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NAMÁRIË

Altariello naimië Lóriendesse
(Galadriel's lament in Lórien)

The Farewell in *The Lord of the Rings*, Vol. I, p. 394.

- 1 Ai! láurië lantar lássi sūrinèn,
- 2 yēni ùnótimè ve rámar áldaròn!
- 3 Yēni ve linte yúldar avániër
- 4 mī óromárdi lisse-mìruvōrevà
- 5 Àndūne pélla Vádo téllumàr
- 6 nu luíni, yássen tíntilàr i éleni
- 7 òmáryo aíre-tári-lírinèn.
- 8 Sī mán i yúlma nín ènquántuvà?
- 9 An sí Tintálle Várda Óiolóssèò
- 10 ve fányar máryat Élentári órtanè,
- 11 ar ílye tíer ùndu-láve lúmbulè;
- 12 ar sínda-nórië-llo caíta mórnië
- 13 i fálmalínnar ímbe mèt, ar hísië
- 14 ùn-túpa Càlacíryo míri óialè.
- 15 Sī vánwa nà, Róméllo vánwa, Válimàr!
- 16 Namárië! Nai híruválye Válimàr.
- 17 Nai élye híruvà. Namárië!

The word-order and style of the chant is "poetic," and it makes concessions to metre. In a clearer and more normal style the words would be arranged as below. Compounded words are indicated by hyphens. A literal translation is written below from which it may be seen that the version given in Vol. I, p. 394 (and here following later) is sufficiently accurate.*

* The text is that of the revised form in the Second Edition, in which a few minor errors of punctuation and quantity marks have been corrected, and *vánier*, line 3, given the more correct (perfect) form *avániër*.

It is assumed that final *e* will be recognised always as a pronounced syllable; and *ë* has only been used to indicate that *ië*, *ëa*, *ëo* are dissyllabic. Long vowels are marked with a macron *—*, to distinguish this from *´*, here used to indicate major stresses, usually with rising tone, and *`* for minor stresses, usually with falling tone.

Words in square brackets are not expressed in the Elvish text.

<i>Ai! lassì</i>	<i>lantar</i>	<i>laurië</i>	<i>sūrinèn,</i>	<i>yēni</i>	
Alas! leaves	fall (pl.)	golden (pl.)	wind-in	years	(long Elvish years)
<i>ū-nōt-ime</i>	<i>ve</i>	<i>aldaron</i>	<i>rāmar.</i>	<i>Yēni</i>	<i>avānier</i> <i>ve</i>
not-count-able	as	trees-of	wings.	Years	have passed away (pl.) like
<i>linte</i>	<i>yuldar</i>	<i>lisse-miruvōre-va</i>	<i>mī</i>	<i>oro-mardi</i>	
swift (pl.)	draughts	sweet-nectar-of	in the	high-halls	
<i>Andūne</i>	<i>pella</i>	<i>Vardo</i>	<i>nu luini</i>	<i>tellumar,</i>	<i>yassen</i>
West	beyond (the borders of)	Varda's	under blue	domes,	which-in (pl.)

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tintilar i eleni ōma-ryo lirinen aire-tārio.
twinkle the stars voice-hers song-in holy-queen's.

Sī man i yulma nin en-quant-uva?
Now who the cup me-for re-fill-will?

An sī Varda, Tintalle, Elen-tāri ortane mā-rya-t
For now Varda, Star-kindler, Star-queen lifted up hands-her-two

Oio-lossëo *ve* *fanyar,* *ar* *lumbule* *undu-*
 Ever-white-from like (white) clouds and (heavy) shadow down-

-lāve ilye tiēr; ar sinda-nōrie-llo mornie
licked all (pl.) roads; and grey-country-from darkness

caita i falma-li-nnar imbe met
lies the foaming waves-many-upon (pl.) between us-two [Varda and Galadriel]

ar hisië un-tūpa Calaciryo miri oiale. Sī
and mist down-roofs Kalakirya's jewels everlastingly. Now

<i>vanwa nā,</i>	<i>Rōmello</i>	<i>vanwa,</i>	<i>Valimar.</i>
lost is,	[to one] from the East	lost,	Valimar.

Namārië! Nai bir-wa-lye Valimar.
Farewell! be it that find wilt-thou Valimar.

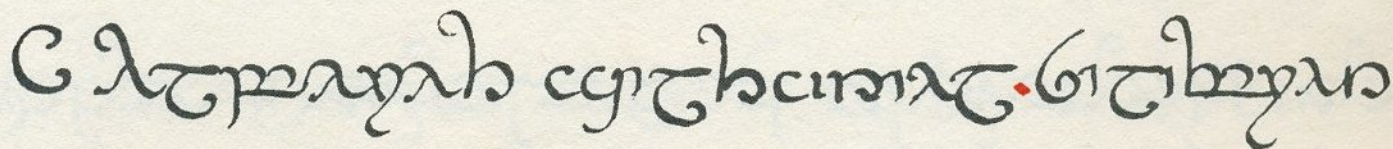
<i>Nai</i>	<i>elye</i>	<i>hir-uva.</i>	<i>Namārië!</i>
Be it that	even thou	find will [it]	Farewell!

NAMÁRIË

(English translation of the Elvish text in Number 5)

“Ah! like gold fall the leaves in the wind, long years numberless as the wings of trees! The long years have passed like swift draughts of the sweet mead in lofty halls beyond the West, beneath the blue vaults of Varda wherein the stars tremble in the song of her voice, holy and queenly. Who now shall refill the cup for me? For now the Kindler, Varda, the Queen of the Stars, from

Mount Everwhite has uplifted her hands like clouds, and all paths are drowned deep in shadow; and out of a grey country darkness lies on the foaming waves between us, and mist covers the jewels of Calacirya for ever. Now lost, lost to those from the East is Valimar! Farewell! Maybe thou shalt find Valimar. Maybe even thou shalt find it. Farewell!"



բառս արդար. ստանալ լսելոյ ձեռն

With regard to the translation above, note that *ortane* (line 10) is rendered "has uplifted." But *ortane* is a past tense and refers to events in the far past. The *sí* (now) in this line is anticipated, and refers to the still enduring present results, described in the present tenses in lines 12–15. This is a Quenya method of saying what would be expressed in E. by: *now, V. having lifted up her hands . . . darkness lies upon the sea between us.*

After the destruction of the Two Trees, and the flight from *Valinor* of the revolting *Eldar*, *Varda* lifted up her hands, in obedience to the decree of *Manwe*, and summoned up the dark shadows which engulfed the shores and the mountains and last of all the *fana* (figure) of *Varda*, with her hands turned eastward in rejection, standing white upon *Oiolosse*.

The question *Sí man i yulma nin enquantuva?* and the question at the end of her song (Vol. I, p. 389), *What ship would bear me ever back across so wide a Sea?*, refer to the special position of Galadriel. She was the last survivor of the princes and queens who had led the revolting *Noldor* to exile in Middle-earth. After the overthrow of *Morgoth* at the end of the First Age a ban was set upon her return, and she had replied proudly that she had no wish to do so. She passed over the Mountains of *Eredluin* with her husband *Celeborn* (one of the *Sindar*) and went to *Eregion*. But it was impossible for one of the High-Elves to overcome the yearning for the Sea, and the longing to pass over it again to the land of their former bliss. She was now burdened with this desire. In the event, after the

fall of *Sauron*, in reward for all that she had done to oppose him, but above all for her rejection of the Ring when it came within her power, the ban was lifted, and she returned over the Sea, as is told at the end of *The Lord of the Rings*.

The last lines of the chant express a wish (or hope) that though she could not go, Frodo might perhaps be allowed to do so. *Nā-i > nai*, "be it that," expresses rather a wish than a hope, and would be more closely rendered "may it be that" (thou wilt find), than by "maybe."

The metre is iambic, in lines of 5 or 6 feet each. The first part, lines 1–7, is in alternating lines: 5, 6, 5, 6, etc. The separate line 8 has also 5 feet. The second part has only lines of 6 feet. As occasional variations on the iamb, lines 2 and 3 begin with a trochee (*yéni*), and an anapæst occurs in the second foot of line 1, and the fourth of line 3.

The stresses employed metrically were those used in the normal pronunciation of Quenya. The main (high-toned) stress was originally on the first syllable of all words, but in words of 3 or more syllables it had been moved forward to fall on the penultimate syllable, if that was *long*; if it was short, then the main stress fell on the antepenult irrespective of length (as in *éleni*).^{*} The initial syllable usually retained some degree of stress. In long words, especially recognized compounds, it was, though lower in tone, often equal in force to the main stress: as in *óromárdi*,

^{*} Long syllables were those containing a long vowel, a diphthong (as *au*, *ai*, *oi*, *ui*), or a vowel followed by two consonants.

ժ: Եւրպասիոյ թշուարիւն. ստցւ

chaymmar amaych. hēnōtēg tē tē

fálmalinnar, etc. It was weaker when immediately preceding the main stress, as in *Andūne*, *ōmáryo*, *Tintálle*, *Rōméllō*; and in such cases, if it was short it became unstressed, as in *avāniēr*. (Compare E. *almighty*, *économie*, *économical*.) The weaker stresses can be employed as the metrical stresses, or in the place of unstressed elements, according to their position. They are used as unstressed syllables only when immediately followed by a main stress as in *Andūne*, etc.

Final vowels were normally short and unstressed, in words of more than one syllable, if they followed the main stress, as in *lassi*, *linde*, *yulma*, etc. But they had nearly all formerly been long vowels (or they would have disappeared), so that in the very frequent cases of words ending in two short syllables, as *ūnōtime*, *tellumar*, *lumbule*, *hīsiē*, etc., they received a light stress that could be used metrically. This is seen especially at the ends of lines, which in a highly inflected language like Quenya will naturally have as a final word one ending in inflexions or derivative suffixes. In fact, in this chant all the lines end in this way, except 15 and 16, which end in the compound *Vali-mār* ("dwelling of the Valar"). A similar use of an inflexional ending within the line is seen only in lines 6, 17: *tintilār*, *hīruvā*. In exclamatory words such as *namāriē*, the length of the final vowel was often retained, and could in a farewell cry be much extended.

When myself reciting this chant, I usually begin it with an extra-metrical and extended version of *ai!* ("alas!"): āāāā, and then repeat *ai* within the metre.

miruvóre. According to the Eldar, a word derived from the language of the Valar; the name that they gave to the drink poured out at their festivals. Its making and the meaning of its name were not known for certain, but the Eldar believed it to be made from the honey of the undying flowers in the gardens of Yavanna, though it was clear and translucent. [Compare the *νέκταρ* of the Olympian gods. But the connexion of this word with "honey" is mainly due to modern botanists (though Euripides used *νέκταρ μελισσῶν*, "divine drink of bees," as a poetic periphrasis for "honey"). A probable etymological meaning of *νέκταρ* is "death-defeater." Cf. *αμβροσία* "immortality," the food of the gods.]

Tintalle. "She that causes sparkling, kindles lights." For *tin-*, cf. *tintilar*, "sparkle, glitter." The Q. *tinwe*, "spark," was, like S. *gil* (see the notes on the chant "A Elbereth"), often used in sense of "star."

Varda. "The Exalted," greatest of the queens of the *Valar*, spouse of the "Elder King" (*Manwe*, the Lord of the Valar). The S. name *Elbereth* means "Star-queen."

Oiolosse. Another, and later more usual, name for *Tániquetil* ("high white peak"), the highest of the *Pelóri*, the Mountains of Valinor, and so of all mountains then on earth. Upon its summit were the domed halls* of *Manwe* and *Varda*. The element *oi*, *oio* meant "ever, everlastingly." Cf. *oiale*. The stem *los* was applied to fallen snow. The Q. forms were adj. *losse*, "snow-white," and n. *losse*, "fallen snow"; the S. forms

* *Oromardi*, *tellumar*.

mcham. nāh cley 61 nāh cley m:

Ն ՆԾՅԻ ԺԽՈՆ ԺԷ ԿԻՅՈՐՈՒ. ԸՆՆՈ ԴՈՋԻՐ

loss, “snow” [cf. the *Lossoth* (*loss-hoth*), the Snowmen. Appendix A, Vol. III, pp. 321–22], *lossen*, “snowy,” and an adj. *glos(s)*, “dazzling-white,” with an augmentative *g-* in S. often prefixed to *l-*. *Oiolosse* thus meant “Ever-snow-white.” The S. form was *Uilos*; see note on *Famulos* under Sam’s invocation.

Calaciryo. Gen. of *Cala-cirya*, “light-cleft,” the great ravine in the mountains of Valinor, through which the light of the Blessed Realm, coming from the Two Trees, flowed out into the long shorelands of Valinor, east of the mountains. There most of the Eldar had formerly dwelt, or upon *Eressëa*, “the lonely isle” that lay not far from the shores. On p. 248, Vol. I, appears *Cala-cirian*, anglicized from *Kalakiryan(de)*, the region of *Eldamar* (Elvenhome) in and near the

entrance to the ravine, where the Light was brighter and the land more beautiful.

Valimar (also *Valmar*). Properly the city of the Valar, near the mound upon which the Two Trees stood, but it is here used (it means “dwelling of the Valar”) to stand for the land of the Valar as a whole, usually called *Valinor*, *Valinóre*.

laure. Translated “gold,” but it was not a metallic word. It was applied to those things which we often call “golden” though they do not much resemble metallic gold: golden light, especially sunlight. The derived adj. was *laurëa* (pl. *laurië*), “golden.” The reference is to autumn as in Middle-earth (called *lasselanta*, “leaf-fall”), when the yellow leaves released by a wind may fall, fluttering, gleaming in the sun.

ԵԼԵՐԱՅԻ

ԵԼԵՐԱՅԻ ԻՆ ԱԽՈՐ ԵՒ ԴԱՆԵՐԱՅԻ

Ե ԼԵՐԱՅԻ ԵՐԺԻՐՈՒՄ ԵՐԺԻՐՈՒ
ՔԱՐԵ ԽԻՆՈՒՄ ԵՐԱՐԱՆ ԵՐԵՅ ԱՇԱՆ
ԸԻՆ ԻՇԸԱՅԻՐԱ ՔԵՇԵՐՈՒՄ ԵՐԵՇ
ԸՆԴԱՄԱՆ ԱՌԱՅԸ ԵՐՈՇԵՐ ԵՐ
ՈՇԻՐՈՒ ՈՒՄ ԵՐԵ ԵՐ ՈՒՄ ԵՐԵՐՈՒ

Ե ԵՐՈՒՄ ԵՐԵՐՈՒ. ԸՆՆՈ ԵՐ ԸՆՆՈ ԸՆՆՈ ԵՐ

ἦ ἡνῖο· ἡῖ ἦνῖο ἦνῖο ἦνῖο ἦνῖο ἦ

A ELBERETH GILTHONIEL

The Chant in *The Lord of the Rings*, Vol. I, p. 250.

A Elbereth Gilthoniel,
silivren penna míriel
o menel aglar elenath!
Na-chaered palan-díriel
o galadhremmin ennorath,
Fanuilos, le linnathon
nef aear, sí nef aeron!

This is the opening verse of a chant or hymn, addressed to Varda/Elbereth, evidently similar to that heard by the hobbits in the Shire (Vol. I, pp. 88–89). This verse is, however, reported in the Sindarin, or Grey-elven tongue. It is in accentual iambic metre, each line having 4 feet, arranged in a 7-line stanza, rhyming *aa, b, a, b, cc*.

The intended pronunciation is given in Appendix E to Vol. III but not perhaps with great clarity, so I offer a few notes.

Vowels. Short unless marked '. Of the long vowels only *í* (as in English *see*) by chance occurs. The short vowels may be rendered as in E. *sick, bed, hot, foot* (for *ü*), though *ō* is intended to be rounder than in modern E. Short *ā* should not have the modern E. sound [æ] as in *cat*, but the same sound (shortened) as in *ah*; both vowels in *aglar*, for instance, should be the same. Of the "long diphthongs" *ae, oe, au, ui*, only *ae* and *ui* appear. The first is meant to represent a sound

very similar to the E. [ai] diphthong in *high, lie*, etc.; the second a sound like *ui* in *pursuing* but normally pronounced in one syllable.*

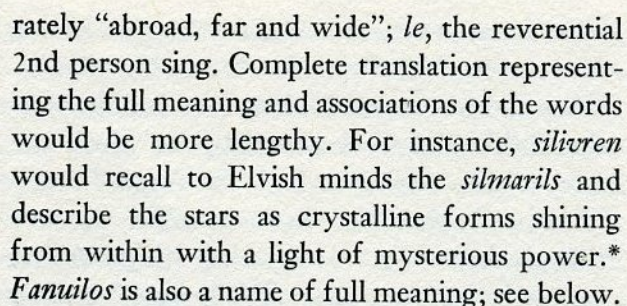
Consonants. C and g are both hard (as *k*, and *g* in *give*) in all positions. *Ch* represents the sound spelt *ch* in Welsh, German, Gaelic, and in Russian X. *Ng* represents the same sounds as E. *ng*; that in *sing* finally and initially as in *nguruthos* (Vol. II, p. 339); otherwise as in *finger*. *Th* is the voiceless E. *th* in *thin growth*; *dh* the voiced E. *th* in *this weather*. *F* finally (as in *nef*) is used for *v* (as in E. *of*). Otherwise it is as E. normal *f*. *R* is a trilled *r*, never silent.

Stress. This is placed as in Quenya (Galadriel's lament): on the first syllable of words of one or two syllables; in longer words on the penult, unless that is *short*, in which case it is placed on the third syllable from the end, as in *Elbereth, Gilthoniel, ennorath, linnathon*, etc. All consonants written double are meant to be so pronounced, and so make the syllable long. But consonants represented by *h* added as a "spirantal" sign (*ch, th, ph, dh*) are normally single sounds.

* The first vowel (*a* and *u*) was in both somewhat prolonged. These diphthongs were thus of a length more or less equal to the time occupied by two syllables, and are therefore occasionally employed metrically where the normal metre requires two. *Fanuilos* is an example both on p. 250, Vol. I, and in Sam's invocation, Vol. II, p. 339.

*

ἦ ἡνῖο ἦνῖο ἦνῖο ἦνῖο ἦνῖο ἦ



1. The ancient element EL, "star," in Q. *elen* (pl. *eleni*), S. *êl* (pls. *elin*, *elenath*) in *Elbereth*, *elenath*. In S. this was in ordinary language largely replaced by *gil*, "bright spark," as in *Gilthoniel*, *Gil-galad*, "Star of bright light," *Os(t)giliath*, "Fortress of the Stars."

3. The word *aglar*, "glory," is of the same origin as Q. *alcar*, "glory"; cf. *alcarin*, "glorious," as title of King *Atanamir*.

5. *aear*, "Sea," is in Q. *ëar* (as in *Earendil*, etc.); *aearon* has an augmenting suffix.

* Both *silivren* and *silma-ril* contain the name *Silima* that Fearon gave to the crystal substance he devised and alone could make.

As a "divine" or "angelic" person *Varda/Elbereth* could be said to be "looking afar from heaven" (as in Sam's invocation); hence the use of a present participle.* She was often thought of, or depicted, as standing on a great height looking towards Middle-earth, with eyes that penetrated the shadows, and listening to the cries for aid of Elves (and Men) in peril or grief. Frodo (Vol. I, p. 208) and Sam both invoke her in moments of extreme peril. The Elves sing hymns to her. (These and other references to religion in *The Lord of the Rings* are frequently overlooked.)

The High-Elves (such as did not dwell in or near the Havens) journeyed to the Tower Hills at intervals to look afar at *Eressëa* (the Elvish isle) and the Shores of Valinor, close to which it lay. The hymn in Vol. I, p. 250, is one appropriate to Elves who have just returned from such a pilgrimage.

* With short *dir.*



Chap. 3), since they appear to have been going eastward, were Elves living in or near Rivendell returning from the *palantir* of the Tower Hills. On such visits they were sometimes rewarded by a vision, clear but remote, of Elbereth, as a majestic figure, shining white, standing upon the mountain *Oiolosse* (S. *Uilos*). It was then that she was also addressed by the title *Famúilos*.

Elbereth was the usual name in S. of the *Vala*, called in Q. *Varda*, "the Exalted." It is more or less the equivalent of Q. *Eleintári*, "Star-queen" (Vol. I, p. 394); but *bereth* actually meant "spouse," and was used of one who is "queen" as spouse of a king.* *Varda* was spouse of Manwe, "the Elder King," chief of the Valar.

Famulos. The title of Elbereth (see above), which is rendered "Snow-white" (Vol. I, p. 88), though this is very inadequate. *Fana-* is an Elvish element, with primary meaning "veil." The S. form *fân*, *fan-* was usually applied to clouds, floating as veils over the blue sky or the sun or moon, or resting on hills.†

In Quenya, however, the simple word *fana* acquired a special sense. Owing to the close association of the High-Elves with the *Valar*, it was applied to the "veils" or "raiment" in which the *Valar* presented themselves to physical eyes. These were the bodies in which they were self-incarnated. They usually took the shape of the bodies of Elves (and Men). The *Valar* assumed

* Cf. *E. queen*: originally an ancient word for wife or woman, already in Old English usually reserved for the king's wife. (But not so in any of the related languages.)

† Cf. the adj. *fanui*, "cloudy" (with *-ui* as in *lithui*, "ashy," in *Ered Lithui*), appearing in *Fanui-dhol*, "Cloudyhead," a mountain-name (Vol. I, p. 296, etc.).

these forms when, after their demiurgic labours, they came and dwelt in *Arda*, "the Realm." They did so because of their love and desire for the Children of God (*Erusēn*), for whom they were to prepare the "realm." The future forms of Elves and Men had been revealed to them, though they had no part in their design or making, and the precise time of their appearance was not known. In these *fanar* they later presented themselves to the Elves,* and appeared as persons of majestic (but not gigantic) stature, vested in robes expressing their individual natures and functions. The High-Elves said that these forms were always in some degree radiant, as if suffused with a light from within. In Quenya, *fana* thus came to signify the radiant and majestic figure of one of the great *Valar*.† In Sindarin, especially as used by the High-Elves, the originally identical word *fân* (*fan*-), "cloud," was also given the same sense. *Fan-uilos* thus in full signified "bright (angelic) figure ever white (as snow)."

I have often had questions about the grammatical features appearing in the Sindarin fragments. There is no time for answering these. But I might mention the ending *-ath*. In S. plurals were mostly made with vowel-changes: *Adan*, *Edain*; *orch*, *yrch*; etc. But the suffix *-ath* (originally a collective noun-suffix) was used as a group plural, embracing all things of the same name, or those associated in some special arrange-

* Though they could also assume other wholly "inhuman" shapes, which were seldom seen by Elves or Men.

† In the sense of "cloud," in Quenya the derivative *fanya* was used, as in Galadriel's lament.

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ment or organization. So *elenath* (as plural of *êl*, pl. *elin*) meant "the host of the stars": sc. (all) the (visible) stars of the firmament. Cf. *ennorath*, the group of central lands, making up Middle-earth. Note also *Argonath*, "the pair of royal stones," at the entrance to Gondor; *Periannath*, "the Hobbits (as a race)," as collective pl. of *perian*, "halfling" (pl. *periair*). The *ath* is not a genitive inflexion as some have guessed. In S. the simple genitive was usually expressed by placing the genitival noun in adjectival position

(in S. *after* the primary noun). So Vol. I, p. 319, *Ennyn Durin Aran Moria*, "doors (of) Durin King (of) Moria"; Vol. III, p. 41, *Ernil i Pheriannath*, "Prince (of) the Halflings"; Vol. I, p. 320, *Fennas nogothrim*, "gateway (of) dwarf-folk."

*

Professor Tolkien's original manuscript for the English transliteration of *Namárië* appears on the following page.



Ḷḥḥ ḥḥḥ Ḷḥḥ ḥḥḥ Ḷḥḥ ḥḥḥ Ḷḥḥ