

Hrīweresse

A Poem in Vinya-Quenya
with Commentary and Analysis

by

Vicente S. Velasco

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ARDALAMBION

<https://folk.uib.no/hnohf>

'ARDALAMBION : Of the tongues of Arda' is a website dedicated to the study of the languages created by J.R.R. TOLKIEN

Webmaster: Helge Kåre FAUSKANGER. EMAIL: helge.fauskanger@nor.uib.no

HRĪWERESSE was originally presented as an email posting in the TolkLang mailing list, and has become a feature in the *ARDALAMBION* website since 1997, with translation and commentary by Helge Fauskanger. This PDF version is an expanded updated version written by the original poet.

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LIST OF ABBREVIATIONS AND SYMBOLS

1. GRAMMATICAL

abl.	ablative	perf.	perfect/past perfect
acc.	accusative	pers.	person
adj.	adjective	pref.	prefix
all.	allative	pres. cont.	present continuative
CQ	Classical Quenya	prn.	pronoun, pronominal
cpd.	compound	pl	plural
du.	dual	Q	Quenya
fu.t.	future tense	sc.	<i>scilicet</i> , that is to say
gen.	genitive	sg.	singular
impers.	impersonal	suff.	suffix
instr.	instrumental	s.v.	<i>sub verbo</i> , under the word or heading
lit.	literally	<	derived from
loc.	locative	>>	changed to
p.part.	past participle	*	unattested, hypothetical
<i>pace</i>	'with all due respect but I have to disagree (with)'	=	equal to

2. BIBLIOGRAPHICAL

LR	<i>The Lord of the Rings</i> (one-volume 50th anniversary edition, 2004-2005)	V	<i>The Lost Road and Other Writings</i>
R	<i>The Road Goes Ever On</i> (2nd edition, 1978)	IX	<i>Sauron Defeated</i>
S	<i>The Silmarillion</i>	X	<i>Morgoth's Ring</i>
UT	<i>Unfinished Tales of Númenor and Middle-earth</i>	XI	<i>The War of the Jewels</i>
MC	<i>The Monsters and the Critics and Other Essays</i>	XII	<i>The Peoples of Middle-earth</i>
		PE	<i>Parma Eldalamberon</i>
		VT	<i>Vinyar Tengwar</i>

FOREWORD

Encouraged by the favorable reception of *Rianna* I have decided to compose another poem in Neo-Quenya. For this, I took inspiration from a poem by Thomas Hardy which I took to heart ever since I first read it in 1995. The poem was ‘The Darkling Thrush’, which he wrote most likely in 1899, but was first published in 29 December, 1900 in *The Graphic*, then in *London Times* on 1 January, 1901. The first stanzas open with a description of a desolate winter landscape. However, a bird (the ‘thrush’) bursts onto the scene, singing a beautiful and hopeful song, concluding pessimistically that the bird possesses ‘some blessed Hope, whereof he knew and I was unaware.’¹ The first version of the poem that I posted in the Tolkien Language List (TolkLang) email discussion group on 7 October, 1997 was only the first two stanzas, untranslated:²

*Et mardenyallo mallenna
vantan hríveresse helka,
nu fanyare lónasinda,
Anar lumbuinen nurtaina.*

*Hláranye ringa formessúre,
asúy’ aldassen pellipsisie,
alussa olbalisse norne
alamya ve qualme-nainie.*

I made some revisions to the first two stanzas, and then completed the poem, which I posted on 16 October.³ Subsequently Helge asked for permission to include the poem in his website, and it has been a feature ever since with Helge’s own translation and commentary, which in turn was translated into other languages in various mirror sites.

I posted updated versions of *Hrīveresse* in various forums and websites like Quora and Reddit but it is only now that I have decided to write a treatise on the poem in the same level as *Rianna*. As in the other poem, this latest version is based on my understanding of Quenya grammar and my own linguistic-taste (Q **lámatyávenya wéra*), as well as a more detailed commentary which recognizes the mutability of Tolkien’s languages, real-world or otherwise. I have rewritten the poem in book-language or *parmaquesta* (although lapsing into spoken Classical Quenya (CQ) or *tarquesta*, or even colloquial Quenya would be inevitable),⁴ but it must be emphasized that this should be considered as **Vinya-Quenya* (or Neo-Quenya) as with any Quenya text not written by Tolkien, and in no way is this officially sanctioned by the Tolkien Estate.

Be it as it may, I hope this would help others in learning *i Quenya lambe* and to further its appreciation. Finally, whatever errors that might arise in this edition are mine and mine alone. *Mea culpa*.

NOTE ON ORTHOGRAPHY: Note that I used the macron to indicate long vowels in the poem itself as well as in the commentaries; elsewhere I have used the acute accent, except for a couple of examples in Telerin as well as primitive (ulterior) forms. Also, I did not use the diaeresis to indicate disyllabic

vowel combinations. I did not standardize the orthography of the poem as far as in matter of c and k as many have done. The reason for this is that like Tolkien, I would like into consideration the ‘shape’ of the word to see if it looks better as well as its attested form, indicative of my personal *lámatyáve*.

THE POEM

Unlike *Rianna* that was written in free verse, *Hrīweresse* was written for the most part in tetrameter, meaning that each verse line has four measures of two syllables each measure.⁵ Each line would be either an iambic (e.g., Line 1) or a trochaic (e.g., Line 2). In addition, I have made sure that the poem would follow an ABAB rhyming scheme. Compared to the other poem, the changes in vocabulary were little-changed from a version I posted in the Philippine Tolkien Society Yahoo groups mailing list in 2001. The most recent version of poem before this was posted in the r/Quenya subreddit in October 2020.

Here is the latest iteration of the poem:

Hrīweresse

3 *Et mardinyallo mallenna
vantan hrīweresse helka,
nu fanyare huinehiþwa
lumboinen Naira nurtaina*

6 *Hlarin ringa Formessūre,
asūy’ aldassen ūlassie,
alussa olbalisse norne,
alamya we Ñuru-nainie.*

9 *Formessūre-yalme quēla,
ar Nūmello nustan hwesta
nīþima asūya ninna,
12 ar nainie ahya līrinna.*

15 *Kenin tuilindo awile
Hyarmello ūrima sūre,
nu rāmaryat circa-kante,
Alir’ aldannar ūlassie.*

18 *Autar i lumbor, ar Naira
kenin anūta Nūmenna,*

*et Rōmello Tilion orta,
ar undōmess' Elen sīla.*

- 21 *Ar lōmelinde-līrinen,
entulin yanna ettullen,
nu menel elentintaina,
24 hrīweo lōmesse sina.*

Changes made from the original poem and subsequent versions are as follows:

Line 1: *márenyallo* >> *mardinyallo* >> *marinyallo*>>*mardinyallo*

Line 2: *hríveresse* >> *hrīweresse*

Line 3: *lónasinda* >> *fuinehiswa* >> *huinehiswa* >> *huinehiþwa*

Line 4: *Anar lumbuinen nurtaina* >> *lumboinen Naira nurtaina*

Line 5: *Hláranye* >> *Hlarinye* >> *Hlarin*

Line 6: *pellassie* >> *ūlassie*

Line 8: *qualme-nainie* >> *Nuru-nainie* >> *Ñuru-nainie*

Line 10: *hólan* >> *holtan* >> *nustan*

Line 11: *nísima* >> *nīþima*

Line 12: *quéra* >> *ahya*

Line 13: *Kénan* >> *Kenin*

Line 15: *rámaryar* >> *rāmaryat*

Line 16: *pellassie* >> *ūlassie*

Line 17-18: *Númenna kénan i Naire anúta* >> *ar Naira kenin anúta Nūmenna*

Line 22: *hótullen* >> *ettullen*

Line 24: *hríveo* >> *hrīweo*

There is a transliteration of the poem in *Tengwar*.

Írjǫ́rǫ́
ír wǫ́rǫ́rǫ́ wǫ́rǫ́
wǫ́rǫ́rǫ́ Írjǫ́rǫ́ lírǫ́.
rǫ́ hǫ́rǫ́ lǫ́rǫ́lǫ́.
rǫ́rǫ́rǫ́ rǫ́rǫ́ rǫ́rǫ́rǫ́.

Írǫ́rǫ́ rǫ́rǫ́ hǫ́rǫ́rǫ́.

ἰβῆ ἰῤῥῖ ἰῤῥῖ.
ἰῤῥῖ ἰῤῥῖ ἰῤῥῖ ἰῤῥῖ.
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ἰῤῥῖ ἰῤῥῖ ἰῤῥῖ ἰῤῥῖ.
ἰῤῥῖ ἰῤῥῖ ἰῤῥῖ ἰῤῥῖ:

Here is an English translation of the poem, following Helge Fauskanger:

In a Winter's Day

- Out from my home to the street,
I walk in a cold winter's day,
3 under shadowy-grey skies,
the Sun hidden by clouds.
- I hear the cold Northwind,
6 blowing in the leafless trees,
whispering in the twisted branches,
sounding like a Death-lament.
- 9 The clamour of the Northwind is fading,
and from the West I smell
a fragrant Zephyr blowing towards me,
12 and the lament changes to song.
- I see a swallow flying
from the South, the warm wind
15 under its sickle-shaped wings
singing towards the leafless trees.
- The clouds pass, and I see
18 the Sun setting in the West,
out from the East the Moon rises,
and in the twilight the star is shining.
- 21 And by the song of the nightingale,
I return to whence I came,
under the starlit heavens,
24 in this winter's evening.

Commentary and analysis:

Hriweresse: The title is the loc. sg. of *hrīwe-rē 'winter's day'. I chose *hrīwe* as the CQ of *hríve* because it descended from a stem *SRIW-, thus we have Sindarin *rhîw*. The word *rē* is defined as 'a

‘day’ of the sun . . . reckoned from sunset to sunset’ (LR:1107), i.e., a 24-hour period.⁶

Line 1:

Et mardinyallo malenna: The pattern *Et mardinyallo mallenna* follows *Et Earello endoreenna utúlien*, ‘Out of the Sea to Middle-earth I have come’ (LR:967, PE17:103). *Et* ‘out of’ (prep.) is attested in LR:967 (PE17:103). *Mardinyallo* ‘from my house’ is the abl. of *mardinya*, ‘my house’ (*mard-* + *-(i)nya*). The form **marinyallo* (first version **marenyallo*) that was published by Helge in the *Ar-dalambion* website was the result of a small debate between Helge and me. I was actually unsure if *mardinayllo* was the correct form, as Helge opined that *marinyallo* was correct. However, the publication of *Parma Eldalamberon 17* in 2007 had laid that debate to rest.

The form *mard-* is a comb. form of Q. *mar*, pl. *mardi* ‘dwelling’ (PE17:64).⁷ It is one of the derivatives from $\sqrt{\text{MBAR}}$. In an essay written c. 1964-65, Tolkien wrote:

The simplest form of this base **mbārā* became a much-used word or element in primitive Eldarin: which may be rendered ‘dwelling’. This application was probably a development during the period of the Great Journey to the Western Shores, during which many halls of varying duration were made by the Eldar at the choice of their leaders, as a whole, or for separate groups. This element survived in various forms in Quenya and Sindarin with sense changes due to the divergent history of the Eldar that passed over Sea and of those remaining in Beleriand.

The principal forms were the primitive simple form P[rimitive] E[ldarin] **mbar(a)* > uninflected *mbār*, inflected *mbar-*; and the derivative form **mbardā*. (*Marginal note:*) Made with the suffix *-dā* chiefly used in ‘passive’ sense: indicating resulting products of an action; as *yul-da*, what is drunk, a draught. (PE17:103)

Mallenna is the all. form of *malle* ‘street’ (V:372 s.v. MBAL-).

Line 2:

vantan: 1st pers. aorist of *vanta-* ‘to walk’ (V:351 s.v. BAT-).

Line 3:

fanyare: This word was taken from the post-LR version of ‘The Last Ark’ (MC:222,223) and is translated as ‘the skies—not heaven or firmament—the upper airs and clouds’.

huinehiþwa: ‘shadowy-grey’. Note that I wrote the first stanza as an experiment of alliterative verse (*mardinyallo mallenna, hrīweresse helka, Naira nurtaina*). The third line was previously *nu fanyare fuinehiswa*, the latter word a compound of *fuine*, *huine* ‘deep shadow’ (V:382 s.v. PHUY-) and *hiswa* ‘grey’ (V:364 s.v. KHIS-, KHITH-). I changed it to *huine* which is the correct form in Quenya. While the primitive aspirate **ph* in most cases became the labio-dental spirant *f* (a Telerin innovation which was adopted by the Ñoldor),⁸ ‘the sound became [h] (voiceless breath) before *u*, *ui*: as in *huine* ‘deep shadow, night shade’ < A[ncient] Q[uenya] *phuine*’ (PE19:71).⁹

I assumed that CQ form of *hiswa* is **hiþwa* as it descended from $\sqrt{\text{KHITH}}$ (cf. Q *hísie* ‘mist’, Sindarin *hith*), thus I used the *tengwa thúle*, not *silme* for *s*.

The original version of the poem (see above) has *lónasinda* ‘dark grey’ (for *lóna*, see V:354 s.v. DO3 -, DÔ-).

Line 4:

To preserve alliteration, I changed the word order from the first version (see above).

lumboinen: Instr. pl. of *lumbo* ‘[dark lowering] cloud’ (MC:222, PE17:168 s.v. LUM, cf. PE12:57 s.v. LUVU and V:378 s.v. LUM-). In the first version of the poem, I used the form ***lumbuinen*, with the mistaken notion that it descended from an ulterior form **dumbu* < **dubnu* (from $\sqrt{\text{DUB}}$ ‘lie, lie heavy, loom, hang over oppressively (of clouds)’; V:355).

Naira: This is a kenning-word for the Sun translated as ‘Heart of Flame’ (X:198).

nurtaina: This is the p.part. of the verb **nurta-* ‘to hide’, which I isolated from the attested noun *nurtale* ‘hiding’ as in *Nurtale Valinóreva* ‘The Hiding of Valinor’ (S:102).

Line 5:

Hlarin: 1st pers. aorist of *hlar-* ‘to hear’ (< $\sqrt{\text{SLAS}}$, PE17:62), attested in the fu.t. form *hlaruva* (MC:222). I used the extended form *hlarinye* in a previous version, but realized that *hlarin* fits the meter better. The first version had *hláranye*, the 1st pers. pres. cont.: ‘I am hearing’.

Formessüre: This is a cpd. of *formen* ‘north’ + *süre* ‘wind’, with *ss* < *ns* through assimilation.

Line 6:

asūy’: This is the elided form of *asūya* for the purpose of fitting words into the metrical scheme. The word itself is broken down to *a* + *sūya*. The prefix *a-* is used ‘[w]hen the bare stem of the verb is used (as after ‘see’ or ‘hear’) as infinitive...if the noun is the object not the subject’ (MC:223).¹⁰ The word *sūya-* ‘breathe’ (V:393 s.v. THŪ) I have translated it as ‘blow’. Note that I used the *tengwa silme* this time although *thúle* would be more appropriate because I believe it would be derived from the root $\sqrt{\text{sŪ}}$ - (PE17:186, cf. 62; also, PE12:86 s.v. SUHYU: SUHU: SUFU).

aldassen: Loc. pl. of *alda* ‘tree’, thus ‘in the trees’.

ūlassie: ‘Leafless’. The first version of the poem has **pellassie*, which is a compound form of *pen* (prep.) ‘without, not having’ or as a pref. ‘-less’ (derived from the PQ stem $\sqrt{\text{PEN}}$ ‘lack, be without’, X:375, PE17:171), and **lassie*, the sg. form of the adj. *lassea* ‘having leaves’, isolated from the attested form *lillassea* ‘having many leaves’ (MC:222,223) through assimilation of *ll* < *nl*. However, it caused confusion for some, who assumed that the first element is *per-* ‘half’ as in *Pereldar* ‘Half-elven’ (L:282, 386; XII:348 and PE17:121, cf. V:380 s.v. PER-), thus ‘half-leaved’. This is understandable, since Tolkien himself wrote that ‘[in] Quenya ‘strong’ forms have vanished owing to coalescence with $\sqrt{\text{PER}}$ - ‘half’ (PE17:121). The form *ūlassie* has the prefix *ū-* is from the adv. and prep. *ú* ‘without, destitute of’. Tolkien wrote:

Q **ú**, adverb and preposition ‘without, destitute of’ usually followed by genitive, *ú calo* ‘without the light’. Adjective *úna*, deprived (of), destitute, forlorn. As prefix not- (un-, in-) denying presence or possession of thing or quality: *úvanima*, not fair, ugly. (VT39:14; PE17:143)

Line 7:

alussa: A cpd. of *a-* (see **asūy’** in Line 6) and *lussa-* ‘to whisper’ (V:386 s.v. SLUS-, SRUS-).

olbalisse: Loc. partitive pl. of *olba* ‘branch’, descended from a root $\sqrt{\text{OLOB}}$ (XII:341).¹¹ This can be inferred as CQ, with the attested form *olva* being the colloquial form. Either way, this would be written in *tengwar* as $\hat{\text{C}}\hat{\text{P}}$, as Tolkien wrote: ‘For *lv*, not for *lw*, many speakers, especially Elves, used *lb*: this was written with [$\hat{\text{C}}$ + $\hat{\text{P}}$], since *lmb* could not occur’ (LR:1121).

norne: Pl. of the adj. *norna*. I translated it as ‘twisted’, the gloss of which was taken from ‘N[oldorin] *norn* twisted, knotted, crabbed, contorted’ (V:387 s.v. SNUR-). However, in XI:413 it has the meaning ‘tough, stiff, hard, firm, resistant, thrawn, obdurate’ (< $\sqrt{\text{DORO}}$).

Compare *olbalisse norne* with *ondolisse morne* ‘on the dark rocks’ in the post-LR version of ‘The

Last Ark' (MC:222).

Line 8:

alamya: A compound. of *a-* (see **asūy'** in Line 6) and *lamya-* 'to sound' (V:367 s.v. LAM-).

we: As in *Rianna*, I have used CQ *we* 'as, like' in lieu of its colloquial descendant *ve* (PE17:189, but see VT49:10, 32).

Ñuru-nainie: 'Death-lament'. This was actually inspired by Line 12 of Hardy's poem: 'The wind his death-lament'. *Ñuru* can be regarded as the CQ of *nuru*.¹² In the first version of the poem, I used *qualme* 'agony, death; process of death, death agony' (V:366 s.v. KWAL-; PE18:58), which I changed to preserve alliteration. *Nainie* 'lament' is from the subtitle of *Namárie: Atariello nainie Lóriendesse* 'Galadriel's lament in Lórien' (R:58).

Line 9:

Formessüre-yalme: '[The] clamour of the Northwind'. For *formessüre*, see Line 5. *Formessüre-yalme* is one of four loose compounds that I have made use of in the poem. The others are *Ñuru-nainie* (Line 8), *circa-kante* (Line 15), and *lōmelinde-līrinen* (Line 21). According to Tolkien on his commentary of *Namárie*: 'The prefixing of an uninflected adjective to a noun as in *lisse-miruvóre* to make a loose compound is normal in Quenya. So, as in English, is the prefixing of an uninflected noun to make a loose genitival or adjectival compound: so *tári-líre* 'queen-song' (PE17:67).

quēla: The pres. cont. of *quel-* 'to fade' (V:366 s.v. KWEL-).

Line 10:

nustan: This is the 1st pers. aorist form of *nusta* 'to smell' (PE22:103). In the first complete version of the poem, I have made use of the hypothetical transitive form **holtan*, from *holme* 'smell' (V:378 s.v. ñol). Although I used *holtan*, I was very unsatisfied with it, and looked for an alternative. I have adopted the form *nusta-* as early as 2001 when fellow Elvish scholar Ryszard Derdziński (a/k/a Galadhorn) suggested a possible form **nusta*, derived from a root $\sqrt{\text{NUSU}}$ (=NUFU) from PE12:68. It proved to be valid when a later manuscript by Tolkien on Quenya verb systems was published in 2015 in *Parma Eldalamberon* 22.¹⁶

Line 11:

nīþima (nīsima): 'Fragrant'. This is isolated from *Nísimaldar* 'the Fragrant Trees', the land about the Haven of Eldalonde in western Númenor (UT:167). For the *s* in *nīsima* I used the *tengwa thúle* instead of *silme* because I thought that it would be derived from a root $\sqrt{\text{NITH}}$, not $\sqrt{\text{NIS}}$.

Line 12:

ahya: 'change'. This is only attested in the pa.t. *ahyane*, as in *Manen lambe Quendion ahyane?* (XI:395), although in that example the verb is intransitive. The first version of the poem has *quéra*, the pres. cont. (imp.) of *quer-* 'to turn, revolve' (< $\sqrt{\text{KWER}}$), thus we have *querma* 'turntable' and *queren(d-)* 'pivot' (PE17:65).

līrinna: 'towards song', the all. sg of *līre* (*līri-*) 'song' (PE17:67; cf. V:369 s.v. LIR-).

Line 13:

Kenin: The 1st pers. aor. of *ken-* 'to see' (MC:222).

awile: For *a-* see **asūy'** (Line 6). *Wile* is the impers. aor. of *wil-* 'fly' (V:398 s.v. WIL-).

Line 14:

Hyarmello: ‘From the South’, the abl. of *hyarmen*, with *ll < nl* through assimilation.

ūrīma: ‘*warm, hot’. I adapted this adjectival form from the attested *Ūrime*, the name of the eighth month of Eldarin calendar (LR:1110).

Line 15:

rāmaryat: ‘its wings’. This is analyzed as *rāma-rya-t* ‘wing-its-(du. suff.)’. The prn. suff. *-rya* means ‘his/her/*its’.¹⁷ For the dual ending *-t*, see L:427; PE17:57, 75, 76, 190; PE22:161; VT49:48.

circa-kante: ‘sickle-shaped’. See **Formessūre-yalme** (Line 9).

Line 16:

alir’: Elided form of *alire* (*a- + lire*) to maintain the meter. For *a-* see **asūy’** (Line 6); **lire* is the impers. aorist of *lir-* ‘chant, sing’ (V:369 s.v. LIR-¹; PE17:94).

Line 17:

Autar i lumbor: ‘The clouds are passing’. Cf. *Auta i lóme!* ‘The night is passing!’ (S:190; XI:166). *Auta* is the aor./bare stem of the verb: ‘to go (away), depart, leave, to disappear, be lost, pass away’ (XI:366; PE17:63).

Line 18:

anūta: For *a-* see **asūy’** (Line 6). For *nūta* ‘set, sink (of Sun or Moon)’ see V:376 s.v. NDŪ. Cf. PE22:156.

Line 19:

Rōmello: Abl. of *Rómen*, with *ll < nl* through assimilation. This form is attested (LR:377; R:67; see esp. PE17:59).

Tilion: ‘The Horned’, the name of the Maia of the Moon (S:99; V:393 s.v. TIL-; X:130,136).

Line 20:

ar undōmess’ Elen sīla: *Undōmess’* is the elided form of *undōmesse*, the loc. form of *undōme* ‘twilight, usually of the time near evening, not near dawn’ as opposed to *tindōme* (LR:1111). The pattern *Elen sīla* is very familiar to Tolkien readers, as it is part of Frodo’s greeting: *Elen sīla lúmenn’ omentielvo*, ‘a star shines (lit. is shining) on the hour of our meeting’ (LR:81).

Line 21:

lōmelinde-līrinen. ‘(The) song of the nightingale’, another loose compound used in the poem to maintain meter. *Lōmelinde* (lit. ‘night-singer’) is the familiar Q word for the nightingale, but the poetic form is *tindómerel* (lit. ‘daughter of the twilight’). In this instance, however, I preferred to use *lōmelinde* because (1) it fits the meter; and (2) it is alliterative to *līrinen*.

Line 22:

entulin yanna ettullen: *Entulin* is the 1st pers. aorist of *entul-* ‘to come again, return’, attested in the fu.t. *entuluva* (S:195) and the noun *Entulesse* ‘Return’, the name of the Númerórean ship that was the first to return to Middle-earth after the founding of Númenor (UT:171). *Yanna* is the all. sg. of the relative prn. *yā*, stem *ya-* (VT43:34; see esp. PE17:66).

Ettullen ‘came forth, *came from’ is the 1st pers. pa.t. of *ettul-*, attested in the form *ettuler* ‘*are coming forth’ (IX:290). The first complete version of the poem has *hótullen*, but the stem *hótul*, *hótuli-* means ‘come away’, so as to leave a place or group and join another in the thought or place of the speaker’ (XI:368).

Line 23:

elentintaina: ‘starlit’. A compound of *elen* ‘star’ and *tintaina*, the p.part. of *tinta-* ‘to kindle, cause to spark’ (S:438; X:388,471; PE17:69).

Line 24:

hrīweo lōmesse sina: *Hrīweo* is the gen. of *hrīwe* (see *Hrīweresse* above). It would have been better if I used the loose compound *hrīwe-lōmesse* instead, but to fit the meter I have decided to compromise in this instance. *Sina* ‘this’ is a demonstrative adj., as in *Vanda sina* ‘this oath’ (UT:305, cf. VT49:18). The demonstrative prn. *sin* can be seen in *sin quente Quendingoldo Elendilenna* ‘*this Pengolodh said to Ælfwine’ (XII:401).¹⁸

ENDNOTES

1. A text of the poem can be seen in this URL: <https://www.poetryfoundation.org/poems/44325/the-darkling-thrush>.
2. The TolkLang archive (<http://tolklang.quettar.org>) is now largely inaccessible except through site login, but there is a mirror site available (<https://tolkienlistsearch.herokuapp.com/>). The original post can be seen in this URL: <https://tolkienlistsearch.herokuapp.com/message/5e9c361ce0554ea6deed12c8>. See David Salo’s critique and translation in this URL: <https://tolkienlistsearch.herokuapp.com/message/5e9c361ce0554ea6deed12cc>, as well as Helge Fauskanger’s take: <https://tolkienlistsearch.herokuapp.com/message/5e9c361ce0554ea6deed12do>.
3. See <https://tolkienlistsearch.herokuapp.com/message/5e9c361ce0554ea6deed12e7>.
4. Compare Tolkien’s assessment of Galadriel’s Lament (*Namárie*) being in the colloquial, ‘although with some archaisms (dual) and poetic words’ (PE17:76). As for the distinction between *parmaquesta* and *tarquesta*, see PE 18:25, 75.
5. However, some lines have four-and-a-half measures, sc. lines 6, 8, and 16.
6. For its etymology, see PE22:158.
7. Compare Q. *sar* (*sard-*), pl. *sardi* ‘(small) stone’, V:385 s.v. SAR-
8. See VT41:7.
9. See also *ibid.*, p. 8, Author’s note 1.
10. Tolkien changed this from *na-* in the post-LR version of ‘The Last Ark’ (MC:222).
11. Cf. V:359 s.v. GÓLOB.
12. The correct spelling in the manuscript of *The Etymologies* (V:377 s.v. ñgur-) is *ñuru* (VT46:4).
13. However, in a careful analysis the original manuscript, the initial *h* of *holme* was subsequently struck through leaving *olme* instead (VT46:6).
14. This dissatisfaction was brought about in my opinion by the doubtful phonology of *h* < *ñ in the *Etymologies*. However, it turned out that primitive initial *ñ descended to Q. *h* at that time when

Tolkien wrote the *Etymologies*. In entries that were not included in the original published text in *The Lost Road*, we have *huita-* ‘to wink, hint’ (VT46:6 s.v. Ñ1W), and *hūna* ‘howl’ (*ibid.*s.v. ÑO²).

15. Other derivatives of the root are *nuste* ‘sense of smell’, *nus(t)* ‘a smell’.

16. Tolkien also mentioned in passing a pa.t. form *nusse* and its perf. form *unúzie* (PE22:103).

17. For its etymology, see VT49:17.

18. However, Patrick Wynne argues that *sin* means ‘*thus’, therefore *sin quente Quendingoldo Elendilenna* would mean ‘*thus spoke Pengolodh to Ælfwine’ (VT19:18). *Pace* Wynne, in the same page we have *sie* ‘thus’ along with other derivatives of the same stem √sī.