, such as in ‘loch’ or ‘Bach’. Some names and words brought in from other languages may still use this sound, ‘Khalid’ from Arabic for example.

<b>Y</b>	
Arda	

English does not have a truly voiceless /r/, but it can occur at times as an allophone in the right environment. A few words of Greek origin (‘rhombus’, ‘rhotic’, etc.) were originally unvoiced but are now pronounced as a typical /r/, however, they kept the ‘rh’ spelling. This tengwa would be used in orthographic transcription for this occurrence, but not phonetically unless actually spoken as such.

<b>S</b>	
Alda	

As with Arda, modern English does not have a truly voiceless /l/. It did exist in Old English where it was written ‘hl’ in words such as: ‘hlāf’ or ‘hlūd’. Occasionally when /l/ follows a voiceless consonant, typically /p/ or /k/, the /l/ may become devoiced (‘clip’, ‘place’), but unless specifically intended, would not be used in modern English phonetic transcriptions.

<b>G</b>	
Osse	

This tengwa is listed as an alternate figure for ‘and’ without additional explanation.<sup>PE23/30</sup>

<b>U</b>	
Anna	
<b>Λ</b>	
Yanta	

These two tengwar (with Yanta being a variant of Anna) are used in both styles to represent consonantal /y/ (‘you’, ‘beyond’) and i-glide diphthongs (see *Diphthongs*). The preferred use appears to differ according to style of transcription (phonetic vs orthographic), with Anna being used for consonantal /y/ phonetically<sup>PE23/26</sup> and Yanta orthographically.<sup>PE23/28</sup> Tolkien also states that Yanta was typically used for the expression of diphthongs in both styles. This leaves Anna’s orthographic use as being only an alternative for expression of digraphs. However, in available orthographic samples we see Anna used for consonantal ‘y’ (/j/) in ‘Mayor’<sup>AotM30</sup> and ‘you’<sup>DTS-10</sup>.

<b>W</b>	
Vala	
<b>U</b>	
Úre	

As with Anna/Yanta above, Úre is a mere variant of Vala. These two tengwar are used to represent both a consonantal sound (/w/) and combine with the appropriate tehta to form a diphthong. The description of their use is slightly more straightforward, with Vala used for /w/ in both styles and Úre for u-glide diphthongs in phonetic use. As with Anna, Tolkien describes Vala as also being an option for u-glide diphthongs.<sup>PE23/26</sup> Úre is not specifically mentioned in orthographic use but could still likely be treated as a variant for digraphs if desired.

Primary Vowels										Schwa	
✧ X	✧ j (j)	✧ x	✧ X or j	ˊ X	ˊ X	ˊ X or j	ˊ X	ˊ X or j	✧ X	✧ x	
/a/	/a:/	/e/	/i:/	/ɪ/	/ɒ/	/ɔ:/	/ʊ/	/u:/	/ə/	/ʌ/	
Preceding		Preceding		Preceding		Preceding		Following		Preceding	
Short	Broad	Short	Long	Short	Short	Broad	Short	Long	Unstressed	Stressed	
Car	Spa, Palm	Bet	Beet	Bit	Lot	Door	Put	Moon	Sofa	Sum	

ꝩ	<i>Optional</i> /æ/ as in <u>-cat</u>	Tolkien says that this tehta's use is optional and /a/ may be used instead for any 'a'.
ꝑ	<i>Optional</i> Syllabic r	A dot under Óre may be used to indicate a syllabic r as in <u>bird</u> , <u>herd</u> or <u>summer</u> in General American or as a non-rhotic schwa in British English ( <u>summer</u> ).

When Tolkien describes long vowels he was using the traditional philological system where “long” literally means “held longer”, today these would be called lengthened or broad. Around 600 years ago English underwent the Great Vowel Shift as the language transitioned from Middle English to Early Modern English. Since this time, the vowels now taught as ‘long A,’ ‘long I,’ and ‘long O’ shifted into diphthongs. Tolkien represents these by using the matching diphthong: /eɪ/ (for long-a), /aɪ/ (for long-i) and /oʊ/ (for long-o).

In addition to this there are a number of regional pronunciation differences that add to confusion, especially for individuals with General American pronunciation. The ‘broad-a’, which in British RP is usually pronounced as lengthened /a:/ in words such as: ‘calm’ or ‘father’ and is shown to use this value in several examples provided by Tolkien. General American does not produce this sound as long or lengthened, but rather short (/a/).

Similarly, the vowel /ɔ:/ as in ‘door’ or ‘more’, is typically considered broad (lengthened), especially in British RP. General American tends to pronounce this vowel as a short-o /ɔ/. In the case of monophthongal long-o, a few accents (Scottish) may still retain the sound in some cases.

While it's not entirely clear, it appears that Tolkien provides two methods to write long vowel sounds phonetically within this mode. He describes "in some styles length of vowel...was shown by reduplication".<sup>PE23/27</sup> Which implies that the use described in the Primary Mode could be used as well: "Length of vowel was indicated by placing the vowel-sign over the 'long carrier'".<sup>PE23/15</sup> Tolkien provides an example showing both the use of a long carrier and reduplication for the long-u sound (/u:/).<sup>PE23/28</sup> The writer should choose which method they will use when beginning their transcription. Except for /a:/, tehtar signs may be doubled or written above a long carrier. A long-a (/a:/) is never doubled and is either written above a long carrier, or as just a long carrier without a tehta above. This choice determines which tehta is used for a following-y. If tehtar doubling is used, a circumflex (or miniature *Yanta*) is used. If long carriers are chosen, the double-dot tehta is used.<sup>PE23/27</sup>

Modern English does retain pure monophthongal long-e (/i:/) and u (/u:/) sounds. Long-e is often transcribed as 'e' ('key'), 'ee' ('keep'), 'ea' ('reason' / 'repeat') and even 'i' ('machine' / 'unique'). Long-u is often written 'oo' ('moon'), 'ue' ('blue'), or 'u' ('flu' / 'June' / 'brutal').

Typically, the consonant sounds of /t/, /d/, /n/, /k/ shift the sound of a following long-u (/u:/) to a diphthongal sound which requires the consonantal y (/j/) in conjunction with choice of long-u to represent (/ju:/) in phonemically written tengwar ('cute', 'music').<sup>PE23/28</sup>

Music: **ମୁଁପ** or **ମୁଖପ**

You: **U** or **Ü**

While pure monophthongal long-a/i/o are not found in modern English the sounds are regularly seen in other languages, including Latin where they are marked with an overbar in modern transcription (pāter, filius, nōvum).

A schwa is an indistinct, typically unstressed, vowel sound in many words. You can easily hear the schwa as an ‘uh’ sound when speaking a word conversationally. Sometimes when carefully sounding out a word the schwa will disappear. When determining if a schwa exists in a word, it is helpful to not exaggeratedly pronounce it. Common examples of schwas are: ‘family’, ‘token’, etc. Tolkien describes the schwa represented by a dot being placed under the preceding consonant – so that the sound follows the tengwa it is placed under, just as a tehta above precedes. This is the opposite of its description in *Feanorian D* where it represents a preceding schwa.<sup>PE23/55</sup>

Tolkien also shows a special case where a dot may be placed under *Óre* to indicate a syllabic or schwa r. While the under dot is optional its use can aid in comprehension.

### Diphthongs <sup>PE23/26,28</sup>

A diphthong is a single vowel sound that involves a smooth glide from one vowel position to another within the same syllable. Unlike a pure vowel (monophthong), where the tongue remains relatively steady, a diphthong requires movement, changing the vowel sound. English uses several diphthongs, many of which glide toward the high front vowel (i-glide) /i/ or the high back vowel (u-glide) /ʊ/.

During the Great Vowel Shift, several of English’s long vowels developed into diphthongs. As a result, the modern “long” vowels written as: ‘a’, ‘i’, and ‘o’ are now pronounced as the diphthongs /eɪ/, /aɪ/, and /oʊ/. In this document, Tolkien indicates that *Yanta* and *Úre* as variants of *Anna* and *Vala* “were chiefly used in denoting the diphthongs” but goes on to show that either form may be used in depiction of the diphthongs.<sup>PE23/28</sup> They are used together with the appropriate vowel tehta, to represent these diphthongs by representing the off-glide elements /i/ and /ʊ/.

i-glide						u-glide			
Â	Ã	Â	Ã	Â	Ã	Ö	Ð	Ó	Ð
/ai/		/eɪ/		/oi/		/au/		/ou/	
My, Bike, High	Cake, Say, Great		Boy, Coin		Now, Loud		Show, Go, Soul		

The diphthong above represents the sound no matter how it is written in English. Diphthongs often occur as a vowel pair, but not always. When a diphthong occurs at the end of a word it is usually transcribed with either a ‘y’ or ‘w’ (but not always). Medially, the diphthongs may occur as a vowel pair ending in ‘i’ or ‘u’, such as in the name ‘Mikhail’ or ‘their’.

A		E		I		O		U		Y	
ꝩ Ꝫ	ꝩ ꝫ										
Precede	Final										
Car	Sofa	Bet	Bone	Bit	Ski	Lot	Solo	Put	Menu	Hymn	Any
Double Vowels											
aa		ee		ii		oo		uu		ea	oa
ꝩ Ꝫ ꝩ ꝫ		ꝩ Ꝫ ꝩ ꝫ		ꝩ Ꝫ ꝩ ꝫ		ꝩ Ꝫ ꝩ ꝫ		ꝩ Ꝫ ꝩ ꝫ		ꝩ Ꝫ ꝩ ꝫ	ꝩ Ꝫ ꝩ ꝫ
Keep		Book		Vacuum		Seat		Boat			

Orthographic representation of vowels follows spelling very closely. Vowels are typically placed on the tengwa that they precede or on a carrier if there is no tengwa available, such as in the medially where vowels occur together and one is placed above a tengwa already (though an optional use is described above for ‘ea’ and ‘oa’) or at the end of words. However in this case Tolken says that a tehtar may be placed under a tengwa to represent a following *final* vowel. Specifically cited are a, e, i and y, however the *o-curl* is demonstrated as an undertehta when doubled, so it would likely be expected in a word such as ‘to’, ‘do’, ‘taco’, etc. While the under *u-tehta* is not demonstrated its shape and use can be theorized based on the orientation of the under *o-tehta*.

A dot under a tengwa is used to represent a following silent e, ‘especially final’. There is perhaps enough latitude here to use the underdot for a medial silent e in compound words such as ‘fireplace’, ‘lifeboat’, ‘forefront’, etc. However since it is specified for a silent e, it would not be used in certain loan words such as ‘recipe’ where the ‘e’ is pronounced. In a strictly orthographic use, the dot over a carrier could be used in this situation.

Double a’s do not exist in English but may be found occasionally in names originating in other languages, for example ‘Maas’. While a method for orthographically depicting ‘aa’ isn’t provided directly by Tolkien, it can be easily determined based on the use of tehtar throughout the mode.

As with ‘aa’, double i also does not occur organically in English but may be found in other languages. The best example may be the former American spelling of ‘Hawaiii’ and other Hawaiian words. Current spelling of Hawai’i would likely not be best represented this way as the (‘) represents a glottal stop and is considered a consonant (‘okina) in its own right in Hawaiian (and may be a good use for the tengwa *Vilya* for a glottal stop). Another language where the ‘ii’ may be found is Latin where it occurs in words such as ‘radii’, ‘genii’, etc.

Other double vowel combinations, such as ‘eo’ or where the sound is disyllabic (split) as in ‘neon’, ‘create’, ‘Noah’ are not addressed and likely imply they should be written with the tehtar over a carrier and the next tengwa rather than above and below a single carrier. Other vowel digraphs ending in ‘i (y)’ and ‘u (w)’ are given a tengwa/tehta combination to use orthographically (see Digraphs). However, when disyllabic, these are again split and written with a carrier and tengwa. AotM30 shows this in ‘Baranduin’, where ‘ui’ is disyllabic and thus written with the u-tehta on a carrier and an i-tehta on the following tengwa.

Tolkien gives very little information on the expression of diphthongs in the orthographic style. It is perhaps more confusing that any information at all is given due to the orthographic nature of the style. The only statement we have is that *Yanta* was used “in the expression of diphthongs as [*Yanta* with a-tehta] = aye.” In a phonetic use the /ai/ diphthong would have the sound in ‘sky’ or ‘high’. We do know that it was not used orthographically for this sound (AotM30 ‘day’). It is possible that this series may only be used for positions where multiple carriers would otherwise need to be used to spell out a word (typically in word-final positions). Also, there is no mention of the use of *Anna* or *Úre* for diphthongs in orthographic use. However, the following chart for digraphs could be theorized.

ꝩ		ꝫ		Ꝫ		ꝫ		ꝩ		ꝫ		Ꝫ	
ay	ai	ey	ei	oy	oi	uy	ui	aw	au	ew	eu	ow	ou
<u>Day</u>	<u>Rain</u>	<u>They</u>	<u>Vein</u>	<u>Toy</u>	<u>Coin</u>	<u>Buy</u>	<u>Fruit</u>	<u>Draw</u>	<u>Pause</u>	<u>Few</u>	<u>Feud</u>	<u>Now</u>	<u>Loud</u>

As Tolkien states that ‘spelling is mainly regarded’<sup>PE23/28</sup> it could well be that these vowel combinations occurring in medial positions would be represented by a carrier with tehta and the second tehta on the following tengwa. Indeed, in AotM30 all initial and medial occurrences are written this way.

<b>X</b>	Following y as in: [PH]: <u>Cute</u> [OR]: <u>Canyon</u>	<i>Optionally</i> Unsyllabic i as in: [OR] Onion	<b>X</b>	Following w (u) as in: <u>Queen</u> , <u>Twist</u>
<b>XX</b>	Following y / i as above. Use when doubled tehtar are not.		<b>XX</b>	Preceding nasal (n or m) as in: <u>Camp</u> , <u>Paint</u>
<b>X<sup>o</sup></b>	<i>Optional</i> Cursive or quick form of the a-tehta.		<b>X</b>	<i>Orthographic Only</i> Doubles consonant as in: <u>Common</u> , <u>Bubble</u>
<b>Xs</b>	Final s as in: <u>Cats</u> , <u>Puffs</u> , <u>Cliffs</u>	<b>B</b>	<i>Special Use</i> x as in: <u>Exit</u>	Final z sound or zz as in: <u>Eggs</u> , <u>Cars</u> , <u>Buzz</u>

This diacritic is used in phonetic styles to represent a following consonantal /y/ sound. Many times a long-u following certain consonants is shifted into a y-glide where a consonantal /y/ immediately precedes the long-u, such as in ‘Cute’ or ‘Music’. This is the most common use of this tehta. Orthographically this tehta can be used for the unsyllabic i, as in ‘Onion’ or ‘Union’ but this is clearly stated to be optional and it may be represented by an i-tehta over carrier. (This tehta is not used in this capacity in phonetic use where the unsyllabic i (/ñ/) is represented with the tengwa *Noldo*). Tolkien also indicates that a tehta may be placed underneath this mark, but spacing makes this difficult on computer typefaces. Ignore the excess character spacing in the example below. PE23/28-29

Million: **ℳℳ** or **ℳℳℳℳ**

Onion: **ℳℳ**, **ℳℳℳℳ** or **ℳℳℳℳℳℳ**

**X** This is used to represent a following /w/ sound as in ‘Twist’. This is often used with the tengwa *Quesse* (/k/) to make the digraph ‘qu’. The sound being represented by this tehta must be /w/, it cannot be used for the ‘u’ in ‘Guest’.

**X**

The /s/ and /z/ curls may only be attached to the last tengwa in a word, with the exception of /x/. These curls may be lengthened somewhat to allow a tehta to be placed upon them. An /x/ is formed by attaching a small curl to the bow of *Quesse*. PE23/30

**X**

Exit: **ℳℳ**

Cats: **ℳℳℳℳ**

Buzz: **ℳℳℳℳℳℳ**

**X**

**X<sup>o</sup>** This mark is described as the alternate form of the a-tehta to be used in “cursive or quick” writing. PE23/27,29 There is no further description of what constitutes cursive writing, but it likely is limited to using this form of the tehta as a quicker method than three individual dots. It could also possibly refer to using a flowing calligraphy similar to the Ring Inscription or in some versions of the Doors of Durin.

		I	II	III	IV			
1	<b>P</b>	t – as in <u>tie</u>	<b>P</b>	p – as in <u>pie</u>	<b>q</b>	ch – as in <u>chess</u>	<b>q</b>	k – as in <u>kite</u> hard c – as in <u>car</u>
2	<b>p</b>	d – as in <u>dog</u>	<b>p</b>	b – as in <u>boy</u>	<b>q</b>	j – as in <u>joke</u>	<b>q</b>	g – as in <u>game</u>
3	<b>b</b>	th – as in <u>thigh</u>	<b>b</b>	f – as in <u>four</u> <i>Optionally</i> f – graph/laugh	<b>d</b>	[ALL] sh – as in <u>shoot</u> <b>[PH]</b> ʃ (ti/ci/si) – nation	<b>d</b>	kh – as in <u>loch</u>
4	<b>h</b>	dh – as in <u>thy</u>	<b>h</b>	v – as in <u>victor</u>	<b>cl</b>	[PH] ʒ (si/ge) – as in <u>occasion/mirage</u>	<b>cl</b>	gh – as in <u>light</u>
5	<b>m</b>	n – as in <u>night</u>	<b>m</b>	m – as in <u>make</u>	<b>cl</b>	[PH] ñ (ny/ni) - <u>union</u>	<b>cl</b>	ng – as in <u>sing</u>
6	<b>n</b>	[I] r – all r's [III] r – as in <u>car</u>	<b>n</b>	u – as in <u>under</u>	<b>u</b>	o – as in <u>open</u>	<b>u</b>	a – as in <u>apple</u>

	<b>y</b>	[I] w – as in <u>west</u> [III] r – as in <u>red</u>	<b>y</b>	[III] rr – as in <u>merry</u>	<b>c</b>	l – as in <u>late</u>	<b>s</b>	ll – as in <u>all</u>
	<b>ç</b>	s – as in <u>see</u>	<b>ç</b>	[OR] soft c – as in <u>city</u>	<b>ç</b>	z – as in <u>zoo</u>	<b>z</b>	
	<b>λ</b>	h – as in <u>high</u>	<b>cl</b>	hw – as in <u>when</u>	<b>λ</b>	e – as in <u>kept</u>	<b>o</b>	[III] w – as in <u>west</u>

	<b>þ</b>	[OR] th – as in <u>Thomas</u>	<b>þ</b>	[OR] ph – as in <u>phone</u>	<b>q</b>		<b>q</b>	[OR] Hard ch/kh – as in <u>chemist / khaki</u>
	<b>ƿ</b>	<i>the</i>	<b>ƿ</b>	<i>of</i>	<b>q</b>		<b>q</b>	

	<b>ƿ</b>	<i>of the</i>	<b>ƿ</b>	<i>and</i>	<b>c</b>	[PH] Stressed schwa – as in <u>sum</u>		
	<b>ȝ</b>	[OR] y (all) – as in <u>yet, you, story, by</u>	<b>λ</b>	hu – as in <u>huge</u>	<b>ø</b>	[PH] Alt form of /w/ u, /w/ – as in <u>house</u>		[OR] Orthographic [PH] Phonetic

## Special Tengwar Specific Notes

<b>ñ</b>	
Óre	
<b>ꝝ</b>	
Rómen	
<b>Ꝝ</b>	
Úre	
<b>Ꝛ</b>	
Ø	

As the tengwa *Vala* is commonly used for ‘u’ in the Full Use, a different method for representing ‘w’ was required. Tolkien describes two methods, they are labeled [I] and [II] in the table on the preceding page. He goes on to say that the more phonetic applications used [II] and the less [I].<sup>PE23/32</sup>

[I] In the first usage *Óre* is used for all /r/ regardless of rhoticity and *Rómen* is used for /w/. The tengwa *Úre* is not used in this style. Tolkien indicates that *Rómen* is regarded as a modification of *Vala* and as such was a logical choice for /w/.<sup>PE23/31</sup>

[II] In the second style *Óre* and *Rómen* have their more traditional values of silent (weak) /r/ and fully pronounced /r/ following the r-rule as described earlier in the Short Form. *Óre* with underdot is used to represent a final ‘er’. When using this style *Úre* takes on the role of /w/.<sup>PE23/31,33</sup>

Tolkien provides no in-world rationale or history regarding the differing usages. Possibly it reflects experimentation or allowance for personal preference in how best to apply rhoticity to the more alphabetic representation of the Full Modes.

<b>ꝝ</b>	
Arda	

In the second use – [II] – Tolkien says that *Arda* is put into use to represent ‘rr’.<sup>PE23/32</sup> While this is interesting it is noteworthy that of several samples written by Tolkien using this style, none use *Arda* for ‘rr’ despite the opportunity. Instead ‘rr’ is written as *Rómen* with underbar.<sup>DTS-45,48,49</sup>

<b>ꝝ</b>	
Arda	

This tengwa is a ligature of *Hyarmen* and a ‘reduced s’ to indicate a /hj/ (usually transcribed as ‘hu’) in words such as ‘Huge’ or ‘Hugh’. As with *Arda* above, we don’t see this used despite opportunity in one sample. See the Diacritic section for additional uses of this ‘reduced s’.

<b>ꝝ</b>	
Arda	
<b>ꝝ</b>	
Alda	

Tolkien points out that though voiceless /r/ and /l/ were not required since initial /rh/ and /lh/ had become /r/ and /l/ there could still be a need when transcribing older texts. For these needs 3 options were provided. Writing *Hyarmen* followed by either *Rómen/Lambe*, or using *Óre/Lambe* with the ‘reduced s’ (as shown above) placed either below or above the tengwa. No modern English words use /lh/, however some words with ‘rh’ spelling still persist. ‘Rhombus’, while no longer pronounced /rh/, would still be transcribed in one of the methods detailed here.<sup>PE23/32</sup>

<b>ꝝ</b>	
As	

The tengwa *As* appears to be a variant of *Silme Nuquerna*. In some charts it holds its place in the Tengwar Table and in others regular *Silme Nuquerna* is used. This tengwa is listed in the “Vowel Scale” as being used for ‘u’ [/w/ – ‘house’] which would differ from its stated value in the charts of ‘c’ [/s/ - ‘city’].<sup>PE23/32-33</sup>

<b>ꝝ</b>	
Osse	
<b>ꝝ</b>	
Osse	

The ‘bearded’ form of *Osse* was used when placed next to a Series III tengwa (with a single leftward facing bow), in order to distinguish it from its neighbor.<sup>PE23/31</sup>

The Full Mode was written “rather closer to spelling” and used tengwar, instead of tehtar, to represent vowels.

ा	ѧ	ి	ා	උ
a	e	i	o	u
Cat, (Came)	Bet, (Equal)	Kit, (Idea)	Pop, (Open)	Put, (Fume)

Tolkien identified these five tengwar to take the place of English’s standard vowels. In Full use these are used – with some exception – as a 1:1 replacement with their English equivalents. As a general statement this use is transcribed consistent with actual spelling, including silent letters.

#### Digraphs – Diphthongs, Vowel Groups PE23/34

Tolkien refers to these digraphs as both diphthongs and vowel groups, however the emphasis appears to be on transcribing the letters as they appear in standard writing and less about representing the sound. The following digraphs are used for the listed transcription wherever the ‘vowel group’ occurs in written text.

ାଇ	ାୟ	ୟେଇ	ୟେୟ	ୟୋଇ	ୟୋୟ	ୟୁଇ	ୟୁୟ	ୟୌଇ	ୟୌୟ	ୟୁୱଇ	ୟୁୱୟ	ୟୁୱୁଇ	ୟୁୱୁୟ	
ai	ay	ei	ey	oi	oy	ui	uy	au	aw	eu	ew	ou	ow	
Rain	Day	Vein	They	Coin	Joy	Suit	Buy	Pause	Draw	Feud	Few	Loud	Now	

As the Full Mode closely follows spelling, these combinations are used for the letter pair even if the sound is disyllabic (split). For example, ‘ui’ would be transcribed the same in both ‘Suit’ (monosyllabic) and ‘Ruin’ (disyllabic) even though the pronunciation of the two vowels is handled differently. This contrasts with the handling in the Short Use. See Diacritics below for information of the modifiers used in these pairings.

#### Other Vowel Combinations PE23/34

As in most modes, an underbar indicates the doubling of the tengwa it is placed beneath. In the Full Use this extends to vowels as they are written out with tengwar instead of tehtar marks. Also provided is guidance on how to write monosyllabic ‘ea’ and ‘oa’ vowel combinations. Disyllabic, such as ‘idea’ would use separate tengwar, which is different from the disyllabic use listed above and attested in The King’s Letter drafts.

ାଏ	ାୟ	ିଏ	ାୟ	ାଓ	ାୟ	ାୟା	ାୟାୟ
aa	ee	ii	oo	uu	ea	ea	oa
Maas	Keep	Hawaiii, Radiii	Book	Vacuum	Seat	Seat	Boat

The description of ‘ea’ and ‘oa’ and their use as monosyllabic is part of later edits Tolkien made to the document. This could indicate some later changes to his thinking on the handling of these digraphs, however no edits were made to the other vowel groups to clarify this. Of note, despite opportunity, we do not see them used.<sup>DTS10</sup>

In the Orthographic style either method of rhoticity can be used. Tolkien's statement the "more phonetic used [II] and the lesser [I]"<sup>PE23/32</sup> would indicate that system [II] would not be expected orthographically, however we see it used extensively in the King's Letter Drafts,<sup>DTS-45,48,49</sup> while [I] is used in the Hugh Brogan Letter.<sup>DTS10</sup>

Rhoticity Systems					
<b>D</b>	<b>ȝ</b>	<b>or</b>	<b>D</b>	<b>ȝ</b>	<b>O</b>
All /r/	/w/		/r/	/r/	/w/
Car, <u>Red</u>	<u>War</u>		Car	<u>Red</u>	<u>War</u>

[I] NM.F.O.1a

[II] NM.F.O.1b

Additionally, in the samples we have using [II] Tolkien seems to take a very orthographic approach. When a voiced 's' occurs medially ('desires') Tolkien uses *Silme* instead of *Esse*, though he does use the looped s-hook to represent a final voiced 's' ('friends') in two samples (DTS-45, 49). In the remaining sample he uses a regular s-hook for all final 's' regardless of voicing (DTS-48).

Adding to the highly orthographic nature of these samples, Tolkien uses *Ungwe* for all occurrences of 'g', even soft as in 'bridge'. He also writes out silent letters in all of these samples ('bridge').

Diacritics and Other Consonantal Modifiers PE23/32-34

[NM.F.O.1]

<b>ጀ</b>	Preceding nasal (n or m) as in: <u>Camp</u> , <u>Paint</u>	<b>ጀ</b>	Doubles consonant or vowel as in: <u>Common</u> , <u>Bubble</u> , <u>Keep</u>
<b>ጀ</b>	Following silent e – primarily final as in: <u>Came</u> , <u>Time</u>	<b>ጀ</b>	Following w (u) as in: <u>Queen</u> , <u>Twist</u>
<b>ጀ</b>	<i>Optional, in lieu of extended forms</i> Silent h with consonant as in: <u>Graph</u> , <u>Thyme</u> , <u>Chrono</u>		
<b>ጀ</b>	Final /s/ as in: <u>Cats</u> , <u>Puffs</u> , <u>Cliffs</u>	<b>ጀ</b>	Final /z/ sound or zz as in: <u>Eggs</u> , <u>Cars</u> , <u>Buzz</u>

The 'reduced s' is used as a diacritic to indicate a 'silent h' in conjunction with the consonant it is placed under. Tolkien uses this to represent the consonants: 'th' (Thomas), 'ph' (Graph) and 'kh' (Chemist, Khaki). Tolkien says the extended forms, listed in the tengwar chart, can be used instead, but that the 'reduced s' notation is how they are "usually denoted". Despite this statement, in the known corpus (outside of *Feanorian B* itself) we only see it used in DTS-10.

<b>ጀ</b>
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Tolkien describes two different “Vowel Scales” that can be used in this Full Mode. In this use the tengwar used for phonetic vowel sounds match with their traditional values in the Orthographic Use.

Primary Vowels												Long Mark
ā	ā	ā	ā	ā	í	ā	ā	ā	ā	ā	ā	X
/a/	/ā:/	/æ/	/e/	/i:/	/ɪ/	/ɒ/	/ɔ:/	/ʊ/	/u:/	/ü/		
Short	Broad	Short	Short	Long	Short	Short	Broad	Short	Long			Used to lengthen the sound.
Car	Sp <u>ā</u> , Palm	C <u>āt</u>	B <u>āt</u>	Be <u>āt</u>	Bi <u>āt</u>	Lo <u>āt</u>	Do <u>āt</u>	P <u>āt</u>	Mo <u>āt</u>	Mü <u>āt</u> ler		Unn <u>āt</u> med

A unique feature of this style is the underbar for showing length. In a note Tolken indicates that if an accent is not used for /i/ and /j/ then the accent may be used to indicate length instead of the underbar.

Schwa	
!	C , G
/ə/	/ʌ/
Unstressed	Stressed
Sof <u>ə</u> fa	Sum

Rhoticity Systems					Consonants, Glides		
D	γ	o r	D	γ	O	j or J	g or G
All /r/	/w/		/r/	/r/	/w/	/j/, /j/	/w/, /w/
Car, <u>Red</u>	<u>War</u>		Car	<u>Red</u>	<u>War</u>	Y <u>ou</u> , C <u>ute</u> , M <u>ayor</u>	W <u>ar</u> , Q <u>ueen</u> , T <u>wist</u> , P <u>enguin</u>

NM.F.P.1a

NM.F.P.1b

Tolkien only describes the simple schwa as a carrier with underdot, however the majority of samples using a phonetic full mode use a bare carrier or place a dot underneath an adjacent tengwa. These options for use may be implied as indicated in the Full Use described in *Feanorian D*. Either system of expressing /w/ and rhoticity may be used in this phonetic adaptation.

### Diphthongs

i-glide			u-glide	
ä	ë	ä	ā	ā
/ai/	/eɪ/	/ɔɪ/	/au/	/oʊ/
My, Bike, High	Cake, Say, Great	Boy, Coin	Now, Loud	Show, Go, Soul

Tolkien provides no ‘in-universe’ provenance for these phonetic uses to identify where they fit, if at all, into the over all legendarium.

The second of the vowel scales Tolkien describes uses *Óre* as a vowel. In this style all /r/ are represented with *Rómen*, limiting the ability to show rhoticity in transcriptions. Because of this Tolkien indicates that this system was not preferred.

Primary Vowels											Long Mark
ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ	ꝑ
/a/	/a:/	/æ/	/ɛ/	/i:/	/ɪ/	/ɒ/	/ɔ:/	/ʊ/	/u:/	/ü/	
Short	Broad	Short	Short	Long	Short	Short	Broad	Short	Long		Used to lengthen the sound.
Car	Spa, Palm	Cat	Bet	Beet	Bit	Lot	Door	Put	Moon	Müller	Unnamed

While Tolkien is not very clear on whether a dot or accent is used above the carriers (indeed, if any mark is used), he does indicate that the accent is used to indicate length whenever it is not used to mark the bare stems (carriers).

Schwa		Consonants, Glides		
ꝑ		ꝑ or ꝑ		
/ə/		/i/, /j/		
Unstressed		/u/, /w/		
Sofa	Sum	Car, Red	You, Cute, Mayor	War, Queen, Twist, Penguin

Tolkien only describes the simple schwa as a carrier with underdot, however the majority of samples using a phonetic full mode use a bare carrier or place a dot underneath an adjacent tengwa. These options for use may be implied as indicated in the Full Use described in *Feanorian D*.

### Diphthongs

i-glide			u-glide	
ꝑ	ꝑ	ꝑ	ꝑ	ꝑ
/ai/	/ei/	/ɔi/	/ao/	/oo/
My, Bike, High	Cake, Say, Great	Boy, Coin	Now, Loud	Show, Go, Soul

Tolkien provides no ‘in-universe’ provenance for these phonetic uses to identify where they fit, if at all, into the over all legendarium.

ꝩ	Following asyllabic y / i as in: Million, Familiar	ꝩ	Following w (u) as in: Queen, Twist
ꝩ	Preceding nasal (n or m) as in: Camp, Paint		
ꝩ	Final /s/ as in: Cats, Puffs, Cliffs	ꝩ <i>Special Use</i> x as in: Exit	ꝩ Final /z/ sound or zz as in: Eggs, Cars, Buzz

 In addition to diphthongs, Tolkien uses this as being used for an “asyllabic i”. Referring to the sound (palatalization) as it occurs in ‘onion’ or ‘nation’, however Tolkien provides tengwar for these sounds, so the use of this diacritic here would seem unusual. However, it could be used to represent the asyllabic i (palatalization of /l/) in ‘million’ or ‘familiar’ which do not have specific tengwar.

This use should be differentiated from the medial y-glide that occurs as a transition between vowels, such as in ‘mayor’, ‘layer’, ‘lawyer’, ‘conveyor’, etc. In General American these /j/ can be weak or even elided (deleted), but are more pronounced in RP and other English dialects. This glide is identifiable as a transcribed medial ‘y’ and is denoted in these tengwar varieties with Ara (a long carrier).

Tolkien specified an expanded number of cursive and shorthand uses available in the Full Mode. These, including those previously shown in the full Tengwar Table are listed below with some notations. The figures listed here, with the exception of Preceding Articles and Medial s-hooks, can be applied to the Short Use as well as the Full Mode.

Preceding Article	Medial s-hooks		Cursive Forms	
✗ Above the first tengwa in a word to indicate a preceding 'a' or 'an'	ƿ	ƿ	J	L
A man	ts as in: Bitsy, Tsunami	ps as in: upset	the	of the
○ X 'Cursive' Form				

Tolkien provides no additional information on what exactly constitutes 'cursive' when writing in tengwar. Likely it refers to any fast, flowing form of writing. Likewise, no explanation is given for the alternate form of 'and' ('Bearded' *Osse*). Though not stated, I would consider it to possibly be a 'cursive' form of the word 'and'.

#### Punctuation PE23/34-35

Tolkien lists several examples of punctuation that can be used when writing with Tengwar, several of which can be seen in the various drafts of The King's Letter - contemporary to this document. However, the much later Thorin's Letter contains the only example of demonstrating the exclamatory symbols.

·, :, ::	Dots signal a pause, with more dots equaling a longer pause. Roughly equal to: , or ; or . Number of dots (length of pause) may vary by inscription or passage depending on the punctuation needed.		
	An interposed thought or addition to the overlying sentence. Roughly equal to an addition inserted between two hyphens (-).		
Λ, Υ Λ, Υ	Encloses a noteworthy additional thought, such that might be authorially indicated by (!), note that this is not the exclamation as of someone yelling or speaking loudly.		
Ⓜ or Ⓘ	Placed at the start of an interrogative statement [?]. Not at the end as is done in English and many languages.		
〈 〉	Parenthesis, as typically used.		Indicates a complete break, such as a new topic in an otherwise unbroken passage.

The two interrogative symbols to indicate that the next sentence is a question (circled *Malta* and *Parma*) are derived from the Quenya interrogative particle 'ma' and word 'pake', meaning "asks, enquires".

In the Full Use the order and values of the Tengwar were rearranged and renamed to accommodate changes in values and addition of tengwar to represent sounds that are no longer represented by tehtar. The arrangement and values were identical as that in the Short Use up through *Ñwalmë* (*Anga*), letter #20.

Témar								
	(I) Tincotéma		(II) Parmatéma		(III) Calmatéma		(IV) Quessetéma	
Tyeller	P	1. Tinco Tā	P	2. Parma Pī	q	3. Calma Chē	q	4. Quessë Kā
	p	5. Ando Dā	p	6. Umbar Bī	q	7. Anga Jē	q	8. Ungwë Gā
	b	9. Súlë Thā	b	10. Formen Fī	d	11. Aha Shē	d	12. Hwesta Aha
	h	13. Anto Adha	b	14. Ampa Ivi	cl	15. Anca Izhe	cl	16. Unquë Agha
	m	17. Númen Nā	m	18. Malta Mī	u	19. Ñoldo Inye	u	20. Ñwalmë Anga
	n	21. Órë Ar	n	22. Vala Wī > Ū	u	23. Anna Yē > Ō	u	24. Vilya 'Ā > Ā
	γ	25. Rómen [II] Ara > [I] Awa	τ	26. Lambë Ala > Al	σ	27. Alda Lhā > Alla	σ	28. Silmë Sā
	ϙ	29. Silmë Nuquerna As	ϙ	30. Essë Aza	λ	31. Hyarmen Hā	λ	32. --- Hyē
	đ	33. Hwesta Sindarinwa Whī	λ	34. Yanta Yā	ī	35. Telco Ī	ī	36. Āra Yē
	χ	[I] 37. > [II] 26. Arda Arra	o	38. Úrë [II] Wā				

The arrangement of *Rómen* (*Ara/Awa*), *Arda* (*Arra*) and *Úrë* (*Wā*) was dependent on the method of rhoticity. In styles where *Rómen* maintained the value 'r' its name remained *Ara* and then *Arra* was placed beside it as number 26, with the remainder being renumbered with *Úrë* (*Wā*) being added to the end as number 38, taking the value 'w'.

Tolkien describes two primary methods of numeration in this document. The first is used to express numbers as part of a list or series. For this method the first 24 basic tengwar are used, typically with either dot or bar above or parenthesis around them.

$\dot{P}$  or  $\bar{P}$  = 1    $\dot{P}$  or  $\bar{P}$  = 2 ....    $\dot{A}$  or  $\bar{A}$  = 24

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

$\mathcal{C}$	0	$\mathcal{T}$	1	$\mathcal{W}$	2	$\mathcal{M}$	3	$\mathcal{L}$	4	$\mathcal{E}$	5
$\mathcal{U}$	6	$\mathcal{J}$	7	$\mathcal{B}$	8	$\mathcal{H}$	9	$\mathcal{O}/\mathcal{O}$	10 (A)	$\mathcal{G}/\mathcal{G}$	11 (B)

In Tolkien's world, both a decimal system and a duodecimal system were used. The elves used the decimal system, while the dwarves employed the duodecimal system. Human usage varied by location, with Gondor favouring the decimal system and parts of the north and north-west using either system.

Numbers were placed in reverse order with the least significant (units) digit on the left, instead of on the right.

$5236 = 6325 = \mathcal{L}\mathcal{M}\mathcal{W}\mathcal{E}$

Then according to the system used a ring-marker is placed. For decimals it is placed *above* the decade digit (10's position), for duodecimals it was placed *below* the duodecade digit. Then dots are placed above (or below) the remaining digits. The dots assist in indicating that these tengwar are numbers. If no confusion would occur, the dots can be omitted.

$5236 = 6325 = \mathcal{L}\mathcal{M}\mathcal{W}\mathcal{E}$

$8487 = 4AB3 \text{ (duodecimal)} = 3BA4 = \mathcal{M}\mathcal{G}\mathcal{O}\mathcal{L}$

If a larger number occurred within a block of text a bar was used to make it stand out as a number. If it is a decimal number the bar is placed above, in the case of a duodecimal number, the bar is placed below. Dots and the ring-marker are not used when a line is placed.

$5236 = 6325 = \overline{\mathcal{L}\mathcal{M}\mathcal{W}\mathcal{E}}$

$8487 = 4AB3 \text{ (duodecimal)} = 3BA4 = \underline{\mathcal{M}\mathcal{G}\mathcal{O}\mathcal{L}}$

There are exceedingly few examples of numbers written in Tolkien's inscriptions. Often the number is instead 'spelled out' in tengwar rather than use these numerals. One example of The King's Letter does use numerals, however the figures are slightly different in shape (and application) than those given in this document. It's uncertain how committed Tolkien was to their use or if there was any further development beyond these samples.

Short (or Northern) Use      (*Feanorian B*)      [N.M.T.O.1]

[NM.T.O.1]

### Short (or Northern) Use      (*Feanorian B*)      [NM.T.P.1]

Full (or Southern) Use      (*Feanorian B*)      [NM.F.O.1b]

ւալասայի իջ եկրիամ . ուստարի օլ օյիր թ չլցիր բա և քրտամ տա  
և եղան զտակիտ բալցար : ու Երասի իմ միզ օլ ուց ի լլցա . ի եկրիամ .  
ի օյսակար . սա ի ի պարտացարտ շախո : թ ի ւալասայի իջ եկրիամ .  
թ զտար եղան իջ լի Երասի : և ստրամ : և նշան

Full (or Southern) Use      (*Feanorian B*)      [NM.F.P.2]

մամայն իջ եիզմում . ուստիրիեւ օլ չպար թ չպար քս իպրտամ տո և են գլանիտ բանցիր : Ի երացն իմ զիկ օլ տո ի լայսաւ . ի չպար . սո ի ի պարտացիթ տեսեն : Թ ի մամայն իջ եիզմում . թ զըր ենամ իջ լի երացն : Աստրում : Առաջ

## English Transcription

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

	I	II	III	IV
1	<b>p</b> t – as in <u>tie</u>	<b>p</b> p – as in <u>pie</u>	<b>q</b> ch – as in <u>chess</u>	<b>q</b> k – as in <u>kite</u> hard c – as in <u>car</u>
2	<b>p</b> d – as in <u>dog</u>	<b>p</b> b – as in <u>boy</u>	<b>q</b> j – as in <u>joke</u> soft g – as in <u>age</u>	<b>q</b> g – as in <u>game</u>
3	<b>b</b> th – as in <u>thigh</u>	<b>b</b> f – as in <u>four</u>	<b>d</b> sh – as in <u>shoot</u>	<b>d</b> kh – as in <u>loch</u>
4	<b>b</b> dh – as in <u>thy</u>	<b>b</b> v – as in <u>victor</u>	<b>d</b>	<b>d</b> gh – as in <u>light</u>
5	<b>m</b> n – as in <u>night</u>	<b>m</b> m – as in <u>make</u>	<b>w</b>	<b>w</b> ng – as in <u>sing</u>
6	<b>n</b> r – as in <u>car</u>	<b>n</b> w – as in <u>wake</u>	<b>u</b> y – as in <u>you</u>	<b>u</b>

	<b>y</b> r – as in <u>red</u>	<b>y</b> rh – as in <u>rhotic</u>	<b>t</b> l – as in <u>late</u>	<b>s</b> ll – as in <u>all</u>
	<b>ç</b> s – as in <u>see</u>	<b>ç</b> soft c – as in <u>city</u> s (with tehta)	<b>g</b> z – as in <u>zoo</u>	<b>z</b> z (with tehta)
	<b>λ</b> h – as in <u>high</u>	<b>λ</b> wh – as in <u>when</u>	<b>λ</b>	<b>o</b>

	<b>þ</b> th – as in <u>Thomas</u>	<b>þ</b> ph – as in <u>phone</u>	<b>q</b>	<b>q</b> Hard ch/kh – as in <u>chemist</u> / <u>khaki</u>
	<b>þ</b> <i>the</i>	<b>þ</b> <i>of</i>	<b>q</b>	<b>q</b>

	<b>ƿ</b> <i>of the</i>	<b>ƿ</b> <i>and</i>		
--	---------------------------	------------------------	--	--

¶	Óre
γ	Rómen

The ‘R-rule’ is used in this system to determine which tengwa to use for a given ‘r’. The description given in this document is: “[Óre] is used where /r/ is evanescent or silent...” While not specifically addressing *Rómen*, it still meets the standard interpretation of the R-rule which is generally considered to be: “Óre before consonants and Rómen before vowels.”<sup>PE23/40</sup>

cd	Unque
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In orthographic use Tolkien gives this tengwa the value ‘gh’, interpreted as: “orthographic gh regardless of pronunciation.”<sup>PE20/10</sup> This tengwa would primarily appear in orthographic use as ‘gh’ in English and is usually pronounced as /f/, /g/ or silent.

d	Hwesta
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The sound represented by this tengwa has all but disappeared from General American English and Received Pronunciation having been replaced with /k/ or omitted altogether. However, the sound can be found in some Scottish names and pronunciations, such as ‘Lochlan’. In dialects that retain the sound it is usually transcribed with a ‘ch’, such as in ‘loch’ or ‘Bach’. Some names and words brought in from other languages may still use this sound, ‘Khalid’ from Arabic for example.

γ	Arda
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Unlike in *Feanorian B* where both a phonetic and orthographic use is given, in *Feanorian C* Tolkien only describes this tengwa as being used orthographically. This is likely because English does not have a truly voiceless /r/. A few words of Greek origin (‘rhombus’, ‘rhotic’, etc.) were originally unvoiced but are now pronounced as a typical /r/, however, they kept the ‘rh’ spelling. This tengwa would be used in orthographic transcription for this occurrence.<sup>PE23/40</sup>

Ƨ	Silmë
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In what is a somewhat unexpected note, Tolkien indicates that Silmë Nuquerna can be used orthographically in the tehtar mode when Silmë would be carrying a tehta. Conventionally this is only done in phonetic writing styles, though fans have used it this way based on its general usage description for Quenya in Appendix E for decades. As this is an isolated occurrence in the large corpus of tengwar descriptions and uses, it appears to have been an idea Tolkien later discarded.<sup>PE23/41</sup>

þ	
þ	

The four ‘shorthand’ tengwar are not mentioned in this document. Given that these are ubiquitous in nearly all Tengwar uses their omission is likely an oversight. I have included them in the table under this assumption but in the interest of completeness wanted to make a note of it.

A		E		I		O		U		Y	
ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ
Precede	Final	Precede	Final	Precede	Final	Precede	Final	Precede	Final	Precede	Final
Car	Sofa	Bet	Bone	Bit	Ski	Lot	Solo	Put	Menu	Hymn	Any
Double Vowels								Other Digraphs			
ee	oo							Nonfinal	Final	Nonfinal	Final
ꝩ ꝩ	ꝩ ꝩ							ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ	ꝩ ꝩ
Keep	Book							Seat	Sea	Boat	Boa

As is typical in English uses, vowel tehtar are written above the consonants they precede. A final vowel may be written above a carrier or “written reversed and underneath the preceding consonant.”<sup>PE23/40</sup> *Feanorian C* only describes the double vowels ‘ee’ and ‘oo’, which are by far the most common. The same logic could be applied to the rare occurrence of ‘ii’ (Radii) or ‘uu’ (vacuum) should the need occur. This document does not describe a special treatment of the orthographic digraphs ‘ea’ or ‘oa’, therefore carrier + tengwa format seems most likely when occurring initially or medially but given the description for final vowels in this document, they could be represented above/below a single carrier when occurring in a word final position.

### Diphthongs / Digraphs

| ꝩ<br>ꝩ |
|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| ai     | ay     | ei     | ey     | oi     | oy     | ui     | uy     | au     | aw     | eu     | ew     |
| Rain   | Day    | Vein   | They   | Coin   | Toy    | Fruit  | Buy    | Pause  | Draw   | Feud   | Few    |

Tolkien does not specifically address the handling of diphthongs or digraphs in this document. However, drawing on the timeline appropriate corpus we can assume the handling described above where carrier + tengwa are used for initial and medial occurrences but *Anna* / *Vala* (representing the ‘y’/‘w’ component) are used in word-final positions.<sup>AotM30</sup>

<b>ꝑ</b>	Following w (u) as in: <u>Queen</u> , <u>Twist</u>				
<b>ꝑ</b>	Preceding nasal (n or m) as in: <u>Camp</u> , <u>Paint</u>	<b>ꝑ</b>	Doubles consonant as in: <u>Common</u> , <u>Bubble</u>		
<b>ꝑ</b>	<i>Optional</i> Quick form of the a-tehta.	<b>ꝑ</b>	<i>Optional</i> Quick form of the ae-tehta.		
<b>ꝑ</b>	Final s as in: <u>Cats</u> , <u>Puffs</u> , <u>Cliffs</u>	<b>ꝑ</b>	<i>Special Use</i> x as in: <u>Exit</u>	<b>ꝑ</b>	Final z sound or zz as in: <u>Eggs</u> , <u>Cars</u> , <u>Buzz</u>

**ꝑ** This is used to represent a following /w/ sound as in ‘Twist’. This is often used with the tengwa *Quesse* (/k/) to make the digraph ‘qu’. The sound being represented by this tehta must be /w/, it cannot be used for the ‘u’ in ‘Guest’.

**ꝑ** **ꝑ** A common question has been whether to use an over or underbar to represent ‘nn’ and ‘mm’ when it occurs in orthographic writing. Tolkien clearly indicates that either mark may be used to represent these doubled geminate consonants where they occur, such as in ‘Banner’ or ‘Hammer’. PE23/40

**ꝑ** **ꝑ** **ꝑ** The /s/ and /z/ curls may only be attached to the last tengwa in a word, with the exception of /x/. These curls may be lengthened somewhat to allow a tehta to be placed upon them. An /x/ is formed by attaching a small curl to the bow of *Quesse*. PE23/41

Exit: **ꝑꝑ** Cats: **ꝑꝑ** Buzz: **ꝑꝑ**

**ꝑ** This mark is described as alternate form of the a-tehta to be used in “quick” writing. There is no further description of what constitutes cursive writing, but it likely is limited to using this form of the tehta as a quicker alternative to the three individual dots. It could also possibly refer to using a flowing calligraphy similar to the Ring Inscription or in some versions of the Doors of Durin.

	I	II	III	IV				
1	<b>p</b>	t – as in <u>tie</u>	<b>p</b>	p – as in <u>pie</u>	<b>q</b>	ch – as in <u>chess</u>	<b>q</b>	k – as in <u>kite</u> hard c – as in <u>car</u>
2	<b>p</b>	d – as in <u>dog</u>	<b>p</b>	b – as in <u>boy</u>	<b>q</b>	j – as in <u>joke</u> soft g – as in <u>age</u>	<b>q</b>	g – as in <u>game</u>
3	<b>b</b>	th – as in <u>thigh</u>	<b>b</b>	f – as in <u>four</u> f – graph/laugh	<b>d</b>	sh – as in <u>shoot</u> ʃ (ti/ci/si) – nation	<b>d</b>	kh – as in <u>loch</u>
4	<b>b</b>	dh – as in <u>thy</u>	<b>b</b>	v – as in <u>victor</u>	<b>q</b>	ʒ (si/ge) – as in <u>occasion/mirage</u>	<b>q</b>	y (gh) <i>Not Used</i>
5	<b>m</b>	n – as in <u>night</u>	<b>m</b>	m – as in <u>make</u>	<b>u</b>	ñ (ny/ni) - <u>union</u>	<b>u</b>	ng – as in <u>sing</u>
6	<b>n</b>	r – as in <u>car</u>	<b>n</b>	w – as in <u>wake</u> u-glide diphthongs	<b>u</b>	y – as in <u>you</u> i-glide diphthongs	<b>u</b>	Glottal Stop <i>Not Used</i>

	<b>y</b>	r – as in <u>red</u>	<b>y</b>	Voiceless /rh/	<b>t</b>	l – as in <u>late</u>	<b>s</b>	Voiceless /lh/
	<b>ç</b>	s – as in <u>see</u>	<b>ç</b>	s (with tehta)	<b>g</b>	z – as in <u>zoo</u>	<b>z</b>	
	<b>λ</b>	h – as in <u>high</u>	<b>l</b>	hw – as in <u>when</u>	<b>λ</b>		<b>o</b>	

	<b>þ</b>		<b>þ</b>		<b>q</b>		<b>q</b>	
	<b>þ</b>	<i>the</i>	<b>þ</b>	<i>of</i>	<b>q</b>		<b>q</b>	

	<b>ƿ</b>	<i>of the</i>	<b>ƿ</b>	<i>and</i>	<b>ƿ</b>	<i>that</i>	<b>λ</b>	<i>hy</i> – as in <u>huge</u>
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<b>ñ</b>	
Óre	
<b>γ</b>	
Rómen	

The ‘R-rule’ is used in this system to determine which tengwa to use for a given ‘r’. The description given in this document is: “[Óre] is used where /r/ is evanescent or silent...” While not specifically addressing *Rómen*, it still meets the standard interpretation of the R-rule which is generally considered to be: “Óre before consonants and Rómen before vowels.” Additionally, a dot may be placed under Óre to denote the schwa that developed from /r/ in non-rhotic accents.

<b>ȝ</b>	
Unque	

For phonetic use Tolkien gives this tengwa the value /ȝ/ and notes that it is ‘not used’. It is likely labeled this way as the sound represented by /ȝ/ does not exist in English. This sound represents the voiced velar fricative found in Flemish ‘geven’ or Spanish ‘amigo’. Should the need to represent a loanword with /ȝ/ arise the use of this tengwa would be appropriate.

<b>ȝ</b>	
Hwesta	

The sound represented by this tengwa has all but disappeared from General American English and Received Pronunciation having been replaced with /k/ or omitted altogether. However, the sound can be found in some Scottish names and pronunciations, such as ‘Lochlan’. In dialects that retain the sound it is usually transcribed with a ‘ch’, such as in ‘loch’ or ‘Bach’. Some names and words brought in from other languages may still use this sound, ‘Khalid’ from Arabic for example.

<b>ȝ</b>	
Arda	

English does not have a truly voiceless /r/. A few words of Greek origin (‘rhombus’, ‘rhotic’, etc.) were originally unvoiced but are now pronounced as a typical /r/, however, they kept the ‘rh’ spelling. In phonetic use should the need arise to represent a loanword containing the voiceless /r/ the use of this tengwa would still be appropriate.

<b>ȝ</b>	
Alda	

As with *Arda*, modern English does not have a truly voiceless /l/. It did exist in Old English where it was written ‘hl’ in words such as: ‘hlāf’ or ‘hlūd’. Occasionally when /l/ follows a voiceless consonant, typically /p/ or /k/, the /l/ may become devoiced (‘clip’, ‘place’), but unless specifically intended, would not be used in modern English phonetic transcriptions.

<b>ȝ</b>	
Vilya	

As with a few other tengwar, *Vilya* is given a value for phonetic use but then described as ‘not used’. Each time this occurs in Feanorian D it is because the indicated sound does not occur in modern English. The Glottal Stop occurs in several languages and is often considered a consonant in its own right. In Arabic this sound is called ‘hamza’ and in Hawaiian it’s called ‘okina’. In languages written in the Latin script the Glottal Stop is usually transcribed with an apostrophe – ‘.

<b>ȝ</b>	
Anna	
<b>ȝ</b>	
Yanta	

Tolkien says that *Yanta* is often used for *Anna*, but does not expand on this statement. It could be that since *Anna* has both the values of consonantal y (/j/) and the off-glide /i/ in i-glide diphthongs, two tengwar were merited as visual cues to separate their uses. In most of Tolkien’s descriptions of the Númenorian Mode these two tengwar are used interchangeably.

<b>ȝ</b>	
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This shorthand symbol is listed for the word ‘that’. This is the only time that we see this use mentioned. It appears that it was not used by Tolkien in any ongoing way, perhaps due to the ease with which it could be errantly read or transcribed as ‘of’. PE23/57

Primary Vowels										Schwa	
ꝩ Ꝫ	Ꝫ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ
/a/	/a:/	/æ/	/e/	/i:/	/ɪ/	/ɒ/	/ɔ:/	/ʊ/	/u:/	/ə/	/ʌ/
Precede		Precede		Preceding		Precede		Preceding		Preceding	
Short	Broad	Short	Short	Long	Short	Short	Broad	Short	Long	Unstressed	Stressed
Car	Spa, Palm	Cat	Bet	Beet	Bit	Lot	Door	Put	Moon	Sofa	Sum

When Tolkien describes long vowels he was using the traditional philological system where “long” literally means “held longer”, today these would be called lengthened or broad. Around 600 years ago English underwent the Great Vowel Shift as the language transitioned from Middle English to Early Modern English. Since this time, the vowels now taught as ‘long A,’ ‘long I,’ and ‘long O’ shifted into diphthongs. Tolkien represents these by using the matching diphthong: /ei/ (for long-a), /ai/ (for long-i) and /ou/ (for long-o).

In addition to this there are a number of regional pronunciation differences that add to confusion, especially for individuals with General American pronunciation. The ‘broad-a’, which in British RP is usually pronounced as lengthened /a:/ in words such as: ‘calm’ or ‘father’ and is shown to use this value in several examples provided by Tolkien. General American does not produce this sound as long or lengthened, but rather short (/a/).

Similarly, the vowel /ɔ:/ as in ‘door’ or ‘more’, is typically considered broad (lengthened), especially in British RP. General American tends to pronounce this vowel as a short-o /ɔ/. In the case of monophthongal long-o, a few accents (Scottish) may still retain the sound in some cases.

Modern English does retain pure monophthongal long-e (/i:/) and u (/u:/) sounds. Long-e is often transcribed as ‘e’ (‘key’), ‘ee’ (‘keep’), ‘ea’ (‘reason’ / ‘repeat’) and even ‘i’ (‘machine’ / ‘unique’). Long-u is often written ‘oo’ (‘moon’), ‘ue’ (‘blue’), or ‘u’ (‘flu’ / ‘June’ / ‘brutal’). Typically, the consonant sounds of /t/, /d/, /n/, /k/ shift the sound of a following long-u (/u:/) to a diphthongal sound which requires the consonantal y (/j/) in conjunction with choice of long-u to represent (/ju:/) in phonemically written tengwar (‘cute’, ‘music’).

In *Feanorian D*’s section on applying the Númenian Mode to English [D5], Tolkien gives no general explanation of how long/broad vowels should be represented aside from a single example, the /a:/ in ‘balm’, which is written using a Long Carrier. From Tolkien’s other descriptions (*Feanorian B & C*), however, we know a-tehta is never doubled, and a Long Carrier is always used for /a:/.

Tolkien describes the schwa represented by a dot being placed under the following consonant – so that the sound precedes the tengwa it is placed under, just as a tehta above precedes. This is the opposite of its description in *Feanorian B* where it represents a following schwa. In *Feanorian D*, Tolkien provides an example showing it this way and using a carrier to represent it in a word final position (‘Bella’), making it clear that at this stage he intended for it to precede the tengwa even though it was written below.

In his notes on the mode as applied to the Common Speech [D4], Tolkien states that vowel length is shown by doubling the relevant tehta. This matches one of the two methods allowed in *Feanorian B*, which permits either doubling or the use of Long Carriers. By contrast, *Feanorian C* specifies that only Long Carriers are to be used for marking length.

There are several differences between Tolkien's instructions for Common Speech [D4]<sup>PE23/52-54</sup>, which is generally held to be English, and his application to English [D5]<sup>PE23/55-56</sup>. These likely represent different developmental stages that he eventually reconciled in *Feanorian B*. The two differences relevant here are:

- *Treatment of long vowels*
  - D4 uses tehta doubling; D5 makes no comment
- *Assignment of the e and i tehtar*
  - D4: accent = i, dot = e; D5: dot = i, accent = e

In this section, I have shown D4's method of marking length, since none is specified in D5, while showing D5's e/i tehta assignments, since they are given specifically for English rather than for the Common Speech. However, as the Common Speech is generally considered to be English, I suspect that either method would be perfectly acceptable. This back-and-forth is readily seen in *Feanorian B*'s edits, where the representation is changed several times. Tolkien also had another use for the double-dot tehta (below), which would be confusing if it was also used for /i:/.

#### *Alternate Vowel Series* <sup>PE23/56</sup>

Tolkien also described two alternate "uses" of the tehtar within *Feanorian D*. In both cases, the consonantal glides described above are repurposed as standard vowel tehtar. While this may reflect an attempt to reduce the number of visually similar diacritics, both alternate uses effectively eliminate the ability to distinctly mark the consonantal glides. Tolkien provides no 'in universe' history for these alternate usages to indicate regions or peoples who may have made use of them. The chart below does not recreate the entire vowel system but shows only the changes made in each use.

Use 1	ꝩ	Ꝫ	ꝫ
	/ɪ/	/ə/	/ʌ/
	NM.T.P.2a.1		

  

Use 2	ꝩ	ꝫ
	/æ/	/ʌ/
	NM.T.P.2a.2	

Primary Vowels										Schwa	
♦ X	♦ J	♦ X	‘ X	‘ J	• X	‘ X	‘ J	‘ X	‘ J	• X	‘ X
/a/	/a:/	/æ/	/ɛ/	/i:/	/ɪ/	/ɒ/	/ɔ:/	/ʊ/	/u:/	/ə/	/ʌ/
Precede	Broad	Precede	Precede	Long	Precede	Precede	Broad	Precede	Long	Preceding	
Short	Short	Short	Short	Short	Short	Short	Short	Short	Long	Unstressed	Stressed
Car	Sp <u>a</u> , Palm	Cat	B <u>e</u> t		Bit	Lo <u>t</u>		Do <u>or</u>		Moon	Sofa <u>u</u>

There is only one change in the phonetic Short Use between *Feanorian C and D*, in *Feanorian C*, Tolkien states that “all long vowels were placed on the long carrier.”<sup>42</sup> As such doubling of tehtar to indicate a long vowel is not done here as it is in *Feanorian D (and B)*. Tolkien does not make note of a reason for this change. It is possible that this use is carried forward from Noldorin Uses, where the Long Carrier is used in place of reduplication of the tehtar.

The remaining change between *Feanorian C* and *D* concerns the /æ/ sound. In *Feanorian C*, Tolkien says that in some systems /a/ and /æ/ are not distinguished and /a/ may be used for both sounds, matching the description in *Feanorian B*. *Feanorian D* makes no comment either way on the use of /æ/, quite likely meaning that its use is still optional in the transition to *Feanorian B*.<sup>PE23/42</sup>

Tolkien describes the schwa represented by an underdot as being placed under the following consonant – so that the sound precedes the tengwa it is placed under. This is the opposite of its description in *Feanorian B* where it represents a following schwa. Interestingly enough, the example Tolkien gives in *Feanorian C* has the schwa following the tengwa it is placed under.<sup>PE23/42</sup> However, this is likely an oversight as the example in *Feanorian D* is correct.

All other aspects of the phonetic Short Use described in *Feanorian C* are identical to the information in *Feanorian D* and need not be further duplicated here.

## *Consonantal Glides* PE23/42,54,56

[NM.T.P.2]

Applied to English		Applied to Common Speech	
XX	X̄	XX	X̄
/i/	/u/	Following /i/, /j/	Following /u/, /w/
Million, Cute	Queen, Twist, Penguin	Million, Cute	Queen, Twist, Penguin

Tolkien also described the use of these additional tehtar in both D4 (Application to Common Speech) and D5 (Application to English). Although the explanations differ slightly between the two documents, their phonetic function is essentially the same, referring to the two types of consonantal glides. Notably, D5 does not specify whether these signs should precede or follow the tengwa they are written above; however, D4 explicitly states that they follow the tengwa, which is consistent with Tolkien's usage elsewhere (*Feanorian B* and *C*). A preceding placement would also be impractical for English, where such glides occur only after the main vowel or consonant.

A diphthong is a single vowel sound that involves a smooth glide from one vowel position to another within the same syllable. Unlike a pure vowel (monophthong), where the tongue remains relatively steady, a diphthong requires movement, changing the vowel sound. English uses several diphthongs, many of which glide toward the high front vowel (i-glide) /i/ or the high back vowel (u-glide) /ʊ/.

During the Great Vowel Shift, several of English's long vowels developed into diphthongs. As a result, the modern "long" vowels written as: 'a', 'i', and 'o' are now pronounced as the diphthongs /eɪ/, /aɪ/, and /oʊ/. In this document, Tolkien indicates that *Anna* and *Vala* are used together with the appropriate vowel tehta, to represent these diphthongs by representing the off-glide elements /i/ and /ʊ/.

i-glide			u-glide	
Ü	Á	Á	Ü	Ú
/aɪ/	/eɪ/	/ɔɪ/	/aʊ/	/oʊ/
My, Bike, High	Cake, Say, Great	Boy, Coin	Now, Loud	Show, Go, Soul

The diphthong above represents the sound no matter how it is written in English. Diphthongs often occur as a vowel pair, but not always. When a diphthong occurs at the end of a word it is usually transcribed with either a 'y' or 'w' (but not always). Medially, the diphthongs may occur as a vowel pair ending in 'i' or 'u', such as in the name 'Mikhail' or 'their'.

In this document Tolkien only describes *Anna* as being used when forming i-glide diphthongs, however, does describe *Yanta* as being often used for *Anna* but does not describe the context further. This is different from *Feanorian B*, where *Yanta* and *Ure* may also be used to denote diphthongs. It does open the door for allowing the writer to choose a consistent use of these tengwar in representing the two sound options (/j/ and /ɪ/). No mention of *Ure* is made in this document.

As part of his description of the Tengwar's phonetic application to English, Tolkien includes two additional tehtar combinations. These combinations represent vowels not found in English, however their inclusion is likely to provide a full phonetic range to write names or words from languages containing these vowels. The sample words below come from German, French and Danish.

X	X
/ø/	/ü/
Schön, Peu, Bøn	Müller, Fumer

It is worth noting that Tolkien also lists these vowels in *Feanorian B*, however, in that document they are part of the Primary Mode (the base listing of phonetic sounds). In *Feanorian C & D* they are included in the applied mode for English.

$\hat{X}$	<i>Optional</i> Quick form of the a-tehta.		$\check{X}$	<i>Optional</i> Quick form of the ae-tehta.	
$\bar{X}$	Preceding nasal (n or m) as in: <u>Camp</u> , <u>Paint</u>		$\underline{X}$	<i>Not Used</i> Doubles consonant as in: <u>Common</u> , <u>Bubble</u>	
$\mathfrak{X}$	Final s as in: <u>Cats</u> , <u>Puffs</u> , <u>Cliffs</u>	$\mathfrak{B}$	<i>Special Use</i> x as in: <u>Exit</u>	$\mathfrak{Z}$	Final z sound or zz as in: <u>Eggs</u> , <u>Cars</u> , <u>Buzz</u>

 $\underline{X}$ 

Tolkien lists the doubling bar as part of the overall description of the Númenian Mode in D4, however it is not mentioned in D5 and would not be expected in phonetic usage applied to English. The example given by Tolkien for its use is with the Quenya word, ‘Patta’. PE23/54

 $\hat{X}$  $\check{X}$ 

These marks are described as alternate forms of the a-tehta and ae-tehta to be used in “cursive or quicker writing.” There is no further description of what constitutes cursive writing, but it likely is limited to using this form of the tehta as a quicker alternative to the three individual dots. It could also possibly refer to using a flowing calligraphy similar to the Ring Inscription or in some versions of the Doors of Durin. PE23/42,53,56

 $\mathfrak{X}$  $\mathfrak{Z}$  $\mathfrak{B}$ 

The /s/ and /z/ curls may only be attached to the last tengwa in a word, with the exception of /x/. While not mentioned, it’s possible the curls may be lengthened somewhat to allow a tehta to be placed upon them as seen in *Feanorian B*. An /x/ is formed by attaching a small curl to the bow of *Quesse*. PE23/55

	I	II	III	IV				
1	<b>p</b>	t – as in <u>tie</u>	<b>p</b>	p – as in <u>pie</u>	<b>q</b>	ch – as in <u>chess</u>	<b>q</b>	k – as in <u>kite</u> hard c – as in <u>car</u>
2	<b>p</b>	d – as in <u>dog</u>	<b>p</b>	b – as in <u>boy</u>	<b>q</b>	j – as in <u>joke</u> soft g – as in <u>age</u>	<b>q</b>	g – as in <u>game</u>
3	<b>b</b>	th – as in <u>thigh</u>	<b>b</b>	f – as in <u>four</u> f – graph/laugh	<b>d</b>	sh – as in <u>shoot</u> ʃ (ti/ci/si) – nation	<b>d</b>	kh – as in <u>loch</u>
4	<b>b</b>	dh – as in <u>thy</u>	<b>b</b>	v – as in <u>victor</u>	<b>cl</b>	ʒ (si/ge) – as in <u>occasion/mirage</u>	<b>cl</b>	y (gh) Not Used
5	<b>m</b>	n – as in <u>night</u>	<b>m</b>	m – as in <u>make</u>	<b>ll</b>	ñ (ny/ni) - <u>union</u>	<b>ll</b>	ng – as in <u>sing</u>
6	<b>n</b>	r – as in <u>car</u>	<b>n</b>	w – as in <u>wake</u>	<b>ll</b>	y – as in <u>you</u>	<b>ll</b>	a – as in <u>car</u>

	<b>y</b>	r – as in <u>red</u>	<b>y</b>	Voiceless /rh/	<b>t</b>	l – as in <u>late</u>	<b>s</b>	Voiceless /lh/
	<b>ç</b>	s – as in <u>see</u>	<b>ç</b>	s (with tehta)	<b>g</b>	z – as in <u>zoo</u>	<b>z</b>	
	<b>λ</b>	h – as in <u>high</u>	<b>cl</b>	hw – as in <u>when</u>	<b>λ</b>	/ʌ/ – as in <u>sum</u>	<b>o</b>	/ʊ/ – as in <u>put</u>

	<b>þ</b>		<b>þ</b>		<b>q</b>		<b>q</b>	
	<b>þ</b>	the	<b>þ</b>	of	<b>q</b>		<b>q</b>	

	<b>ƿ</b>	of the	<b>ƿ</b>	and	<b>ƿ</b>	that	<b>λ</b>	hy – as in <u>huge</u>
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## Special Tengwar Specific Notes

<b>C</b>	
Osse	

Tolkien uses Osse to represent vowels in the description of “full vowel-letters” however he did not add it into a position in the Númenian Mode’s tengwar chart or that of the Primary Mode. As such, no Westron name is given for this tengwa in any of the Feanorian documents.

<b>G</b>	
Osse	

The ‘bearded’ form of *Osse* was used when placed next to a Series III tengwa (with a single leftward facing bow), in order to distinguish it from its neighbor.

<b>D</b>	
Óre	
<b>Y</b>	
Rómen	
<b>ñ</b>	

The ‘R-rule’ is used in this system to determine which tengwa to use for a given ‘r’. The description given in this document is: “[Óre] is used where /r/ is evanescent or silent...” While not specifically addressing *Rómen*, it still meets the standard interpretation of the R-rule which is generally considered to be: “Óre before consonants and Rómen before vowels.” Additionally, a dot may be placed under Óre to denote the r-colored vowels /ɜ/, /ə/ in rhotic accents or mid-central vowel /ɔ:/ in nonrhotic accents. These are typically transcribed ‘er’, ‘ir’, ‘ur’ as in ‘fern’, ‘bird’, ‘burst’ or ‘butter’.<sup>HH/907</sup>

<b>ȝ</b>	
Unque	

For phonetic use Tolkien gives this tengwa the value /ɣ/ and notes that it is ‘not used’. It is likely labeled this way as the sound represented by /ɣ/ does not exist in English. This sound represents the voiced velar fricative found in Flemish ‘geven’ or Spanish ‘amigo’. Should the need to represent a loanword with /ɣ/ arise the use of this tengwa would be appropriate.

<b>d</b>	
Hwesta	

The sound represented by this tengwa has all but disappeared from General American English and Received Pronunciation having been replaced with /k/ or omitted altogether. However, the sound can be found in some Scottish names and pronunciations, such as ‘Lochlan’. In dialects that retain the sound it is usually transcribed with a ‘ch’, such as in ‘loch’ or ‘Bach’. Some names and words brought in from other languages may still use this sound, ‘Khalid’ from Arabic for example.

<b>ȝ</b>	
Arda	

English does not have a truly voiceless /r/. A few words of Greek origin (‘rhombus’, ‘rhotic’, etc.) were originally unvoiced but are now pronounced as a typical /r/, however, they kept the ‘rh’ spelling. In phonetic use should the need arise to represent a loanword containing the voiceless /r/ the use of this tengwa would still be appropriate.

<b>ȝ</b>	
Alda	

As with *Arda*, modern English does not have a truly voiceless /l/. It did exist in Old English where it was written ‘hl’ in words such as: ‘hlāf’ or ‘hlūd’. Occasionally when /l/ follows a voiceless consonant, typically /p/ or /k/, the /l/ may become devoiced (‘clip’, ‘place’), but unless specifically intended, would not be used in modern English phonetic transcriptions.

<b>p</b>	
Alpa	

This shorthand symbol is listed for the word ‘that’. This is the only time that we see this use mentioned. It appears that it was not used by Tolkien in any ongoing way, perhaps due to the ease with which it could be errantly read or transcribed as ‘of’.<sup>PE23/57</sup>

The vowel scale provided here by Tolkien is identical to that of *Feanorian C*, here Tolkien is very clear that this is a phonetic use. Rather than representing vowel sounds with tehtar, full letters are used. In *Feanorian D*, Tolkien presents two different systems of vowel letters, each is detailed here as [3a] and [3b]. Tolkien provides no background information to detail where or in what context either of these vowel systems were used in either of the Feanorian documents. However, this system is detailed a third time as a description of the tengwar mode used by the Dwarves (and others).

Primary Vowels										Long Mark
ा	ा	ा	ঁ	ঁ	ি	ো	ো	ো	ো	ঁ
/a/	/a:/	/æ/	/ɛ/	/i:/	/ɪ/	/ɒ/	/ɔ:/	/ʊ/	/u:/	Placed above a vowel to indicate that it is long or lengthened.
Short	Broad	Short	Short	Long	Short	Short	Broad	Short	Long	
Car	Spa, Palm	Cat	Bet	Beet	Bit	Lot	Door	Put	Moon	As demonstrated.

When a vowel needed to be lengthened an accent called a “Long Mark” was placed above it to indicate the change. Additionally the tengwa *Ossë*, which was brought in to represent typical ‘o’ sounds is written differently when placed next to a tengwa with an open left facing bow. In these cases it could easily be read as a second bow on the tengwa (Series III), therefore a small calligraphic tick was added to prevent this confusion.

Schwa		
I (ି)	I	X
ି		ା
/ə/		/ʌ/
Unstressed		Stressed
Sofa		Sum

Alternate		Glides	
G	ି	ି	ି
/ɒ/	/ɔ:/	Following /i/, /j/	Following /u/, /w/
Lot	Door	Million, Cute	Queen, Twist, Penguin

Tolkien shows several ways the common unstressed schwa could be represented, with a single carrier being the most common representation. Its alternate form is essentially a carrier connected to an adjoining tengwa.<sup>HH/907</sup> If there is concern that the carrier will be lost within a word, then a single dot may be placed underneath to help it stand out. The final, a dot under a tengwa, while not explained by Tolkien, probably refers to syllabic consonants. A syllabic consonant is when a consonant takes on the role of a vowel in a syllable. Common examples include: ‘button’, ‘rhythm’, or ‘bottle’. These underlined tengwa in these words can carry a dot underneath to indicate they are syllabic. In IPA notation a syllabic consonant is represented by a tiny line underneath the letter: /l̪/, /n̪/, /m̪/.

As in the Short Use, the double dots and over twist are used in the representation of diphthongs and for the consonantal glides.

During the Great Vowel Shift, several of English's long vowels developed into diphthongs. As a result, the modern "long" vowels written as: 'a', 'i', and 'o' are now pronounced as the diphthongs /eɪ/, /aɪ/, and /oʊ/. In the Full Use diphthongs are created by pairing the appropriate vowel-tengwar with either of the two glide tehtar.

i-glide			u-glide	
ä	ë	ö	ä	ë
/aɪ/	/eɪ/	/ɔɪ/	/aʊ/	/oʊ/
My, Bike, High	Cake, Say, Great	Boy, Coin	Now, Loud	Show, Go, Soul

The diphthong above represents the sound no matter how it is written in English. Diphthongs often occur as a vowel pair, but not always. When a diphthong occurs at the end of a word it is usually transcribed with either a 'y' or 'w' (but not always). Medially, the diphthongs may occur as a vowel pair ending in 'i' or 'u', such as in the name 'Mikhail' or 'their'.

Tolkien briefly mentions an alternate vowel system for Full Use, though he provided no explanation or background for it. Its use of *Rómen* to represent /w/ aligns with older Full Modes, suggesting it may have been an earlier system.

Primary Vowels										Long Mark
ä	á	à	c	é	ŕ	ó	ó	ú	ú	í
/a/	/a:/	/æ/	/e/	/i:/	/ɪ/	/ɒ/	/ɔ:/	/ʊ/	/u:/	Placed above a vowel to indicate that it is long or lengthened.
Short	Broad	Short	Short	Long	Short	Short	Broad	Short	Long	
Car	Spa, Palm	Cat	Bet	Beet	Bit	Lot	Door	Put	Moon	As demonstrated.

Schwa	
ŕ, ſ	ѧ
/ə/	/ʌ/
Unstressed	Stressed
Sofa	Sum

Replacement Consonants		
ń	γ	j
All /r/	/w/	/j/
Car, Red	Wake	You, Beyond

Noteworthy is the tengwa being used for /ɪ/ and unstressed schwa, the small bar (exaggerated in the typeface) extending from the top connects to the adjacent tengwa. If needed a dot may be placed underneath to keep it from disappearing into the word and getting lost.

During the Great Vowel Shift, several of English's long vowels developed into diphthongs. As a result, the modern "long" vowels written as: 'a', 'i', and 'o' are now pronounced as the diphthongs /eɪ/, /aɪ/, and /oʊ/. In the Full Use diphthongs are created by pairing the appropriate vowel-tengwar with either of the two glide tehtar.

i-glide			u-glide	
ä	ë	ö	ä	ö
/aɪ/	/eɪ/	/ɔɪ/	/aʊ/	/oʊ/
My, Bike, High	Cake, Say, Great	Boy, Coin	Now, Loud	Show, Go, Soul

The diphthong above represents the sound no matter how it is written in English. Diphthongs often occur as a vowel pair, but not always. When a diphthong occurs at the end of a word it is usually transcribed with either a 'y' or 'w' (but not always). Medially, the diphthongs may occur as a vowel pair ending in 'i' or 'u', such as in the name 'Mikhail' or 'their'.

### Diacritics and Other Consonantal Modifiers PE23/41,55,57; HH/907

[NM.F.P.3]

While use of these additional diacritics is included in D4 & D5, but not specifically mentioned in reference to the Full Use, however, their inclusion in preceding sections likely indicates they would have been used in the Full Use as well.

ꝩ	Preceding nasal (n or m) as in: Camp, Paint				
ꝫ	Final s as in: Cats, Puffs, Cliffs	ꝩ	Special Use x as in: Exit	Ꝫ	Final z sound or zz as in: Eggs, Cars, Buzz

Tolkien lists the doubling bar as part of the overall description of the Númenian Mode in D4, however it is not mentioned in D5 and would not be expected in phonetic usage applied to English. The example given by Tolkien for its use is with the Quenya word, 'Patta'.

x
ꝫ

The /s/ and /z/ curls may only be attached to the last tengwa in a word, with the exception of /x/. An /x/ is formed by attaching a small curl to the bow of *Quesse*.

## Punctuation HH/908

Tolkien provides no information on either punctuation or numerals in either *Feanorian C* or *D*. However, Addendum of the History of the Hobbit provides a short description of punctuation and numeral use.

,	Comma ( , )	:	Full stop/Period ( . )
— or ~	Colon ( : ) or Semicolon ( ; )	॥ ॥	Parenthesis ( ) or Brackets [ ]
1. V 2. A	Exclamation: 1. Before 2. After or 3. Before and after the statement.	1. > 2. <	Question: 1. Before 2. After or 3. Before and after the question.

## Numerals HH/908

Interestingly Tolkien states “There were no numerals...” however, he goes on to describe two possible systems. Given the late date of this document (1968?) the numerals described here likely represent Tolkien’s last work on a numeral system. In an unexpected twist, in a letter dated late 1972<sup>L/344</sup> Tolkien responds to an inquiry on the subject of numerals saying that he did devise a system fitted to both a decimal and duodecimal use and with the lowest number on the left, but that he no longer clearly remembered them and the folder containing them was no longer available. This perfectly describes the system in *Feanorian B*.<sup>PE23/35-36</sup> The description given here predates this letter but Tolkien does not seem to refer to it in the later letter. It could be because he did not consider these uses as truly belonging to the Feanorian system, which is accurate. The “full set of digits” are Rumilian, belonging to the Sarati or *First Elvish Alphabet*, perhaps having been drawn upon by Tolkien when writing this Appendix due to the earlier work on a system having been forgotten or inaccessible.

Unlike the description in Feanorian B, the numeral system described here is decimal only. Given that this accompanies a mode that the Dwarves favored, it appears that Tolkien at some point abandoned the idea of Dwarves (at least in the north of Middle Earth) using a duodecimal system.

σ 0	პ 1	პ 2	პ 3	პ 4
პ 5	პ 6	პ 7	პ 8	პ 9

In *Feanorian B*, the letters are used as ordinals, that distinction is not mentioned here, though the only example is a cardinal number (11)<sup>DTS-86</sup> using the Rumilian system. The dot was used to indicate the tengwa was a number, a dot was not needed for the numbers 0 or 9 as those tengwar had ‘no other use’.

σ 0	Τ 1	Ρ 2	Ϛ 3	Ϟ 4
Ϛ 5	Ϟ 6	Ϛ 7	Ϟ 8	Ϛ 9

5236 = ፻፻፻፻፻፻, 8487 = ፻፻፻፻፻፻

The Older (or Southern) Use (*Feanorian C*)

[NM.T.O.2]

մանցի չ եզրիմ ի տղրեա ու ոչը թ շմցը թի քրտամ ո՞ են զայտա բշչը:  
 ի ճրցի ո՞ դկ ու չ ի լցի ի եզրա ի ոչար ո՞ ի զրցիթ շեն : թ ե  
 մանցի չ եզրիմ . > գր եռ չ լճրցի : լժրոմ = շնու

The Short Use

(*Feanorian C & D*)

[NM.T.P.2b]

մանյի չ եզմու . ի տղրեա ոյ շմը թ շիցմը թի քրտամ ո՞ են զայտա  
 բշչը : ի ճրյցի ո՞ դկ ոյ չ ի լյցմ . ի եզրա . ի շար . յշ ի զրցութ  
 շեն : թ ե մանյի չ եզմու . գր եռ չ լճրոյ և լժրոմ= շնու

The Full Use

(*Feanorian C & D*)

[NM.F.P.3a]

մյաւցի ից եւզմու . ի տաշրիեա ոյ շմը թ շիցմը թո զրտյու տո յեն  
 զյայտա բշյցիր : ի ճրցի ո՞ դկ ոյ տո ի լյցմ . ի եւզրաւ . ի շար .  
 շո ի զրցութ շեն : թ ի մյաւցի ից եւզմու . > գր եռ ից  
 լիճրոյ և լաւրու = յցից

English Transcription

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

Within *Feanorian D*, Tolkien provided two alphabetic tengwar adaptations. These alphabetic paradigms were used to make literal transcriptions, “especially in proper names”. Aside from the listings here we do not have any samples of Tolkien using this method. They are very clearly based on the vowels from the Full Uses, with some interesting consonantal choices.

NM.F.A.1

ä	pä	q	pä	j	b	ä	λ	i	ä	p	τ	m
A	B	C	D	E	F	G	H	I	J	K	L	M
m	ç	p	þ	n	ç	p	o	ñ	n	d	a	g
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

or

NM.F.A.2

ä	pä	q	pä	ç	b	ä	λ	i	ä	p	τ	m
A	B	C	D	E	F	G	H	I	J	K	L	M
m	o	p	þ	n	ç	p	n	ñ	g	d	j	g
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

Consonantal Clusters – Common to both Alphabetic Styles

q	ä	þ	d	b	d	ä	ç or ó	j or ç		ñ
CH	GH	PH	SH	TH	WH	NG	OO	EE		N / M

During the writing of Appendix E to Lord of the Rings, Tolkien once again adjusted the Westron names of the tengwar. This time they were arranged in the traditional Tengwar table (the same table as seen in Appendix E). While the draft Tengwar table has never been published, a Tolkien scholar, Jim Allan, copied the Westron names down during a visit in the early 1970s. The table was titled: *Alphabet of Fëanor: Númenian, or Westron, Mode.*

Témar							
	(I) Tincotéma	(II) Parmatéma		(III) Calmatéma		(IV) Quessetéma	
Tyeller	p 1. Tinco Tó	p 2. Parma Pí	q 3. Calma Ché	q 4. Quessë Cá			
	p̄ 5. Ando Dó	p̄ 6. Umbar Bí	q̄ 7. Anga Jé	q̄ 8. Ungwë Gá			
	b 9. Súlë Thó	b 10. Formen Fí	d 11. Aha Shé	d 12. Hwesta Aha			
	b̄ 13. Anto Adho	b̄ 14. Ampa Ivi	cl 15. Anca Izhe	cl 16. Unquë Agha			
	m 17. Númen Nó	m 18. Malta Mí	cu 19. Noldo Nyé	cu 20. Nwalmë Ngá			
	n 21. Órë Ar	n 22. Vala Wí	u 23. Anna Yé	u 24. Vilya ‘Á			

	γ 25. Rómen Aro	γ 26. Arda Rhó	τ 27. Lambë Alo	ς 28. Alda Lho
	ϛ 29. Silmë Só	ϛ 30. Silmë Nuquerna Ós	ϛ 31. Essë Azo	ϛ 32. Essë Nuquerna Oza
	λ 33. Hyarmen Há	λ 34. Hwesta Sindarinwa Whí	λ 35. Yanta Ai	λ 36. Úrë Au

This document was likely composed in the late 1940s and finalized around 1954, prior to the initial publication of *The Lord of the Rings*. It reflects the last known revisions in the naming of the Tengwar according to their Westron or Númenian designations. The document restores the Tengwar to their traditional numbers and positions within the overall chart. Otherwise, the changes are primarily typographical, with the most common being the replacement of an overbar indicating a long vowel with an accent mark (e.g., Ó → ó).

	I	II	III	IV
1	<b>p</b> t – as in <u>tie</u>	<b>p</b> p – as in <u>pie</u>	<b>q</b> ch – as in <u>chess</u>	<b>q</b> k – as in <u>kite</u> hard c – as in <u>car</u>
2	<b>p</b> d – as in <u>dog</u>	<b>p</b> b – as in <u>boy</u>	<b>q</b> j – as in <u>joke</u> soft g – as in <u>age</u>	<b>q</b> g – as in <u>game</u>
3	<b>b</b> th – as in <u>thigh</u>	<b>b</b> f – as in <u>four</u> f – graph/laugh	<b>d</b> sh – as in <u>shoot</u> ʃ(ti/ci/si) – <u>nation</u>	<b>d</b> kh – as in <u>loch</u>
4	<b>b</b> dh – as in <u>thy</u>	<b>b</b> v – as in <u>victor</u>	<b>cl</b> ʒ (si/ge) – as in <u>occasion/mirage</u>	<b>cl</b> y (gh) <i>Not Used</i>
5	<b>m</b> n – as in <u>night</u>	<b>m</b> m – as in <u>make</u>	<b>u</b> ñ (ny/ni) - <u>union</u>	<b>u</b> ng – as in <u>sing</u>
6	<b>n</b> r – as in <u>car</u>	<b>n</b> w – as in <u>wake</u>	<b>u</b> y – as in <u>you</u>	<b>u</b> Glottal Stop <i>Not Used</i>

	<b>y</b> r – as in <u>red</u>	<b>y</b>		<b>t</b> l – as in <u>late</u>	<b>t</b>	
	<b>ȝ</b> s – as in <u>see</u>	<b>ȝ</b> <i>With Tehtar</i>		<b>ȝ</b> z – as in <u>zoo</u>	<b>ȝ</b> <i>Very Rarely</i>	
	<b>λ</b> h – as in <u>high</u>	<b>λ</b>		<b>λ</b>	<b>o</b>	

	<b>þ</b>		<b>þ</b>		<b>q</b>		<b>q</b>	
	<b>þ</b> <i>the</i>		<b>þ</b> <i>of</i>		<b>q</b>		<b>q</b>	
	<b>ƿ</b> <i>of the</i>		<b>ƿ</b> <i>and</i>					

¶	Óre
γ	Rómen

The ‘R-rule’ is used in this system to determine which tengwa to use for a given ‘r’. The description given in this document is: *Óre* is used where /r/ “has become vocalic murmur or been absorbed.” *Rómen* is then used “only where pronunciation is consonantal.” This still meets the standard interpretation of the R-rule which is generally considered to be: “*Óre* before consonants and *Rómen* before vowels.”

¶	Unque
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For phonetic use Tolkien gives this tengwa the value /ʒ/, the Middle English ‘yogh’ which represents voiced/unvoiced velar fricatives. Yogh does not occur in modern English, though it continues to be transcribed in the form of ‘gh’ in words such as “though” and “laugh”. Tolkien clearly notes that this tengwa is not used, which is due to it no longer being pronounced as it originally was. Tolkien goes on to state that since it was disused, it was chosen to be the tengwa for the number 9 (and does not need a dot to distinguish it).<sup>HH/908</sup>

đ	Hwesta
---	--------

The sound represented by this tengwa has all but disappeared from General American English and Received Pronunciation having been replaced with /k/ or omitted altogether. However, the sound can be found in some Scottish names and pronunciations, such as ‘Lochlan’. In dialects that retain the sound it is usually transcribed with a ‘ch’, such as in ‘loch’ or ‘Bach’. Some names and words brought in from other languages may still use this sound, ‘Khalid’ from Arabic for example.

χ	Arda
ſ	Alda
đ	Hwesta

Tolkien’s description of this mode does not include these three tengwar. They each have typically been used to represent voiceless variants of /r/ (/rh/, /ṛ/), /l/ (/hl/, /ɿ/) and /w/ (/hw/, /ʍ/). The first two have been lost to English pronunciation and as such would not be expected in phonemic use. The final, voiceless /w/, is still transcribed in English (e.g. “when”) but is no longer pronounced in most modern dialects, with the exception of Irish, Scottish and some Southern American varieties. In other Tengwar modes, Tolkien retained this tengwa and used it to distinguish spellings of words that would otherwise be ambiguous (“which” / “witch”). Whether the omission of this tengwa in this variety is intentional or an oversight is unknown. If intentional, this would be the only known English use to have done so.

đ	Vilya
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*Vilya* is given a value for phonetic use (/?/ the glottal stop) but then described as ‘not used’. This sound does not occur phonemically in modern English and historically times where it would have been used have been normalized by removing it (e.g. Hawaii / Hawai’i). The Glottal Stop occurs in several languages and is often considered a consonant in its own right. In Arabic this sound is called ‘hamza’ and in Hawaiian it’s called “okina”. In languages written in the Latin script the Glottal Stop is usually transcribed with an apostrophe – ‘. Tolkien notes that this tengwa is used to represent a vowel sound in the Full Use rather than a consonantal value.

Primary Vowels							Y-Vowels		Schwa	
ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ	ꝩ Ꝫ		ꝩ Ꝫ	ꝩ Ꝫ
/a/	/a:/	/æ/	/ɛ/	/i/	/ɒ/	/ʊ/	/ø/		/ə/	/ʌ/
Precede Short	Broad	Precede Short	Precede Short	Precede Short	Precede Short	Precede Short	Preceding		Unstressed	Stressed
Car	Spa, Palm	Cat	Bet	Bit	Lot	Put	Schön, Bøn		Müller, Fumer	Sofa

This description of the tehtar use feels much like an afterthought, aside from the consonant chart it shares with the Full use, the only information is a penciled in chart of tehtar below the Full Use vowel chart. Unlike other descriptions provided by Tolkien, he provides no information on the preferred representation of long vowels in the tehtar use. Traditionally length is expressed in phonemic Númenian tehtar varieties by using either a long carrier or doubling the appropriate tehta. Given the lack of clarity either method would be a fine choice here.

Worth noting, Tolkien does not specify that tehtar are to precede the tengwa they are written above. However that has been his stated use in all other documents. That said, in a small history note with the Dwarven Use of [NM.F.P.2a] he states that “There were originally no vowel-letters, the vowels being shown where needed by marks above or below the consonants” <sup>HH/907</sup> Then going on to show three examples with the tehta written above the preceding consonant. This is a pattern seen in several of Tolkien’s inscriptions, indicating that the reading order may be adjusted by need or preference, so long as it remains internally consistent within the inscription.

In most descriptions of phonemic English tehtar varieties Tolkien describes /æ/ as sometimes not being distinguished from /a/. Again, given the hurried nature of this addition to the document, Tolkien provides no additional context or direction in this regard. It is reasonable to assume that given the degree of congruence between the different varieties that the same option would apply here as well. A curiosity as it relates to /æ/ is the unique tehta Tolkien designates for its value. It is unclear whether that is intended to be the only value for /æ/ or if in haste he only marked what he considered to be the ‘quick’ form of the tehta rather than the typical 3 inverted dots seen in other varieties of the Númenian Mode. That /ʌ/ is using /æ/’s typical ‘quick’ shape explains the need to add a dot above the breve.

Tolkien gives no detail on the use of the schwa represented by an underdot, though he does give several examples written in the Full Use. Based on the use described there, it appears that he intended for the schwa to precede the tengwa it is written under. Interestingly, as discussed in the section on Full Use, Tolkien shows the underdot as being used to represent a preceding unstressed article (‘a’ or ‘an’) when placed under the first tengwa of a word. It’s not clear if he intended this to be applied to the Short variety.

### Diphthongs

[NM.T.P.3]

A diphthong is a single vowel sound that involves a smooth glide from one vowel position to another within the same syllable. Unlike a pure vowel (monophthong), where the tongue remains relatively steady, a diphthong requires movement, changing the vowel sound. English uses several diphthongs, many of which glide toward the high front vowel (i-glide) /i/ or the high back vowel (u-glide) /ʊ/.

During the Great Vowel Shift, several of English’s long vowels developed into diphthongs. As a result, the modern “long” vowels written as: ‘a’, ‘i’, and ‘o’ are now pronounced as the diphthongs /eɪ/, /aɪ/, and /oʊ/. In this document, Tolkien does not indicate a system, but *Anna* and *Vala* have their traditional values and are likely used together with the appropriate vowel tehta, to represent these diphthongs by representing the off-glide elements /i/ and /ʊ/.

i-glide			u-glide	
ä	á	á	ö	ó
/aɪ/	/eɪ/	/ɔɪ/	/aʊ/	/oʊ/
My, Bike, High	Cake, Say, Great	Boy, Coin	Now, Loud	Show, Go, Soul

The diphthong above represents the sound no matter how it is written in English. Diphthongs often occur as a vowel pair, but not always. When a diphthong occurs at the end of a word it is usually transcribed with either a 'y' or 'w' (but not always). Medially, the diphthongs may occur as a vowel pair ending in 'i' or 'u', such as in the name 'Mikhail' or 'their'.

### Diacritics and Other Consonantal Modifiers

[NM.T.P.3]

ꝑ	<i>Optional</i> Quick form of the a-tehta.		ꝑ	<i>Optional</i> Quick form of the ae-tehta.	
Ꝛ	Following y / i as in: Million, Cute		Ꝛ	Following w (u) as in: Queen, Twist	
Ꝝ	Preceding nasal (n or m) as in: Camp, Paint		Ꝝ	Doubles consonant as in: Common, Bubble	
ꝝ	Final s as in: Cats, Puffs, Cliffs	ꝝ	<i>Special Use</i> x as in: Exit	ꝝ	Final z sound or zz as in: Eggs, Cars, Buzz

		I	II	III	IV	
1	<b>P</b>	t – as in <u>tie</u>	<b>P</b>	p – as in <u>pie</u>	<b>q</b>	ch – as in <u>chess</u>
2	<b>P̄</b>	d – as in <u>dog</u>	<b>P̄</b>	b – as in <u>boy</u>	<b>q̄</b>	j – as in <u>joke</u> soft g – as in <u>age</u>
3	<b>b</b>	th – as in <u>thigh</u>	<b>b</b>	f – as in <u>four</u> f – graph/laugh	<b>d</b>	sh – as in <u>shoot</u> ʃ (ti/ci/si) – nation
4	<b>b̄</b>	dh – as in <u>thy</u>	<b>b̄</b>	v – as in <u>victor</u>	<b>q̄</b>	ʒ (si/ge) – as in <u>occasion/mirage</u>
5	<b>m</b>	n – as in <u>night</u>	<b>m</b>	m – as in <u>make</u>	<b>ω</b>	ñ (ny/ni) - <u>union</u>
6	<b>D</b>	r – as in <u>car</u>	<b>D</b>	w – as in <u>wake</u>	<b>u</b>	y – as in <u>you</u>
					<b>u</b>	a – as in <u>apple</u>

	<b>ȝ</b>	r – as in <u>red</u>	<b>ȝ</b>		<b>ȝ</b>	l – as in <u>late</u>	<b>ȝ</b>	
	<b>ȝ</b>	s – as in <u>see</u>	<b>ȝ</b>	s – as in <u>see</u> <i>With Tehtar</i>	<b>ȝ</b>	z – as in <u>zoo</u>	<b>ȝ</b>	z – as in <u>zoo</u> <i>Very Rarely</i>
	<b>ȝ</b>	h – as in <u>high</u>	<b>ȝ</b>		<b>ȝ</b>	/ʌ/ – as in <u>sum</u>	<b>ȝ</b>	/ʊ/ – as in <u>put</u>

	<b>þ</b>		<b>þ</b>		<b>þ</b>		<b>þ</b>	
	<b>þ</b>	<i>the</i>	<b>þ</b>	<i>of</i>	<b>þ</b>		<b>þ</b>	
	<b>þ</b>	<i>of the</i>	<b>þ</b>	<i>and</i>				

<b>ñ</b>	
Óre	
<b>ȝ</b>	
Rómen	

The ‘R-rule’ is used in this system to determine which tengwa to use for a given ‘r’. The description given in this document is: *Óre* is used where /r/ “has become vocalic murmur or been absorbed.” *Rómen* is then used “only where pronunciation is consonantal.” This still meets the standard interpretation of the R-rule which is generally considered to be: “*Óre* before consonants and *Rómen* before vowels.” Additionally, an accent may be placed above *Óre* to denote the r-colored vowels /ɜ:/, /ə:/ in rhotic accents or mid-central vowel /ɜ:/ in nonrhotic accents. These are typically transcribed ‘er’, ‘ir’, ‘ur’ as in ‘fern’, ‘bird’, ‘burst’ or ‘butter’.<sup>HH/909</sup>

<b>ȝ</b>	
Unque	

For phonetic use Tolkien gives this tengwa the value /ɜ:/, the Middle English ‘yogh’ which represents voiced/unvoiced velar fricatives. Yogh does not occur in modern English, though it continues to be transcribed in the form of ‘gh’ in words such as “though” and “laugh”. Tolkien clearly notes that this tengwa is not used, which is due to it no longer being pronounced as it originally was. Tolkien goes on to state that since it was disused, it was chosen to be the tengwa for the number 9 (and does not need a dot to distinguish it).<sup>HH/908</sup>

<b>ȝ</b>	
Hwesta	

The sound represented by this tengwa has all but disappeared from General American English and Received Pronunciation having been replaced with /k/ or omitted altogether. However, the sound can be found in some Scottish names and pronunciations, such as ‘Lochlan’. In dialects that retain the sound it is usually transcribed with a ‘ch’, such as in ‘loch’ or ‘Bach’. Some names and words brought in from other languages may still use this sound, ‘Khalid’ from Arabic for example.

<b>ȝ</b>	
Arda	
<b>ȝ</b>	
Alda	
<b>ȝ</b>	
Hwesta	

Tolkien’s description of this mode does not include these three tengwar. They each have typically been used to represent voiceless variants of /r/ (/rh/, /ṛ/), /l/ (/hl/, /l/) and /w/ (/hw/, /w/). The first two have been lost to English pronunciation and as such would not be expected in phonemic use. The final, voiceless /w/, is still transcribed in English (e.g. “when”) but is no longer pronounced in most modern dialects, with the exception of Irish, Scottish and some Southern American varieties. In other Tengwar modes, Tolkien retained this tengwa and used it to distinguish spellings of words that would otherwise be ambiguous (“which” / “witch”). Whether the omission of this tengwa in this variety is intentional or an oversight is unknown. If intentional, this would be the only known English use to have done so.

<b>ȝ</b>	
Vala	
<b>ȝ</b>	
Anna	

Tolkien provides a detailed description of the use of both *Vala* and *Anna* in this document. In addition to their function as consonants and as the consonantal elements of diphthongs, he explicitly addresses their relationship to the two consonantal glide diacritics - the double dots (*ya-tehta*) and the twist (*wa-tehta*). He states that the full tengwar should be used initially (wake, yard), between vowels (as part of diphthongs), and at the beginning of distinct elements in compounds (schoolyard, doorway). Much of this description is not conceptually new, as these relationships are inherent in the function of the diacritics themselves; however, Tolkien’s explicit instruction to prefer the full tengwar over the diacritics in compound words provides guidance that had not previously been stated, even if such usage was already implied. Additionally, Tolkien states that these tengwar can be used in all positions, eliminating the use of the two diacritics if desired (familiar, twist).<sup>HH/909</sup>

The vowel scale provided here by Tolkien is very similar to those provided in *Feanorian C/D* and the *History of the Hobbit's 'Dwarven Mode'* [NM.F.P.3a]. Subtle differences exist in the use of *Ossë* that allow for an expanded range of vowel sounds, and as a result, a different method of marking it separate from neighboring tengwar.

Primary Vowels										Long Mark
<b>ा</b>	<b>ा́</b>	<b>ा̄</b>	<b>ि</b>	<b>ि́</b>	<b>ि̄</b>	<b>ो</b>	<b>ो́</b>	<b>ो̄</b>	<b>্</b>	<b>্</b>
/a/	/a:/	/æ/	/e/	/i:/	/i/	/o/	/ɔ:/	/u/	/u:/	
Short	Broad	Short	Short	Long	Short	Short	Broad	Short	Long	Placed above a vowel to indicate that it is long or lengthened.
<u>Car</u>	<u>Spa<sub>u</sub>, Palm</u>	<u>Cat</u>	<u>Bet</u>	<u>Beet</u>	<u>Bit</u>	<u>Lot</u>	<u>Door</u>	<u>Put</u>	<u>Moon</u>	As demonstrated.

When a vowel needed to be lengthened an accent called a “Long Mark” was placed above it to indicate the change. Additionally the tengwa *Ossë*, which was brought in to represent typical ‘o’ sounds, is written with a subscript dot when placed next to a tengwa with an open left facing bow. In these cases it could easily be read as a second bow on the tengwa (Series III), therefore this dot was added to prevent confusion.

As Tolkien commonly notes, often /a/ alone is used for /æ/ since it “is normally defined by position and absence of length the dot is not used much in colloquial writing.”<sup>HH/910</sup>

Schwa	
<b>ି (ତ)</b> , <b>ା</b>	<b>ା</b>
/ə/	/ʌ/
Unstressed	Stressed
<u>Sofa</u>	<u>Sum</u>

Alternate		Y-Vowels	
<b>ି</b> , <b>ି</b>		<b>୦</b>	
/ɒ/	/ɔ:/	/ü/	/œ/
<u>Lot</u>	<u>Door</u>	Müller, Fumer	Œuf, Cœur

Tolkien shows several ways the common unstressed schwa could be represented, with a single carrier being the most common representation. Its alternate form is essentially a carrier connected to an adjoining tengwa.<sup>HH/910</sup> The final, a dot under a tengwa, is explained by Tolkien in this document as referring to what today we call syllabic consonants. A syllabic consonant is when a consonant takes on the role of a vowel in a syllable. Common examples include: ‘button’, ‘rhythm’, or ‘bottle’. These underlined tengwa in these words can carry a dot underneath to indicate they are syllabic. Tolkien calls this dot a ‘vocalic sign’.<sup>HH/909</sup> In IPA notation a syllabic consonant is represented by a tiny line underneath the letter: /l̩/ , /n̩/ , /m̩/. Tolkien further explains that this underdot is used when the vowel is “reduced to a very slight murmur” and points to this as the source of the shorthand ‘and’ where the dot is placed beneath, rather than triple dots above when unstressed.

A final note on the Y-vowels. In this document Tolkien specifically lists /ü/ and /œ/ but does not directly address /ø/. There appears to be a ‘ø’ written next to the sign for /ü/, possibly indicating to use the same sign for both values. However, it’s not clear if this is intentional or a mistake. In *Feanorian B*, /ü/ and /œ/ are shown to use the same sign.<sup>PE23/15</sup> This is not terribly pertinent in English use but may have implications in the rare occasion of representing certain non-English sounds, where the writer may have to choose between these two options.

During the Great Vowel Shift, several of English's long vowels developed into diphthongs. As a result, the modern "long" vowels written as: 'a', 'i', and 'o' are now pronounced as the diphthongs /eɪ/, /aɪ/, and /oʊ/. In the Full Use diphthongs are created by pairing the appropriate vowel-tengwar with either of the two glide tehtar.

i-glide			u-glide	
ä	ë	ö	å	ç
/ai/	/eɪ/	/əɪ/	/au/	/oo/
My, Bike, High	Cake, Say, Great	Boy, Coin	Now, Loud	Show, Go, Soul

The diphthong above represents the sound no matter how it is written in English. Diphthongs often occur as a vowel pair, but not always. When a diphthong occurs at the end of a word it is usually transcribed with either a 'y' or 'w' (but not always). Medially, the diphthongs may occur as a vowel pair ending in 'i' or 'u', such as in the name 'Mikhail' or 'their'.

*Diacritics and Other Consonantal Modifiers*

## *Punctuation* HH/910

Both descriptions in the *History of the Hobbit* include a section on punctuation. The system described here is very similar to that described in [NM.F.P.3a's] description in this volume.

!	Comma ( , )	:	Full stop/Period ( . )
= or ~	Colon ( : ) or Semicolon ( ; )		Parenthesis ( ) or Brackets [ ]
1. ! 2. !	Exclamation: 1. Before 2. After or 3. Before and after the statement.	1. ? 2. ?	Question: 1. Before 2. After or 3. Before and after the question.
< >	Quotation Marks		

### *Other Abbreviations*

In addition to the usual abbreviations of 'and', 'the', 'of' and 'of the', Tolkien lists several additional, rather unusual abbreviations. Aside from the abbreviation, or cursive form of 'and' we do not see these used in any inscriptions or mentioned anywhere else.

$\tilde{\cdot}$	<i>and</i>	$\tilde{I}$	<i>equals</i>
$\tilde{I}$	<i>Therefore, and so</i>	$\therefore \tilde{I} \tilde{I}$	<i>Then, next</i>

We see this abbreviation for ‘and’ used one other time, in the Keane and Kirke Letter.<sup>DTS-97</sup> This letter is dated 1943, much earlier than the estimated date for this document (mid-1960’s). Given the congruence between the varieties described in the *History of the Hobbit* and the inscriptions dated to the mid-1940’s,<sup>DTS53,97</sup> we can either assume that those styles continued to be relevant for 20 years, or perhaps more likely, that these *History of the Hobbit* documents are earlier than believed or were rewritten off earlier material such as *Feanorian C* and *D*.

By extension, this could also call into question the assumption that *Feanorian B* is the latest of the PE23 documents to be considered and that the separator ‘Old unrevised material’ may not have been correctly placed in separating *Feanorian B* from *C/D*.

## *Sample Texts*

The Short Use (*History of the Hobbit*) [NM.T.P.3]

## The Full Use (History of the Hobbit) [NM.F.P.4]

მაჟარები არ გვიციათ, მაგრამ არ გვიციათ რო იყრდნობ ამ ქანი  
კუთხით რეალისტი : ი მოგვიანები არ გვიციათ, მაგრამ არ გვიციათ,  
ეს მათ იყრდნობ რეალისტი : რო ის მაჟარები არ გვიციათ, მაგრამ არ გვიციათ

## English Transcription

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