

ómaryo: Note here that Tolkien omitted the *y*-diacritic below the *tengwa rómen* (which he repeated in *maryat*).

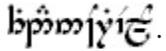
enquantuva: The phoneme *nqu* (*nkʷ*) is written with the *tengwa unque*. While this may be correct, it is my opinion that it should be written with a *númen* and a *quesse*. The reason for this is in order for the reader to be aware that *enquantuva* is a compound of *en-* “re-, again” and **quantuva*, the future tense form of *quanta-* “fill”.¹⁴ The use of two *tengwar* instead of one preserves this construction, thus: .

The use of *vala* in *enquantuva* suggests that the future tense suffix *-uva* has **-ubā* as its ulterior form.

Oiolossëo: The diphthong *oi* is written with the *ómatehta* for *o* above the semi-vowel *tengwa yanta*.

ar: This suggests — and confirmed in later published material — that the conjunction is descended from Common Eldarin *as*.¹⁵

sindanóriello: Note here that Tolkien used the *tengwa silme nuquerna* to represent *s*. This is often used to accommodate *tehtar* written above the letter when it otherwise cannot be seen or discerned if the normal form of *silme* is used. However, Tolkien should not have used *silme* — *nuquerna* or otherwise — to represent *s* as in *súrinen* above; the word *sinda* or *sinde* is derived from the base *THIN-*, thus the use of *súle/thúle* instead of *silme* in this case:

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caita: Note here that the diphthong *ai* in this case is written with the *a*-diacritic above the *tengwa calma*, followed by the semi-vowel *yanta*.

hísie: The *s* here should not be written with a *silme* (or again in this case, a *silme nuquerna*), but rather with a *súle/thúle*, as the word *hísie* (S. *hith*) is descended from a base *KHITH-* (cf. *Hísime* = S. *Hithui*, the name of the eleventh month of the Númenórean calendar). Thus it should be rendered as

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vanwa: Like *avánier* above, this is derived from *AWA*. Therefore the *v* should be written with a *vilya*, not a *vala*, thus: . Note also that Tolkien used the *tengwa númen* and *vilya* to represent the diagraph *nw*. One could have used the *tengwa nwalme* instead, but strictly speaking, this can only be used to represent the sound *ñw* (< **ñgw*).

Aside from this, note also that Tolkien used “Quenya capitals” when writing proper nouns such as *Varda*, *Oiolosse*, *Andúne*, *Rómen*, *Valimar*. It is also in this poem that some Tengwar punctuation marks were become known for the first time. Tolkien used the symbol  to represent the query mark, and  to represent the exclamation point.

For reference, here is its transliteration, corresponding to the words of the Tengwar version:

NAMÁRIË

Altariello nainie Lóriendesse

Ai laurië lantar lassi súrinen · yéni únótime ve rámar aldaron! · Yéni ve linte yuldar avánier · mi oromardi lissemiruvóreva · Andúne pella Vardo tellumar · nu luini yassen tintilar i eleni · ómaryo airitárilírinen ::
Sí man i yulma nin enquantuva? ::
An sí Tintalle Varda Oiolossëo · ve fanyar máryat Elentári ortane · ar ilye tier unduláve lumbule · ar sindanóriello caita mornie · i falmalinnar imbe met · ar hísie untúpa Calaciryo míri oiale: sí vanwa ná Rómello vanwa Valimar!
Namárië! Nai hiruvalye Valimar!
Nai elye hiruva! Namárië ::

Helge Fauskanger had written an excellent line-by-line analysis for his *Ardalambion* website,⁴ and I deem it unnecessary to repeat much of it here. However, etymological analysis on many of the words are inadvertent, if only to prove a point or justification in my arguments. Therefore, this commentary can be regarded as a supplement to his article.

In writing this article, I will assume that the reader has read Appendix E of *The Lord of the Rings*, in particular the forms of the *tengwar* and their corresponding names, and their values in Quenya.

COMMENTARY

Namárië: The word, as rendered in Tengwar, already tells us three things: first, that in Quenya the *tengwa* (consonant letter) is written first, then the following vowel sign (*ómatehta*) is written above the consonant. Therefore to Quenya in Tengwar script one would read each *tengwa*, then the *ómatehta* above it (in an upward motion), before proceeding to the next *tengwa/ómatehta* combination.

Second, whenever a long vowel follows the *tengwa*, as in the case of the second *a* in *Namárië*, this is written as an *ómatehta* over a single long car-

rier, which is the usually the preferred way to write it. For an alternate way to express a long vowel, see commentary under the entry *yéni*.

Third, in the case of dissyllabic vocalic clusters as in *-ie* the first *ómatehta* is written above the preceding *tengwa*, and then the next vowel sign is written above a single short carrier.

Altariello: Because this word begins with a vowel, the Tengwar script version begins with the vowel diacritic for *a* written above a short carrier. Note that in the original version the *a*-diacritic is simplified to look like a circumflex. The obvious reason for this is that writing three dots with a nib pen would be difficult if one is writing small letters and even smaller diacritics; but Tolkien also wrote that this practice was common among scribes because the *a*-sound occurs so frequently that writing the simplified form is much more convenient, especially if one is in a hurry — or if no confusion would occur, eliminated altogether. Tolkien gives the word *calma* “lamp” as an example: one can actually dispense with writing the *a*-diacritic altogether (𐌗𐌘𐌙), because the word *calama* does not exist.

It is also in this word that we first encounter the use of the under-bar/tilde under a *tengwa* to indicate that the consonant is doubled: 𐌗̄ = *ll*.

nainië: This word illustrates that diphthongs — in this case *ai* — are written by writing the *preceding* vowel sign over the following semi-vowel *tengwa*, in this case the *tengwa yanta*. Such is also the case with the interjection *ai!* but not always so; see the commentary under *caita*. See also *laurië*.

Lóriendesse: According to Tolkien, the place-name *Lórien* was an alteration of an older-name of Nandorin origin (said to be *Lórinand*).⁵ This resemblance in name to *Lórien* in Valinor is not accidental, as it was Galadriel’s intention to make it a refuge of peace and beauty, a memory of its namesake in Valinor.

laurië: As in the entry *nainië* above, the diphthong *au* is written with the vowel sign for *a* above the semi-vowel *tengwa úre*.

lantar: This is the first time that one encounters the *tengwa óre* representing *r*, whereas *r* in the words *Namárië*, *Lóriendesse* and *laurie* above is represented by *rómen*. The latter letter is a modification of *óre*, used originally to represent a trilled *r*, while *óre* was used to represent a weak (untrilled) *r*, originally occurring in Quenya. However, as Tolkien noted, this distinction was later lost, and the *r*-sound is trilled in all positions and not lost preconsonantly. In theory, therefore, one can use either *óre* or *rómen* to represent *r* in any position, but in practice among scribes to use *óre* to represent preconsonantal and final *r*, while *rómen* is used to represent intervocalic *r*.⁶

lassi: Note here that Tolkien used the usual *ómatehta* for *e* to represent *i* in this case. Although this is allowed, the use of one or the other should be con-

sistent throughout.

súrinen: This form shows us that the stem-form of the word *súre* “wind” is *súri-*. However, my objection to its rendering in Elvish script is that the *s* in *súrinen* should be written with the *tengwa súle*, not *silme*. The reason for this is that *súre* was derived from a base THŪ- “puff, blow”⁷ (the *tengwa* name *súle* < *thúle* “spirit” being also a derivative)⁸; therefore its ulterior form would have been **thūri*, thus: 𐌗𐌘𐌙𐌚. This is but a consequence of the decision of the Ñoldor in before the rebellion and subsequent exile of the Ñoldor to eschew the diagraph *th* (*þ*) in favor of *s*.⁹ Although words that previously have the sound of *th* are pronounced with an *s*, they are still written with the appropriate letter.¹⁰ The use of *silme* in *súrinen* is clearly an error or at least a lapse by Tolkien.

Yéni: This is the first time one encounters the *tengwa anna* with *y*-diacritic written below the letter to represent consonantal *y*. The letter *anna* does have any value in Quenya though in early Quenya it had the value of the back spirant ʒ, which later became lost.¹¹ But by the Third Age this had the value of consonantal *y* when combined with the *y*-diacritic: 𐌗̄.

The other way to write a long vowel in diacritic-style Tengwar is to write the vowel twice over the preceding *tengwa*. This is usually practiced when writing long *e*, less usual when writing long *o* and *u* (as in the Ring-inscription), but never with *a* and *i*. But in the other occurrence of *yéni* in the poem, Tolkien wrote long *e* by using the long carrier.

únótime: This word, like *Altariello* above, begins with a vowel, but this time, beginning with a long carrier.

ve: The use of the *tengwa vala* here suggests that it descended from a primitive form **bē*.

rámar: The long carrier in this case (indicating that the *a* above the *tengwa rómen* is long) can be seen below the letter.

avánier: The word *avánier* is the plural perfect form of the verb *auta-* “go away, leave (the point of the speaker’s thought)”; in turn this is descended from the root *AWA*.¹² So it stands to reason then that the *v* in *avánier*, written with the *tengwa vala* (said to represent *v* that descended from primitive *b*), should instead be written with the *tengwa vilya* (*v* from primitive *w*, though it still represents *w* when it occurs in later Quenya), thus: 𐌗̄𐌘𐌙𐌚.¹³

mí: As in *lassi* above, Tolkien used the *ómatehta* that usually represents *e*.

lisse-miruvóreva: It has been determined that the possessive-adjective suffix *-va* is an allomorphic form of *-wa* as in *hwesta sindarinwa*. Therefore the *v* here should be written with a *vilya* 𐌗̄𐌘𐌙𐌚.

luini: Note here that the diphthong *úi* is written with the *ómatehta* for *u* above the semi-vowel *tengwa yanta*.