
X.X Tengwar (draft by Michael Everson, 2001-03-07)

Tengwar 1xx00–1xx7F

The Tengwar script was invented by the philologist and author J. R. R. Tolkien as part of the mythological world he created, and was widely popularized through his work, *The Lord of the Rings*, *The Silmarillion*, etc. Along with a family of artificial languages and a large corpus of etymological data describing their relationships, the Tengwar script has attracted the attention of a community of linguists and other enthusiasts interested in this expression of Tolkien's expertise in historical and comparative linguistics (*tengwar* is plural of Quenya *tengwa* 'letter'; the Sindarin singular and plural are **têw* (or **teiw*) and *tîw*). The Tengwar should be treated as a Category D (Attested Extinct) script: there is a relatively limited corpus, and a relatively small scholarly body studying it. In order to provide a standard Tengwar character coding for both scholars and enthusiasts (many of whom create new texts with the Tengwar), it has been suggested that this character set be included in Plane 1 of the UCS. Eight columns are reserved to encode the Tengwar. Character names mostly derive from Tolkien's published writings; as usual, long vowels are written double.

General Principles of the Tengwar script. The Tengwar script is a system of consonantal signs without strictly fixed values; their glyphic structure comprises a matrix of potential phonetic relationships, rather than a set of fixed relationships between sound and character. The primary letters (U+1xx00–U+1xx17) are formed of a *telco* 'stem' and a *lúva* 'bow'; raising the stem might indicate spirantization of a consonant (Noldorin p^{h} *toron* 'brother', b^{h} *thoron* 'eagle'), or doubling the bow might indicate voicing (Noldorin p^{v} *doron* 'oak'). Consonants are modified by *tehtar* 'signs', described below. A series of "stemless consonants" could be encoded. U+1xx31 c STEMLESS VALA is used in some modes for English [w]; U+1xx32 c STEMLESS ANNA is used as a vowel in the mode of Beleriand; *STEMLESS OORE, and *STEMLESS VILYA are as yet unattested, but could be included because of the inherent structure of the script. On the other hand, this may not be appropriate, as U+1xx71 c DIGIT ZERO is essentially *STEMLESS OORE and U+1xx72 c DIGIT ONE is essentially *STEMLESS VILYA.

Tengwar are written from left-to-right. Tengwar digits are written from right-to-left (the least significant digit is on the left). The DECIMAL BASE MARK and DUODECIMAL BASE MARK are applied to the digits to indicate what the arithmetical base is used; U+1xx7E c the DUODECIMAL LEAST SIGNIFICANT DIGIT MARK is used on the least significant digit in a duodecimal expression. The numeric marks are not generally considered optional, at least in duodecimal notation.

A related script written in vertical columns (the Sarati script of Rúmil, from which Tengwar was derived according to Tolkien's mythology) appears to be as separate from Tengwar as Aramaic is separate from Mongolian. It is not encoded here.

Rendering. Non-spacing marks, generically called *tehtar* 'signs' (singular *tehta*), indicate vowels (*ómatehtar*) or other modifications of consonantal letters. *Tehtar* are placed above or below consonants, or atop "carriers" when no consonant is present in the required position. Most of these marks, however, are *not* combining

characters, because it cannot be said that they should always *follow* the character to which they are applied, if logical (phonetic) order is to be applied to this script.

The morphological structure of a language determines the “mode” in which the Tengwar script is used for it. For instance, the *tehtar* are placed above or below the *preceding* consonant in languages in which words tend to end in a vowel (*i.e.* with a CV structure); but they are placed above or below the *following* consonant in languages in which words tend to end in a consonant (*i.e.* with a CVC structure). Compare Quenya $\text{né} \overset{\cdot}{\text{c}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{d}} \overset{\cdot}{\text{e}}$ *nelde* ‘three’, $\text{né} \overset{\cdot}{\text{c}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{d}} \overset{\cdot}{\text{i}}$ *nettildi* ‘triangle’ with Sindarin $\text{né} \overset{\cdot}{\text{c}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{l}}$ *neled* ‘three’ and $\text{né} \overset{\cdot}{\text{c}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{h}} \overset{\cdot}{\text{i}}$ *nelthil* ‘triangle’. English is generally written according to a Sindarin-type mode; Japanese would be written according to a Quenya-type mode.

Tengwar shaping behaviour is considered to be similar to that of Arabic, in that certain sequences of characters combine automatically to produce certain glyphs. Fonts must be identified as pertaining to one of the two modes. In a Quenya font, the sequence $\overset{\cdot}{\text{c}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{d}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{i}}$ $\overset{\cdot}{\text{m}} \overset{\cdot}{\text{s}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{m}} \overset{\cdot}{\text{r}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{i}} \overset{\cdot}{\text{o}} \overset{\cdot}{\text{n}}$ will be read *silmarillion* (the same sequence would be read **islamirllionn* in Sindarin). In a Sindarin font, the sequence $\overset{\cdot}{\text{c}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{d}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{i}}$ $\overset{\cdot}{\text{m}} \overset{\cdot}{\text{s}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{m}} \overset{\cdot}{\text{r}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{i}} \overset{\cdot}{\text{o}} \overset{\cdot}{\text{n}}$ will be read *silmarillion* (a sequence which would be read **slimralli-ino* in Quenya). Note, however, that in both cases the underlying encoding is the same: $\overset{\cdot}{\text{c}} + \overset{\cdot}{\text{e}} + \overset{\cdot}{\text{c}} + \overset{\cdot}{\text{m}} + \overset{\cdot}{\text{s}} + \overset{\cdot}{\text{e}} + \overset{\cdot}{\text{c}} + \overset{\cdot}{\text{l}} + \overset{\cdot}{\text{e}} + \overset{\cdot}{\text{i}}$ + $\overset{\cdot}{\text{m}} \overset{\cdot}{\text{s}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{m}} \overset{\cdot}{\text{r}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{i}} \overset{\cdot}{\text{o}} \overset{\cdot}{\text{n}}$. It is only that the glyph sequences selected are [SI][L][MA][RI][L][XO][N] in the Quenya font but [S][IL][M][AR][IL][IX][ON] in the Sindarin font (X is used here to show the vowel carrier).

In the mode of Beleriand, the *tehtar* are not generally used to indicate vowels. Instead, individual *tengwar* represent them. In this mode, $\overset{\cdot}{\text{c}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{d}} \overset{\cdot}{\text{e}} \overset{\cdot}{\text{i}}$ $\overset{\cdot}{\text{m}} \overset{\cdot}{\text{s}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{m}} \overset{\cdot}{\text{r}} \overset{\cdot}{\text{l}} \overset{\cdot}{\text{i}} \overset{\cdot}{\text{o}} \overset{\cdot}{\text{n}}$ *silmarillion* is written just as presented: [S][I][L][M][A][R][I][L][I][O][N]. Note that the DOUBLER of $\overset{\cdot}{\text{c}} \overset{\cdot}{\text{l}}$ $\overset{\cdot}{\text{l}}$ is a true combining character here as above in the Quenya and Sindarin modes.

True ligatures also occur in Tengwar; these should be represented with the U+200D ZERO-WIDTH JOINER in plain text. Examples (in a Sindarin-mode font): Old English $\overset{\cdot}{\text{m}} \overset{\cdot}{\text{c}} \overset{\cdot}{\text{h}} \overset{\cdot}{\text{t}} \overset{\cdot}{\text{o}} \overset{\cdot}{\text{n}}$ *mihton* ‘might’ ($\overset{\cdot}{\text{m}} + \overset{\cdot}{\text{c}} + \text{d} + \text{ZWJ} + \overset{\cdot}{\text{p}} + \overset{\cdot}{\text{h}} + \overset{\cdot}{\text{t}}$), Old English $\overset{\cdot}{\text{d}} \overset{\cdot}{\text{h}} \overset{\cdot}{\text{p}}$ *scort* ‘short’ ($\overset{\cdot}{\text{c}} + \text{ZWJ} + \text{d} + \overset{\cdot}{\text{h}} + \overset{\cdot}{\text{p}}$), Old English $\overset{\cdot}{\text{e}} \overset{\cdot}{\text{g}}$ *weox* ‘grew’ ($\overset{\cdot}{\text{e}} + \overset{\cdot}{\text{g}} + \text{ZWJ} + \overset{\cdot}{\text{c}}$), English $\overset{\cdot}{\text{c}} \overset{\cdot}{\text{q}} \overset{\cdot}{\text{c}} \overset{\cdot}{\text{h}} \overset{\cdot}{\text{s}}$ *skolars* ‘scholars’ ($\overset{\cdot}{\text{c}} + \overset{\cdot}{\text{q}} + \overset{\cdot}{\text{c}} + \overset{\cdot}{\text{h}} + \overset{\cdot}{\text{s}} + \text{ZWJ} + \overset{\cdot}{\text{c}}$).

Ligation may also occur with *tengwar* and *tehtar* in certain instances. In one mode for Old English, the vowel preceding a consonant is written above it, and following a consonant is written after it: $\overset{\cdot}{\text{h}} \overset{\cdot}{\text{e}}$ *pære* ‘of it’. This should, in a Sindarin font, use ZERO-WIDTH JOINER to force the link between the last two letters (otherwise $\overset{\cdot}{\text{h}} \overset{\cdot}{\text{e}}$ will result. This is coded $\overset{\cdot}{\text{h}} + \overset{\cdot}{\text{e}} + \text{ZWJ} + \overset{\cdot}{\text{e}}$.

Spelling variants

A certain variation in spelling can occur, but the model remains sound. For the word English *animal*, the following spellings would obtain:

Roman	Tengwar	Representation	Cursive glyphs (mode)
<i>animal</i>	$\overset{\cdot}{\text{a}} \overset{\cdot}{\text{m}} \overset{\cdot}{\text{c}}$	$\overset{\cdot}{\text{a}} + \overset{\cdot}{\text{m}} + \overset{\cdot}{\text{c}}$	[XA][NI][MA][L] (Quenya)
<i>animal</i>	$\overset{\cdot}{\text{a}} \overset{\cdot}{\text{m}} \overset{\cdot}{\text{c}}$	$\overset{\cdot}{\text{a}} + \overset{\cdot}{\text{m}} + \overset{\cdot}{\text{c}}$	[AN][IM][AL] (Sindarin)
<i>animal</i>	$\overset{\cdot}{\text{a}} \overset{\cdot}{\text{m}} \overset{\cdot}{\text{c}}$	$\overset{\cdot}{\text{a}} + \overset{\cdot}{\text{m}} + \overset{\cdot}{\text{c}}$	[A][N][I][M][A][L] (either)

For some lexical purposes the variation would have to be taken into account, though this is not much different from what has to be done in English with spellings like *façade/facade*, *colour/color*, or *aesthetic/aesthetic/esthetic*.

In the mode of Beleriand, “a dot is sometimes placed over and ı to mark these as separate letters, and not a curl or a stem belonging to an adjacent letter” (Krieg 1978). Examples are $\dot{c}c\dot{q}c\dot{c}$ *aglar* ‘glory’ and $\dot{n}\dot{c}\dot{d}c\dot{a}\dot{g}\dot{a}\dot{p}\dot{s}$ *nachaered* ‘to a remote distance’ (in the second example the dot shows that $\dot{c}d$ is *ach* rather than *cd gh*). The true combining character U+0307 COMBINING DOT ABOVE should be used for these instances. Likewise, when in the mode of Beleriand the acute is used atop a *tengwa* used as a vowel, the combining character U+0301 COMBINING ACUTE ACCENT should be used. It is only when a *tehta* is vocalic that the cursivity model applies. The user has to know which of the dots applies.

Punctuation. Tengwar punctuation characters are considered to be unique to the script and are coded in the Tengwar block. Some composition of punctuation occurs in Tengwar. The following combinations are attested:

.	FULL STOP
·	PUSTA
:	DOUBLE PUSTA
∴	DOUBLE PUSTA+ PUSTA
::	DOUBLE PUSTA + DOUBLE PUSTA
∴~	DOUBLE PUSTA+ SECTION MARK
∴≈	DOUBLE PUSTA+ DOUBLE SECTION MARK
∴∴	TRIPLE PUSTA
∴∴∴	QUADRUPLE PUSTA (not ∴∴ PUSTA + DOUBLE PUSTA + PUSTA)
∴∴∴∴	QUINTUPLE PUSTA (not ∴∴∴ PUSTA + TRIPLE PUSTA + PUSTA)
!	EXCLAMATION MARK
!·	EXCLAMATION MARK + PUSTA
β ::	QUESTION MARK + SPACE + DOUBLE PUSTA + DOUBLE PUSTA

Sometimes word space is not used; word separation may be achieved in that case with U+200B, ZERO-WIDTH SPACE. Hyphens are not used at linebreaks; words may be broken before any syllable. One has to know the language to know where the syllable boundaries are.

The SHORT CARRIER ı simply bears the vowel *tehta*; the LONG CARRIER ı indicates that the vowel is long; this can also be done by doubling the vowel sign (so $\acute{i} = e$, $\acute{j} = \acute{e}$, $\acute{i} = \acute{e}$). In Quenya fonts, these are coded ı + ´, etc.; in Sindarin fonts, they are coded ´ + ı, etc.

Sources for characters

The characters in this proposal are attested (explicitly or in technical description) in the following sources. Page numbers follow the UCS code positions given.

Tolkien 1965a

xx53:6

Tolkien 1965b

xx67:59

Tolkien 1965c

xx30:319, xx32:319

Tolkien 1965d

xx00:396, xx01:396, xx02:396, xx03:396, xx04:396, xx05:396, xx06:396, xx07:396,
 xx08:396, xx09:396, xx0A:396, xx0B:396, xx0C:396, xx0D:396, xx0E:396,
 xx0F:396, xx10:396, xx11:396, xx12:396, xx13:396, xx14:396, xx15:396, xx16:396,
 xx17:396, xx18:398, xx19:398, xx1A:398, xx1B:398, xx1C:398, xx1D:398,
 xx1E:398, xx1F:398, xx20:396, xx21:396, xx22:396, xx23:396, xx24:396, xx25:396,
 xx26:396, xx27:396, xx28:396, xx29:396, xx2A:396, xx2B:396, xx2C:400,
 xx2D:401, xx2E:399, xx42:400, xx45:400, xx4E:400, xx4F:400, xx50:400

Tolkien & Swann 1967

xx40:v, xx43:v, xx44:v, xx46:v, xx48:v, xx4A:v, xx4C:v, xx51:v, xx60:v, xx61:ix,
 xx63:vi, xx64:vi

Tolkien 1977

xx35:4, xx4B:4

Tolkien 1989

xx34:ii

Tolkien 1992 (pictures)

xx31, xx36

Tolkien 1992a (epilogue Sauron defeated)

xx55, xx62, xx65

Tolkien 1992b (notion club Sauron defeated)

xx41:326, xx49:325, xx4D:326, xx52:324., xx57:326

Used positions (not yet sourced)

xx2F
 xx33, xx37
 xx54, xx56,
 xx66, xx68
 xx70, xx71, xx72., xx73, xx74, xx75, xx76, xx77, xx78, xx79, xx7A, xx7B, xx7C,
 xx7D

Unused positions:

xx38, xx39, xx3A, xx3B, xx3C, xx3D, xx3E, xx3F, xx47, xx58, xx59, xx5A, xx5B,
 xx5C, xx5D, xx5E, xx5F, xx69, xx6A, xx6B, xx6C, xx6D, xx6E, xx6F, xx7E, xx7F

Encoding Structure (*This needs to be revised when the code table is fixed*)

The Tengwar block is divided into the following ranges:

U+xx01 -> xx3E	Tengwar
U+xx2E -> xx30	unassigned
U+xx31 -> xx32	Tengwar
U+xx33	unassigned
U+xx34 -> xx39	Tengwar
U+xx3A -> xx3F	unassigned
U+xx40 -> xx46	Tehtar
U+xx47	unassigned
U+xx48 -> xx57	Tehtar
U+xx58 -> xx5F	unassigned
U+xx60 -> xx68	Punctuation
U+xx69 -> xx6F	unassigned
U+xx70 -> xx7D	Digits
U+xx7E	Numeric modifiers
U+xx7F	unassigned

Unicode Character Properties

(These have not been sorted out yet.)

Spacing letters, category “Lo”, bidi category “L” (strong left to right)

xx00–xx37, xx40–xx46, xx48–xx4F, xx52–xx54

Non-spacing marks, category “Mn”, bidi category “ON” (other neutral);
combining priorities in parentheses:

xx50–xx51, xx55–xx57, xx7D (xxxxxxx)

Symbols, category “Po”, bidi category “L” (strong left to right)

xx60–xx68

Numbers, category “Po”, bidi category “R” (strong right to left)

xx70–xx7C

References

- Krieg, Lawrence J. 1978. “The Tengwar of Fëanor”, in Jim Allan, ed. *An introduction to Elvish*. Frome: Bran’s Head. Pp. 236–XX.
- Tolkien, Christopher. 1992a. “The Epilogue” in *Sauron defeated*. (The History of Middle Earth; 9) London: HarperCollins. Pp. 114-135. ISBN 0-261-10240-0
- Tolkien, Christopher. 1992b. Notes to “The Notion Club Papers (Part Two)” in *Sauron defeated*. (The History of Middle Earth; 9) London: HarperCollins. Pp. 307-327. ISBN 0-261-10240-0
- Tolkien, J. R. R. 1965a. Title page to *The Fellowship of the Ring*. Boston: Houghton Mifflin. ISBN 0-395-08254-4
- Tolkien, J. R. R. 1965b. “The Ring inscription”, in *The Fellowship of the Ring*. Boston: Houghton Mifflin. P. 59. ISBN 0-395-08254-4
- Tolkien, J. R. R. 1965c. “The West-Gate inscription”, in *The Fellowship of the Ring*. Boston: Houghton Mifflin. P. 319. ISBN 0-395-08254-4
- Tolkien, J. R. R. 1965d. “Appendix E: Writing and spelling” in *The return of the King*. Boston: Houghton Mifflin. Pp. 391-404. ISBN 0-395-08256-0
- Tolkien, J. R. R., and Donald Swann. 1967. *The road goes ever on: a song cycle*. Boston: Houghton Mifflin. ISBN 0-395-08258-7
- Tolkien, J. R. R. 1977. Title page to *The Silmarillion*. Boston: Houghton Mifflin. ISBN 0-395-25730-1
- Tolkien, J. R. R. 1989. Title page to *The Lost Road and other writings*. London: Unwin Paperbacks. (The History of Middle Earth; 5) ISBN 0-04-440398-4
- Tolkien, J. R. R. 1992. *Pictures by J. R. R. Tolkien*. London: HarperCollins. Plate 48. ISBN 0-261-10258-3
- Tolkien, J. R. R. 19XX. “SXXX” in *The Return of the King*. Boston: Houghton Mifflin.

Annex A. Discussion of the Tengwar number system.

Numerals.

The tengwar numerals were found and presented to *Quettar* by Christopher Tolkien (see *Quettars* 13 and 14). The following is adapted therefrom.

For lists, series and the like, the *tengwar* from 1 to 24 (p, p̄, ..., t) were used, just as we use (a), (b), A sign such as a dot or bar above could be used, e.g. p̄ or p̄̄.

For numbers proper, the Eldar used both a decimal and a duodecimal system, the Dwarves used a duodecimal system, and the Men of the West in the Third Age used mainly a decimal system. The digits used were as follows:

o	c	w	w̄	l	f	f̄	j	j̄	j̄̄	d	d̄
0	1	2	3	4	5	6	7	8	9	10	11

In all systems the numbers are written with the unit digit at the left. The digits were usually marked, either by a dot over each digit, or by a line drawn above the number, for a decimal system; in a duodecimal system, the dot or line was written below. The mark could be omitted where no confusion would arise. In a duodecimal system, a circle could be used (in place of the dot) to mark the twelves digit; and the symbol φ or ϑ could be used for 12 (though how, it is not clear!).

Examples:

(Italic numbers are used for reversed numbers, roman for normal numbers.)

Decimal: j̄c̄ = 01 = 10 ; j̄j̄j̄c̄ = 091 = 190
 c̄j̄j̄c̄w̄w̄j̄j̄f̄ = 1780396 = 6930871

Duodecimal: f̄w̄w̄ or f̄w̄w̄ = 53₁₂ = 35₁₂ = 41
 j̄j̄j̄w̄d̄w̄w̄ = 7011̄210̄32₁₂ = 2310̄211̄07₁₂ = 6930871

The only numerals we have for the runes are three digits found in the Book of Mazarbul in *Pictures* by J. R. R. Tolkien: Λ = 3, W = 4, Y = 5.

THE TENGWAR NUMERALS

(For numeration, especially in lists or series, the letters up to T 24 (see *The Return of the King* p.396, table of the Tengwar) were commonly used, with or without some sign, as p̄, p̄̄.)

The numerals of the Fëanorian script were arranged in triads:

j̄ : c̄ w̄ w̄̄ : l̄ f̄ f̄̄ : j̄ j̄̄ j̄̄̄

0 1 2 3 4 5 6 7 8 9

The smaller value was placed on the left : thus j̄c̄ (01) = 10. w̄w̄̄ (24) = 42

When the use of the numerals as such was evident, and no confusion could arise, the dots could be omitted. Often a long series of numerals in the midst of words was marked by a line drawn above, as:

c̄j̄j̄c̄w̄w̄j̄j̄f̄ = 1780396

to be read as 'six million, nine hundred & thirty thousand, eight hundred & seventy one.'

TABLE XX - Row xx: TENGWAR

	xx0	xx1	xx2	xx3	xx4	xx5	xx6	xx7
0	ṙ	ṛ	Ṛ		Ṛ̇	Ṛ̈	Ṛ̉	Ṛ̊
1	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇	Ṛ̈	Ṛ̉	Ṛ̊
2	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇	Ṛ̈	Ṛ̉	Ṛ̊
3	ṙ	ṛ	Ṛ		Ṛ̇	Ṛ̈	Ṛ̉	Ṛ̊
4	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇	Ṛ̈	Ṛ̉	Ṛ̊
5	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇	Ṛ̈	Ṛ̉	Ṛ̊
6	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇	Ṛ̈	Ṛ̉	Ṛ̊
7	ṙ	ṛ	Ṛ	Ṛ		Ṛ̇	Ṛ̈	Ṛ̉
8	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇		Ṛ̈	Ṛ̉
9	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇		Ṛ̈	Ṛ̉
A	ṙ	ṛ	Ṛ	Ṛ	Ṛ̇			Ṛ̉
B	ṙ	ṛ	Ṛ		Ṛ̇			Ṛ̉
C	ṙ	ṛ	Ṛ		Ṛ̇			Ṛ̉
D	ṙ	ṛ	Ṛ		Ṛ̇			Ṛ̉
E	ṙ	ṛ	Ṛ		Ṛ̇			Ṛ̉
F	ṙ	ṛ			Ṛ̇			Ṛ̉

G = 00
P = 01

TABLE XX - Row xx: TENGWAR

dec	hex	Name
000	00	TENGWAR LETTER TINCO
001	01	TENGWAR LETTER PARMA
002	02	TENGWAR LETTER CALMA
003	03	TENGWAR LETTER QUESSE
004	04	TENGWAR LETTER ANDO
005	05	TENGWAR LETTER UMBAR
006	06	TENGWAR LETTER ANGA
007	07	TENGWAR LETTER UNGWE
008	08	TENGWAR LETTER THUULE (suule)
009	09	TENGWAR LETTER FORMEN
010	0A	TENGWAR LETTER HARMA (aha)
011	0B	TENGWAR LETTER HWESTA
012	0C	TENGWAR LETTER ANTO
013	0D	TENGWAR LETTER AMPA
014	0E	TENGWAR LETTER ANCA
015	0F	TENGWAR LETTER UNQUE
016	10	TENGWAR LETTER NUUMEN
017	11	TENGWAR LETTER MALTA
018	12	TENGWAR LETTER NOLDO (ngoldo)
019	13	TENGWAR LETTER NWALME (ngwalme)
020	14	TENGWAR LETTER OORE
021	15	TENGWAR LETTER VALA
022	16	TENGWAR LETTER ANNA
023	17	TENGWAR LETTER VILYA (wilya)
024	18	TENGWAR LETTER EXTENDED TINCO
025	19	TENGWAR LETTER EXTENDED PARMA
026	1A	TENGWAR LETTER EXTENDED CALMA
027	1B	TENGWAR LETTER EXTENDED QUESSE
028	1C	TENGWAR LETTER EXTENDED ANDO
029	1D	TENGWAR LETTER EXTENDED UMBAR
030	1E	TENGWAR LETTER EXTENDED ANGA
031	1F	TENGWAR LETTER EXTENDED UNGUE
032	20	TENGWAR LETTER ROOMEN
033	21	TENGWAR LETTER ARDA
034	22	TENGWAR LETTER LAMBE
035	23	TENGWAR LETTER ALDA
036	24	TENGWAR LETTER SILME
037	25	TENGWAR LETTER SILME NUQUERNA
038	26	TENGWAR LETTER AARE (aaze, esse)
039	27	TENGWAR LETTER AARE NUQUERNA (aaze n., esse n.)
040	28	TENGWAR LETTER HYARMEN
041	29	TENGWAR LETTER HWESTA SINDARINWA
042	2A	TENGWAR LETTER YANTA
043	2B	TENGWAR LETTER UURE
044	2C	TENGWAR LETTER LONG CARRIER
045	2D	TENGWAR LETTER HALLA
046	2E	TENGWAR LETTER SHORT CARRIER
047	2F	(This position shall not be used)
048	30	(This position shall not be used)
049	31	TENGWAR LETTER STEMLESS VALA
050	32	TENGWAR LETTER STEMLESS ANNA
051	33	(This position shall not be used)
052	34	TENGWAR LETTER LIGATING SHORT CARRIER
053	35	TENGWAR LETTER ANNA SINDARINWA
054	36	TENGWAR LETTER OPEN ANNA
055	37	TENGWAR LETTER REVERSED PARMA
056	38	TENGWAR LETTER REVERSED FORMEN
057	39	TENGWAR LETTER TALL STEMLESS VALA
058	3A	TENGWAR LETTER MH
059	3B	(This position shall not be used)
060	3C	(This position shall not be used)
061	3D	(This position shall not be used)
062	3E	(This position shall not be used)
063	3F	(This position shall not be used)
064	40	TENGWAR SIGN THREE DOTS ABOVE
065	41	TENGWAR SIGN THREE DOTS BELOW
066	42	TENGWAR SIGN TWO DOTS ABOVE
067	43	TENGWAR SIGN TWO DOTS BELOW
068	44	TENGWAR SIGN AMATICSE (dot above)
069	45	TENGWAR SIGN NUNTICSE (dot below)
070	46	TENGWAR SIGN ACUTE (andaith, long mark)
071	47	(This position shall not be used)
072	48	TENGWAR SIGN DOUBLE ACUTE
073	49	TENGWAR SIGN DOUBLE ACUTE BELOW
074	4A	TENGWAR SIGN RIGHT CURL
075	4B	TENGWAR SIGN RIGHT CURL BELOW
076	4C	TENGWAR SIGN LEFT CURL
077	4D	TENGWAR SIGN LEFT CURL BELOW
078	4E	TENGWAR SIGN DOUBLE RIGHT CURL
079	4F	TENGWAR SIGN DOUBLE LEFT CURL
080	50	TENGWAR SIGN NASALIZER
081	51	TENGWAR SIGN DOUBLER
082	52	TENGWAR SIGN TILDE
083	53	TENGWAR SIGN BREVE
084	54	TENGWAR SIGN GRAVE
085	55	TENGWAR SIGN YANTA ABOVE
086	56	TENGWAR SIGN THREE INVERTED DOTS ABOVE
087	57	TENGWAR SIGN LONG CARRIER BELOW
088	58	(This position shall not be used)

dec	hex	Name
089	59	(This position shall not be used)
090	5A	(This position shall not be used)
091	5B	(This position shall not be used)
092	5C	(This position shall not be used)
093	5D	(This position shall not be used)
094	5E	(This position shall not be used)
095	5F	(This position shall not be used)
096	60	TENGWAR PUSTA (putta, stop)
097	61	TENGWAR DOUBLE PUSTA (putta)
098	62	TENGWAR TRIPLE PUSTA (putta)
099	63	TENGWAR QUADRUPLE PUSTA (putta)
100	64	TENGWAR QUINTUPLE PUSTA (putta)
101	65	TENGWAR EXCLAMATION MARK
102	66	TENGWAR QUESTION MARK
103	67	TENGWAR PARENTHESIS MARK
104	68	TENGWAR SECTION MARK
105	69	TENGWAR DOUBLE SECTION MARK
106	6A	(This position shall not be used)
107	6B	(This position shall not be used)
108	6C	(This position shall not be used)
109	6D	(This position shall not be used)
110	6E	(This position shall not be used)
111	6F	(This position shall not be used)
112	70	TENGWAR DIGIT ZERO
113	71	TENGWAR DIGIT ONE
114	72	TENGWAR DIGIT TWO
115	73	TENGWAR DIGIT THREE
116	74	TENGWAR DIGIT FOUR
117	75	TENGWAR DIGIT FIVE
118	76	TENGWAR DIGIT SIX
119	77	TENGWAR DIGIT SEVEN
120	78	TENGWAR DIGIT EIGHT
121	79	TENGWAR DIGIT NINE
122	7A	TENGWAR DUODECIMAL DIGIT TEN
123	7B	TENGWAR DUODECIMAL DIGIT ELEVEN
124	7C	TENGWAR DUODECIMAL DIGIT TWELVE
125	7D	TENGWAR DUODECIMAL LEAST SIGNIFICANT DIGIT MARK
126	7E	(This position shall not be used)
127	7F	(This position shall not be used)