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Quenti Lambardillion

Quenti Lambardillion

A Column on Middle-earth Linguistics by Paul Nolan Hyde

Nargelion: A Single, Falling Leaf at Sun-fading

"Footler," sighed Atkins. "Yes, poor little man, he never finished anything. Ah well, his canvases have been put to 'better uses,' since he went. But I am not so sure, Tompkins. You remember that large one, the one they used to patch the damaged house next to his, after the gales and floods? I found a corner of it torn off, lying in a field. It was damaged, but legible: a mountain-peak and a spray of leaves. I can't get it out of my mind." (Leaf by Niggle, p. 111)

One of the most charming aspects of J.R.R. Tolkien's story-telling has to do with his capacity to evoke in the mind and heart of his readers a sense of historical vastness. Whether in the concise tale of *The Hobbit* or in the sweeping narrative of *The Silmarillion*, the reader understands that the author is touching upon only the merest portion of all that could be told. With each volume of *The History of Middle-earth*, Christopher Tolkien clearly demonstrates that the power of his father's talent was not centered solely in his facility with rhetorical device, but that J.R.R. Tolkien wrote from a position of strength, a position of comprehensive awareness of the history that he was drawing from. The allusions in *The Lord of the Rings* to the "Tale of Beren and Luthien" or to the history of Nimrodel and Amroth, for instance, are powerfully written primarily because the underlying stories already existed in a moderately complete form when the narrative of the trilogy was drafted. Verisimilitude was possible within the Secondary World because there was a completed world (might we call it a Tertiary World?) that could be drawn upon at almost any point.

Although there were many devices which Tolkien used to evoke the distant past, one of the most engaging was elision, a purposeful erosion of the story-line or documentation, because of time or catastrophe. Time erosion generally took place a result of fading memory (i.e., Frodo and Bilbo not being able to remember all of the lines of a song or poem rendered by the Elves). The issue of catastrophic elision is illustrated, literally, in the finding of the Book of Mazarbul by the Fellowship in the Mines of Moria. The historical verisimilitude is possible for Tolkien because he had in his hands at the time of the writing of the passage (or shortly thereafter) the actual Book of Mazarbul. I suspect that the facsimiles were created so as to make it possible to accurately describe them in the context of the story. Of utmost interest is the fact that after the Book was made, it was subsequently physically damaged, defacing a portion of the writing. Here the elision was purposeful, evoking a more complete, unavailable document.

Sometimes elisions were unavoidable due to space constraints and the process and cost of publication. J.R.R. Tolkien had hoped that *The Lord of the Rings* would include the Mazarbul facsimiles. The cost was thought to be prohibitive. Several editions of the trilogy have appeared without the Appendices, unconscionable as that may seem. The publishing of *Pictures By Tolkien* and other facsimiles has raised questions as to the extent of the Elvish script material that exists in the literary estate that may go unpublished because of "limited interest". The "Secret Vice" poems and the unpublished Epilogue to *The Lord of the Rings* suggest that there may be additional holographic linguistic materials that could yet see the light of day. Carpenter's biography on Tolkien not only alludes to these unpublished writings, but in at least one instance quotes from them.

The History Behind the Publishing of "Nargelion"

Humphrey Carpenter discusses at length the development of the private languages which had captured the young Tolkien's imagination. In one place he discusses the relationship between the languages and the developing mythology:

He had been working for some time at the language that was influenced by Finnish, and by 1915 he had developed it to a degree of some complexity. He felt that it was 'a mad hobby', and he scarcely expected to find an audience for it. But he sometimes wrote poems in it, and the more he worked at it the more he felt that it needed a 'history' to support it. In other words, you cannot have a language without a race of people to speak it. He was perfecting the language; now he had to decide to whom it belonged.

When taking about it to Edith he referred to it as 'my nonsense fairy language'. Here is part of a poem written in it, and dated 'November 1915, March 1916'. No translation survives, although the words *Lasselanta* ('leaf-fall, hence 'Autumn') and *Eldamar* (the 'elvenhome' in the West) were to be used by Tolkien in many other contexts:

Ai lintulinda Lasselanta
Pilingeve suyer nalla ganta
Kuluvi ya karnevalinar
V'ematte singi Eldamar
(*Biography*, pp. 75-76)

To my knowledge very little has been done in attempting to translate this quatrain since its publication. I had the temerity to suggest possible morphological elements in 1982 as part of my dissertation. Much of that interpretation came as I labored with the linguistic corpus then ex-

tant using the main-frame computer at Purdue University. I had been successful in isolating several hitherto unpublished morphemes from that corpus by comparison and cross-analysis of element and meaning. Some of them showed up in the "1916 Quenya Poem" (as I then called it) and I was able to tender a 90% translation of the four lines, with an almost-positive speculation on the rest. From time to time, as part of *Mythlore's* "Quenti Lambardillion" column, I have proffered a sundry of transcriptions, translations, and vocabulary studies, some of which (notably the translations) have brought down upon my head various accolades and catcalls from the readership. In the spring of this year (ML 53) I presented a (one) possible morphological analysis of the 1916 poem in my own inimitable fashion, with some suggestions for further work. Immediately I was set upon by Chris Gilson (who is, by the way, a good friend) in a rather long letter (ML 54) which I chose to avoid directly because of another development that had taken place which would change the shape of all that we had done up to that point: the possible publishing of the entire 1916 poem which I had learned was entitled "Narqelion".

The Mythopoeic Conference held at Marquette University was extraordinary for me. I spent the better part of a week in the archives there working with the Tolkien manuscripts from the moment it opened in the morning until the staff threw me out in the evening. I had the distinct experience of feeling that I was looking over the shoulder of the Artist, watching the creative process in action. I began to sense what Christopher Tolkien had taken upon himself as editor of his father's papers. Together with that new awareness came the acquaintance and the occasional semi-private moments with Christopher at various times during the Conference. I discovered him approachable and amenable to limited correspondence. After an exchange or two, I hesitatingly asked as to whether or not the 1916 poem was going to be published in one of the upcoming volumes of *The History of Middle-earth*, and if it were not, would there be a possibility of it being made available for the sake of the linguistic value it has. Christopher graciously responded in May of this year by sending a photo-copy of the original holograph and a type-written transcription of what he thought his father's rather hurried hand had put down, including the later emendations. While he indicated that he had no immediate plans for publishing the poem, he wondered whether Glen GoodKnight and the staff of *Mythlore* could be persuaded to publish the poem for the benefit of all who might have an interest in it. I thought that might be arranged. I then suggested to Glen that we ought to following Christopher Tolkien's instructions for processing our request through the Tolkien Estate. The result was the happy response that we could do so with the understanding that the copyright would continue to belong to the Estate. We give here the text of the poem, an undoubtedly outrageous analysis, and a computer-generated facsimile using Tengwar, found on the back cover of this issue. The Tengwar usage is my own; the original used

Roman letters. For the "fontophiles" among the readership, the tengwar script is of my own design using an IBM-compatible PC, Fontrix software, and a HP Laser-jet + printer.

The Text of the Poem "Narqelion"

Here is the transcription of the poem as sent to us by Christopher Tolkien:

Nov 1915
March 1916

Narqelion

N.alalmino lalantila	
Ne.súme lasserpínea	
Ve sangar voro úmeai	
Oikta rámaivoite malinai.	
Ai lintuilind(ov)a Lasselanta	5
Piliningeve súyer nalla qanta	
Kuluvaí ya karnevalinar	
V'ematte sinq' Eldamar.	sinqe
San rotser simpetalla pinqe,	rotser: s?
Súlimarya sildai, hiswa timpe	10
San sirilla ter i-aldar:	
Lilta lie noldorinwa	
Ómalingwe lir' amaldar	
Sinqitala laiqaninwa.	-álar
N.alalmino ??á lanta lasse	lasser 15
Torwa pior má tarasse:	
Tukalia sangar úmeai	
Oikta rámaivoite karneambarai	malinai
Ai lindórea Lasselanta	
Nierme mintya nára qanta	20

(Text of "Narqelion" © copyright The Tolkien Trust 1988)

For the sake of the exacting, I will give a little running commentary on the text in general and each of the lines in order to give as much information as possible for those who would desire to work on a translation.

If Christopher's photo-copy is not a reduction, the poem was written on a single page 6 and 5/8 inches by 9 inches with rounded corners on the left-hand side. The right-hand corners are dog-eared, but look to be square-cut which I think indicates that it was at one time a bound page in a notebook of some sort and later removed. The right-hand edge is uneven as if it had been cut away. The text of the poem begins approximately two inches down from the top and ends with an inch and a quarter margin at the bottom. The poem is centered on the page, left and right. The dates are approximately two inches down from the top and in from the right. Christopher indicates that it was written in pencil and, in his estimation, written fairly quickly. The line numbering is Christopher's convention and does not appear on the holograph.

Where I have shown periods separating words, the holograph and Christopher show dot-wide hyphens.

(Those familiar with the printing conventions for *The History of Middle-earth* volumes would recognize this word-separating dot.) Except for one instance, the isolated words off to the right are either corrections made by J.R.R. Tolkien himself or a difficult reading of the text that Christopher is noting, and they do not appear on the holograph in the right margin. The ending "-alar", indicated on line 14, is actually written on the holograph in the left margin in Tolkien's handwriting.

With regard to the textual variations: the "ov" of *lintuillindova* (l. 5) is in parenthesis evidently indicating that the word can be *lintuillinda* or *lintuillindova*; the final "e" in *singe* (l. 8) is struck out and is replaced by an apostrophe; Christopher raises the question as to whether the "s" is really present in *rotser* (l. 9), but the holograph appears to have something very much like an "s" there; the implication of the marginal insertion (l. 14) seems to be that *Sinqtalla* could also be *Sinqtalar*; the final "r" in *lasser* (l. 15) has been struck out; the original word *malinai* (l. 18) has been struck out and *karneambarai* written beneath it. The one extremely difficult word in terms of its transcription is in line 15. Christopher said in the letter accompanying the holograph of the poem that the second word might be: *liga* (with an accent over the "i"); *lya* or *hja* (with accents over the "a"), these latter two being less likely in his estimation.

It can now be seen where Humphrey Carpenter obtained his 1916 poem (ll. 5-8). It can also be seen that his rendering can be faulted a bit. In line 5 he chose to omit the "ov" variation. His *Pilingeve* actually reads *Pilingineve* in the text (l. 6); *ganta* is in reality *qanta* (l. 6); *Kuluwi* is really *Kuluwai* (l. 7); and *singi* for the corrected *sing* (l. 8). With a moment's pause it can be easily surmised how each of these errors made their way into the *Biography* version of the poem. I think it would be interesting to have Humphrey's account of how these particular four lines were chosen and the circumstances that might have contributed to the differing texts. I suspect that there is a perfectly understandable explanation. I am tempted to grouse a little bit because it now appears that Chris and I may have been giggling at a letter or non-existent morpheme which had no substance in fact. Ah! The trials we pontificators must past through! Humphrey must be justifiably laughing up his sleeve.

Working Toward a Translation

There are in the poem, including variations, 75 separate words used as text. Of these, only eighteen are used or glossed anywhere else in the published corpus.

Narqelion (Title): If one assumes that the form *Narqelion* is precisely that of *Narqelion*, then the meaning is "Autumn" as glossed in the *Book of Lost Tales* (LT-32, 41, 288) with reference to *Narquelie* ("Sun-fading"). While the -ion suffix can be a patronymic ("son of"), it is also the marker for the genitive plural. *Narqelion* could mean "Of the Autumns" or "Of the Fadings of the Sun".

Ve (l. 3): This is the name of Mandos, the Vala of the Dead and of his hall (LB-28, 393). More importantly is that *ve* is often used as "like" (with the meaning of comparison) or "as" in several poetic contexts (R-58, 59; MC-213, 214, 222, 239).

voro (l. 3): as a word meaning "ever" or "continually", it is derived from the root *VORO* (LT-250; LR-353).

ramavoite (ll. 4, 18): this is glossed expressly in the *Book of Lost Tales* as meaning "having wings" (LT2-335).

Ai (ll. 5, 19): "Alas, Ah! Behold, Hail!"; see *ML* 53, p. 49 for rational

Lasselanta (ll. 5, 19): "Leaf-fall, Fall, Autumn"; see *ML* 53, p. 49 and *ML* 54, p. 46 for two approaches to the parsing.

ya (l. 7): "which; formerly, ago"; see *ML* 53, p. 50 for sources.

Eldamar (l. 8): "Elvenhome"; see *ML* 53, p. 13.

San (ll. 9, 11): I suspect that this word means "then", a temporal quantifier. It appears in the poem "Earendel", in the essay "A Secret Vice" (MC-216). Taking the translation there given, and accounting for all of the known cases and morphemes in the first two lines of that poem, the possibility is good, at least at first blush.

timpe (l. 10): in the *Book of Lost Tales*, this form is glossed as "fine rain" derived from the root *TIPI* (LT-268).

ter (l. 11): this is glossed in *Unfinished Tales* (UT-317) as meaning "through". It served as a prefix in the word *termaruwa* which is translated in the text as "shall stand in memory" (UT-305), although literally it means "shall abide through" with "memory" understood or implied. Of interest is the glossing of the base form *TER-* in the *Lost Road* which means "pierce" (LR-292).

noldorinwa (l. 12): is glossed in the *Book of Lost Tales* as the adjectival form of *Noldo* ("Gnome") and derived from *NOL* ("know") (LT-262). The same form is used in the title *Quenta Noldorinwa* ("The History of the Noldoli") in the *Lays of Beleriand* (LB-2).

lasse (l. 15): Tolkien glosses this in the *Letters* (L-282) as meaning "leaf" and in the *QL* (LT-254).

ma (l. 16): is glossed in the *Book of Lost Tales* as meaning "hand", derived from *MAHA* as recorded in *QL* (LT2-339). There is a similar form in *Lost Road* (LR-353).

nare (l. 20): glossed in *The Lost Road* (LR-374) as meaning "flame," derived from the root *NAR-* ("flame, fire").

Before treating the remaining text, it would not be amiss to make some general observations that should facilitate the subsequent discussion. Firstly, I am beginning to accept the fact that elisions between words or morphemes (sometimes marked by apostrophes) are caused by similarity of articulation (see *ML* 53, p. 50 for a plethora of examples). I think that these elisions appear in *N.alalmino* (l. 1, 15), *sinq'* (l. 8), and *lir'* (l. 13); expanded morphologically, they would be *Na.alalmino*, *sinqe* (which is, indeed, Christopher's marginal reading before emendation), and *lira*. There are well-known noun declensions that seem to be utilized in this poem: *-sse* (locative plural), which appears, perhaps, in *lasser* (l. 2, alternate 15), *tarasse* (l. 16), and (albeit historically) *Lasselanta* (l. 5, 19) and *lasse* (l. 15) (for an extended buttal and rebuttal regarding these last two, see *ML* 53, p. 49, *ML* 54, p. 46, and U-426); *-llo* (ablative singular), which probably appears in *nalla* (l. 6), *simpetalla* (l. 9), *sirilla* (l. 11), and *Singitalla* (l. 14), the "a" indicating a further modification of some sort; *-ai* (accusative plural), which may be seen in *umeai* (l. 3, 17), *malinai* (l. 4, alternative 18), *Kuluwai* (l. 7), *sildai* (l. 10), and *karneambarai* (l. 18); *-ea* (adjective singular; MC-223, "yaimed"), perhaps in *pinea* (l. 2) and *lindorea* (l. 19); *-ava*, *-eva* (perhaps a kind of ablative singular or plural), in the original *lintuilindova* (l. 5) and in *Piliningeve* (l. 6).

In what follows below, there will not be an attempt to be necessarily definitive nor speculative. I will attempt to point out some probable lines of morphological investigation that are worth pursuing. This, of necessity, ought to be our course because of the enormity of the task. The discussion of the four lines that appeared in *ML* 53 and the response from Chris Gilson in *ML* 54 filled eight full pages, and we had but begun to "gust" (to borrow from Tom Loback's metaphor in *ML* 55, p. 59).

N.alalmino (l. 1, 15): *na* is glossed in *Lost Road* as "to, towards" (LR-374) and as "but, on the other hand" (LR-375); *alame* is glossed as "elm tree" (LR-367) and as being derived from *ALA* ("spread") (LT-249).

lalantila (l. 1): *lanta* has been glossed as "a fall" (LR-354); the prefixed *la-* may very well be a reduplicating intensifier for *lanta*; *til* for "point, horn" (S-365) may also be indicated here.

Ne.summe (l. 2): *ne* is glossed in conjunction with *iualt ne Varion* ("the luck of the Valar") meaning, presumably a marker for the plural genitive in Gnomish (LT-272); what significance that might have in Quenya and related languages is anybody's guess. *Ne-* may be, however, similar in function as the *N-* in line 1. *Suma* is glossed as "hollow cavity, bosom" (MC-223).

lasser (l. 2, alternative 15): certainly contains *las* or *lasse* ("leaf") and probably the pluralizer "r" as well.

pinea (l. 2): *pinilya* is probably translatable as "small like" (see MC-220, 221); *-ea* is an adjectival ending.

sangar (l. 3): *sanga* is glossed in several places as "throng, press" (LR-388; S-364), derived from *SANGA* meaning "pack tight, press" (LT2-342; the "r" may again be a pluralizer).

umeai (l. 3, 17): *umea* is glossed in *Lost Road* as "evil" (LR-396); *meai* from the root *MEHE* ("ooze") means "gore" (LT-260); *-ai* may be the accusative plural.

Oikta (l. 4, 18): *Oikerot* is identified as a cat, a thane of Tevildo (LB-388), without translation.

malinai (l. 4, 18): *malina* is glossed in the *Letters* (L-308) and in the *Lost Road* (LR-386) as "yellow"; *-ai* perhaps indicates the accusative plural.

lintuilindova (l. 5): see the discussion in *ML* 53, p. 49 and *ML* 54, p. 46. Some of the logic falls apart with the introduction of *-ova*, but both arguments have some merit.

Piliningeve (l. 6): see the discussion in *ML* 53, p. 49 and *ML* 54, p. 46 where Chris presents additional material which, if not so, then is at least interesting. The correct word possessing an additional *-in-* opens up the possibility of morphemes like *nin* or an independent *-ing*. *Nin* is glossed in Noldorin as "water" and "tear" (LR-376) though coming from separate roots (*NEN-* and *NIE-*, respectively); there is also a root *NEN* which has reference to "fragile, thin" (LR-378); *nin* is also glossed in "Namarie" as "me-for" (R-59). *ING-* as a root means "first, foremost" (LR-361). *-eve* is possible as an ablative singular.

suyer (l. 6): see *ML* 53, p. 49 and *ML* 54, pp. 46-47, some of which is not as felicitous because of the correction of the form of the last word in the line from *ganta* to *qanta*.

nalla (l. 6): see *ML* 53, pp. 49-50 and *ML* 54, pp. 46-47

qanta (l. 6): some of Chris Gilson's arguments for interpretation works here with the change from "g" to "q", but not for the same reasons; see *ML* 53, p. 50 and *ML* 54, p. 47.

kuluwai (l. 7): see *ML* 53, p. 50 and *ML* 54, p. 47; also *-ai* as a possible accusative plural.

karnevalinar (l. 7): see *ML* 53, p. 50 and *ML* 54, p. 47.

V'ematte (l. 8): see *ML* 53, p. 50 and *ML* 54, pp. 47-48.

sinq, *sinqe* (l. 8): see *ML* 53, p. 50 and *ML* 54, p. 48; the correction does not help very much and if the manuscript were not so clearly a "q", I would almost prefer Carpenter's reading. Even Chris' elaborate "infixed nasal" theory about nouns derived from verbs does not take us very far; **sige* is not extant, nor anything like unto it.

rotser, *roter* (l. 9): Christopher Tolkien raises the question as to whether or not there is an "s" in the holograph; from looking at the xerox copy, there seems to be no ques-

tion that it is there. The QL (LT2-347) lists *rotse* ("pipe"), *rota* ("tube"), and *rotele* ("cave") all derived from the root *ROTO* ("hollow"). The pluralizer "-i" may be functional here. The locative dual marker ("-tse") may be present as well as some derivative from the root *ro*, *oro* making reference to "ascend" or "steep".

simpetalla (l. 9): QL (LT-266) lists a root *SIPi* ("whistle, pipe") with derivatives *simpa*, *simpina* ("pipe, flute"), *sim-pise* "piping" and *simpetar* ("piper"). A form of the ablative case ending ("-llo") may be suffixed.

pinqe (l. 9): this may have some relationship to *pinca* above (l. 2) or (by analogy to the "Gilson nasal infix" thesis) to *pika*- (MC-223), *pikalasse* (MC-222), or *pika* (MC-214) with possible reference to "lessen" and "dwindle".

sulimarya (l. 10): *sul* is glossed several places as "wind"; *sule* is glossed as "spirit" (III-401) and "breath" (LR-393; *sulime* (LT-266) as "wind"; Manwe and Varda are called together *i-Sulimi* (LT-266) as the "Vali of Wind". Bill Welden suggested years ago (Intro., p. 25, 38) that *-rya* and its derivatives represented the third person feminine pronoun and that this in particular was the possessive case. It is possible here, though, that the base word is *sulimar* (a plural form) with a *-ya* suffixed.

sildai (l. 10): *silde* is used in "Olima Markirya" (MC-213, 214) probably with the meaning "gleaming" (MC-215); *silda-ranan* in the same poem is undoubtedly "in the moon gleaming" as given in the accompanying translation. The *-ai* is, perhaps, another occurrence of the accusative plural.

hiswa (l. 10): *hise* is glossed in QL (LT-255) as "dusk", from the root *HISI*; *hise* is also in the "Olima" poem (MC-214) with a probable meaning "bleared"; *hisen* (MC-221) is used with reference to "mist". *-wa* may be related to *-ma* as described by Jim Allen et al. (Intro., p. 42, 33).

sirilla (l. 11): *sire* (LR-385) is glossed as "river", *siril* as "rivulet". The ablative suffix is probably operational.

i-aldar (l. 11): *i-* is the prefixed definite article; *alda* is glossed many places as "tree", together with the pluralizer *-r*.

Lilta (l. 12): *lilta-* is glossed (LR-369) as "dance"

lie (l. 12): this may have a relationship to *lia* ("twine") which itself is derived from the root *LI+ya* ("entwine") (LT-271).

Omalingwe (l. 13): *oma-* is glossed as "voice" (R-59); *linganar* is possibly translated as "hummed like a harp-string" (MC-216) ["harp" is found in *ganno* (LR-377)]; the root *ngwaw-* (S-359) is glossed as "howl".

lir (l. 13): *lir-* is glossed as "sing, trill" (LR-369), and an identical form meaning "range, row"; *lirit* ("poem"), *lirilla*

("lay, song"), and *Lirillo* (a Vala) all derive from *LIRI* ("sing"); *lirinen* is glossed as "song-in" (R-59).

amaldar (l. 13): *Amalion* (Pictures #41) is the name of a tree that was intended as a cover for the first edition of *Tree and Leaf*. QL (LT2-335) has several derivatives from the root *AM(U)* meaning "up(wards)"; *aldar* was discussed above (l. 11).

karneambarai (l. 18): the form *karne* is discussed in conjunction with *karnevalinar* (l. 7). *ambar* is glossed variously as "Fate" (LT2-348), "bosom" (MC-213, 214), and "Earth" (SM-236). *-ai* may be the accusative plural case su

laiganinwa (l. 14): there is an obvious formal relationship to *noldorinwa* (l. 12); *laia* ("green") is glossed in the *Lost Road* (LR-368) and in many other places in related forms.

lya (l. 15): Christopher suggests *liga*, *lya*, and *hja* as possible transcriptions. I have simply chosen one that has possible references in the published works and later secondary studies. Although Bill Welden would suppose an *elya* here, I suggest that this form may very well be the second person possessive pronoun "thy".

lanta (l. 15): the connection with *Lasselanta* (l. 5) is obvious in light of the following *lasse* in the present line.

Torwa (l. 16): the translation of *Torech Ungol* is "Shelob's Lair" (II-326), *Torech* meaning "Lair"; *Torin* is a form of *Daurin* which is itself probably related to Frodo's name (*Daur*, "stop, pause") in Sindarin (L-448, U-279). *Tormen* is an early form of *Formen* meaning "north-direction" (SM-244). *Toros* is used in *The Book of Lost Tales* in the "Ship of the World" drawing as part of the phrase *Toros valinoriva*, referring to the Mountains of Valinor Christopher Tolkien suggests (LT-85).

pior (l. 16): QL (LT2-347) has *pio* ("plum, cherry"); there may be a plural suffix here.

tarasse (l. 16): *tara* (LR 391) is glossed in many places as "lofty" from the root *TAHA* (LT-264). *Taras* is identified as a mountain of Nevra (S-349). The locative case suffix is probably here as well.

Tukalia (l. 17): *tuka* is glossed in *The Lost Road* as "fat, thick" (LR-394); the word *lia* (made reference to in line 12) may be here as well.

karneambarai (l. 18): the form *karne* is discussed in conjunction with *karnevalinar* (l. 7). *ambar* is glossed variously as "Fate" (LT2-348), "bosom" (MC-213, 214), and "Earth" (SM-236). *-ai* may be the accusative plural case suffix.

lindorea (l. 19): *Lindorinand* is glossed as "Vale of the Land of Singers" (U-451); *lindornea* is glossed as meaning "having many oak trees" (LR-355, 369); the *-ea* may be

similar to the proposed adjectival suffix in *pinea* (l. 2).

Nierme (l. 20): *nier-* (LT-261) is glossed as "grief" and as "honey-bee" (LT-262); *nie* is glossed as "tear" (LT-346). Allen in *Introduction to Elvish* (p. 34) suggests *-me* as a form of *-we* which is itself an abstraction marker.

mintya (l. 20): this may have some reference to *minyā* ("first"), the "nt" being an alternative articulation for "n".

Needless to say, the above material is by no means definitive nor exhaustive, neither in particulars nor in scope.² To have done so would have taken more space than *Mythlore* has to offer in a single issue, much less in a single column. What has been given is a starting point, a place to initiate a more comprehensive study for our-selves. We must remember, however, that we are dealing with a remnant, a leaf found at the top of a hill where a

mighty tree once stood, or a scrap of canvas that survived a mural so vast that the eye could not behold it all at once. No matter how much we may fuss about the nature and meaning of the leaf, we must remember that there once was a Tree, and a Painting, and (above all) an Artist.

That was probably the last time Niggle's name ever came up in conversation. However, Atkins preserved the odd corner. Most of it crumbled; but one beautiful leaf remained intact. Atkins had it framed. Later he left it to the Town Museum, and for a long while "Leaf: by Niggle" hung there in a recess, and was noticed by a few eyes. But eventually the Museum was burnt down, and the leaf, and Niggle, were entirely forgotten in his old country. (*Leaf By Niggle*, pp. 111-12)

Notes

¹ The following abbreviations have been used throughout this article: *Fellowship of the Ring* (I), *Two Towers* (II), *Return of the King* (III), *The Silmarillion* (S), *Unfinished Tales* (U), *The Book of Lost Tales--Part One* (LT), *The Book of Lost Tales--Part Two* (LT2), *The Lays of Beleriand* (LB), *The Shaping of Middle-earth* (SM), *The Lost Road* (LR), *The Road Goes Ever On* (R), *The Letters of J.R.R. Tolkien* (L), *The Monsters and the Critics* (MC)

² The question might arise "Does PNH have a translation for this wonderful little poem?" Yes he does, but he doesn't want to spoil it for you... not just yet. I would suggest, however, that the reader would not be amiss in spending time with the poem "Kortirion among the Trees" in its several versions (LT, 32-44), especially "The Second Verses" (p. 34) which, according to Christopher, were begun in November 1915, and correspond to the poem section entitled "Narquelion" (p. 41-42) written some 50 years later. Christopher's implication is, however, that there are several versions of "Kortirion among the Trees" that span that time in between.

A Door Opens

Some
where

a wind-scour'd hill,
the whirlpool of a city throng,
or a still, carpeted alcove

some
time

some unlocked moment
winking in

a door
opens in the air:
the door

to a country drenched in greenness
awash in waves of light

imperishable heartland
stalk'd and governed
by the Lion-Lamb.

And the choice
is yours

to enter
this valley of imminent dawn
or to turn
back

to the cluttered corridor
of crowds and calendars
shadow and storm.

Nancy Ester James

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