

The Eldarin Accent System

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Introduction

In Appendix E to *The Lord of the Rings* there is a well-known explanation of where the accent is placed on the words of Eldarin languages:

In words of two syllables it falls in practically all cases on the first syllable. In longer words it falls on the last syllable but one, where that contains a long vowel, a diphthong, or a vowel followed by two (or more) consonants. Where the last syllable but one contains (as often) a short vowel followed by only one (or no) consonant, the stress falls on the syllable before it, the third from the end. (LR:1094)

That is a clear and straightforward rule, essentially equivalent to the “penultimate law” of accent in Classical Latin (Allen, 1978:83), and purportedly shared by all languages of Elvish origin, which leaves little room for doubt — except about whether the phrase “*practically* all cases” implies that there are some exceptional disyllabic words accented on the last syllable. But just as in the case of Latin phonology, that apparent simplicity conceals a richer accentual system with an interesting history, which was already hinted at by Tolkien in the commentary on the metre and stress of the poem “*Namárië*” in *The Road Goes Ever On*, published about a decade after *The Lord of the Rings*.

This article attempts to put in an organized manner the wealth of information about the accent system of Elvish languages that has been made available through the years, especially in various historical accounts published in *Parma Eldalamberon*. After a brief description of the main texts that deal with this subject, the analysis starts with a commentary on how Tolkien’s initial conception of stress rules in Elvish languages differed from the “penultimate law” that is commonly known. Then the history of the Eldarin accent system — and its changes in Tolkien’s conception — is discussed, focusing on specific aspects: the position of the accent in the word, the role of stress and pitch as particular features of accent, the distribution of main and secondary accents, and its relationship to changes in the length and quality of vowels and diphthongs.

Conventions and nomenclature

In this article, accent and vowel length are marked following the conventions

used by Tolkien in the text of “*Namárië*” in *The Road Goes Ever On* (R:66): long vowels are marked with a macron, while graphical accents are reserved to mark accented syllables when suitable — acute for the main stress, and grave for secondary stresses. Thus, in a word like *ûnótimè*, there are two syllables with long vowels (*û*, *ò*), such that the former has a secondary accent and the latter the main one, and two short vowels (*i*, *e*), where the last is also secondarily accented. Where necessary, short vowels may be marked with a “breve” diacritic, such that the previous example might have been written as *ûnótímè* as well.

Besides short and long vowels, in some texts Tolkien also distinguished “overlong” vowels (longer than usual long vowels), which he often marked with a circumflex accent, e.g. *â*. (Occasionally he used a diacritic tilde, as in *mã* in PE19:53 or *Ulmõ* in PE21:77, but for the sake of simplicity here I will only use the circumflex.) In some texts, Tolkien described the length of vowels measuring it by the number of *morae* (metric units in poetry) taken to pronounce them. Thus instead of “short”, “(normal) long” and “overlong”, he used the terms *unimoric*, *bimoric* and *trimoric*, respectively.

The accentuation of words is normally described by the position of the syllable that carries the main accent, starting from the end: e.g. words stressed on the last, penult, or antepenult syllable. In his texts, Tolkien often described them using the classic Greek terminology: *oxytone* for words accented on the last syllable, *paroxytone* for words accented on the penult, and *proparoxytone* for words accented on the antepenult. Occasionally he also used the terms of metrical feet to describe word patterns of long and short vowels, namely: “dactylic” for sequences formed by a long syllable followed by two short ones (*ō-ō-ō*), “trochaic” for a long syllable followed by a single short (*ō-ō*), or “spondaic” for two consecutive long syllables (*ō-ō*).

There are details about accent and vowel length in which it is relevant to distinguish between the two “flavors” of Quenya considered in some texts: the classical form mainly used in writing, and its form as spoken in later days, even if not as a native tongue. They are respectively known as “Book Quenya” and “Spoken Quenya” from Tolkien’s letter to Dick Plotz (VT6:14, also L:#293a), or as *Parmaquesta* (‘Book-language’) and *Tarquesta* (‘High-language’) from later published texts (e.g. PE18:25, 75–76, PE19:29). In this article the Elvish names will be used in all cases, even if referred to the letter where they were not used by Tolkien.

Description of the texts

Aside from the cited passage of the Appendix E, the main source of information about the accent system of Elvish languages published in Tolkien’s lifetime is the commentary in *The Road Goes Ever On* that has also been mentioned above. However, that text is chiefly oriented to explaining the rhythmic quality of Quenya verses in a poem like “*Namárië*”, so it basically deals with the distribution of accents — both main and secondary, with a note about historical aspects that influenced the pronunciation of initial and final syllables.

On the other hand, there is valuable information about the accent system that can be found in posthumously published texts, mainly in *Parma Eldalamberon* and

Vinyar Tengwar. Among them, the most important are historical descriptions of the Elvish languages that have been published in *Parma Eldalamberon*. There are four sources of particular interest:

- “The Sounds of Qenya” (SQ), which is part of the *Qenyaqetsa*, the earliest known account of an Elvish language written by Tolkien, published in PE12. SQ provides a detailed — and somewhat convoluted — description of the primitive Eldarin sounds and how they evolved into Qenya, including two sections that describe the changes observed in stress patterns and the rules of “modern” Qenya stress.
- A section about the Qenya phonology included in the “Early Qenya Grammar” (EQG), published in PE14. That text, dating from the first half of the 1920s, rewrites part of the historical phonology given in SQ, including a summarized version of the history of Eldarin stress. Its contents are largely consistent with those of SQ, although it introduces a few new ideas that would be taken up in subsequent texts.
- The “*Tengwesta Qenderinwa*” published in PE18. This is a large reworking of the history of Elvish languages, focused on their phonology and morphology, contemporary to the composition of the “*Lhammas*” and the “Etymologies”. There are two versions of this text (TQ1 and TQ2), written in the mid-1930s and in the early 1950s, respectively, approximately coinciding with the start and finalization of Tolkien’s writing *The Lord of the Rings*. The two versions overlap considerably, although they present some notable differences in the conception of the history of the languages — the most remarkable one being the reconceptualization of Noldorin into Sindarin. TQ1 includes a section on the accent system called “*Minqetyarme*”, which reappears in shorter form in TQ2 without a Qenya title, labelled simply as section “F”.
- The “Outline of Phonetic Development” and the “Outline of Phonology”, published in PE19. Those two texts are detailed descriptions of the phonetic developments from Primitive Quendian to Quenya, derived from the more general historical accounts of Quendian languages given in “*Tengwesta Qenderinwa*”. The first was written at some time between TQ1 and TQ2, and the second was a rewriting of the former started shortly after TQ2, although Tolkien continued working on it until 1970 or even later. There is also a large overlap between these two phonologies, and there are few discrepancies to note with respect to the accent system, especially since in the second version that part was only partially developed. Therefore, I will cite both texts under the common label of “Quenya Phonology” (QP), which is the general editorial title used for PE19.

Early exceptions to the rule

Tolkien applied the “penultimate law” to the accentuation of Elvish words since his earliest conception of Elvish languages (cf. PE12:5, 26), although at that time it seems a particular feature of Qenya. Gnomish, on the other hand, favored

paroxytone words, so that for instance, the plural of *celeb* ‘silver’ would normally be pronounced as *celébin*, although in such old words the accent could be pushed back to the antepenult (*célebin*), as a “poetic license” (PE11:13).¹

This difference between languages in their first conception might be a sign of a greater influence at that time from the real-world languages that inspired them. Tolkien acknowledged that Quenya “might be said to be composed on a Latin basis with two other (main) ingredients that happen to give me ‘phonaesthetic’ pleasure: Finnish and Greek” (L:176). Indeed the history of its accent system, as will be commented in the next section, shows remarkable similarities with that of Latin and Greek, and in EQG he talked about the “trissyllabic law” of Qenya to discuss its accent rules: a term borrowed from textbooks to discuss the accentual patterns of Ancient Greek (Wright, 1912:13).² On the other hand in Welsh, which was Tolkien’s fundamental inspiration for Gnomish, the stress normally falls on the penultimate syllable, although exceptions to that – aside from loanwords – typically target the final syllable, rather than the antepenult as seen in Gnomish (Hannahs, 2013:41).

The rules of early Qenya also had some differences with respect to the penultimate law of Latin. In polysyllabic words of later Quenya (and Sindarin and other Elvish languages), as in Latin, only the length of the penultimate syllable has to be considered: if it is long it will carry the main accent, as – taking examples from “*Namárië*” – in *ùnduláve* (with long vowel) or *Càlacíryo* (ending with two consonants); otherwise the main accent will fall on the antepenult, as in *súrinèn* or *Válimàr*. The length of syllables other than the penult is not taken into account, so *Àndúne* or *Ròméllo* are still paroxytone because they have long penultimate syllables, even though their antepenults are long as well.

In the rules described in SQ, however, there was a competition if both the antepenult and penult are long, such that the former kept the accent if it was heavier than the latter (PE12:27). In the hierarchy of weights of that system, syllables with a diphthong or ending in two dissimilar consonants were heavier than those with long vowels or ending in geminates, *q* or *ty*. Therefore, the two last examples of the previous paragraph would be pronounced *Ròméllo* (equal weight), but *Ándūnè* (heavier antepenult). Other examples from the contemporary *Qenya Lexicon* that, according to those rules, would be proparoxytones with long penult, are *aiqasse* ‘precipice’ (diphthong vs. geminate, PE12:29), *maivōye* ‘long exceedingly after’ (diphthong vs. long, PE12:60), and *ambasse* ‘breast-plate, hauberk’ (two consonants vs. geminate, PE12:30), among others.

This hierarchy of syllable weights also had two levels for short syllables, such that short vowels in hiatus were lighter than a short vowel followed by a consonant. Actually, when both the penult and antepenult of long words were short syllables forming an hiatus, the main accent was retracted to the fourth from last syllable, and the secondary to the last, as an exception to the rule of no accent farther back than three syllables; an example given for that case is the place-name *Áreanòr* (PE12:26–27).

Historical placement of the main accent

In broad terms, the accent in Elvish languages passed through three stages in its fictional history, which resembles the history of the development of Latin from Proto-Indo-European: it started with a primitive period of “free” accent, passing through an intermediate stage in which the main accent fell on the first syllable of the word, to the system described by the “penultimate law” in the classic form of the languages.

The details of this fictional history, as everything else in Tolkien’s invented languages, also changed while he elaborated them over many years of his life. In an attempt to simplify the description of those changes, I will describe two versions of that history, corresponding to two phases in Tolkien’s conception of his invented languages. The first version, which only deals with the development of Qenya, is described in SQ and EQQ, and is contemporary to the composition of *The Book of Lost Tales* and related writings. The second version was adapted to the extended linguistic framework that Tolkien described in TQ and other texts, like the *Lhammas* or the *Etymologies*, when he started to work on the *Silmarillion* proper.

This is, however, an arbitrary division that does not correspond to a fundamental change in Tolkien’s conception of the languages — or at any rate not to one more important than the changes observed in other periods. The separation between the “*Lost Tales* period” and the “*Silmarillion* period” that is presented in this and later sections of this text is, thus, only a convenient way of structuring their contents, with the purpose of making them (hopefully) easier to apprehend.

Main accent in the *Lost Tales* period

In SQ (PE12:4ff.) and EQG (PE14:67) the three stages described above correspond to three clearly differentiated periods of the history of the Elves and their languages. The first stage was that of Primitive Eldarin or Common Eldarin, which at that time did not mean — as later in the *Silmarillion* — the language common to the Elves that started the March to the West, but the primitive speech of all the Elves, i.e. what Tolkien would later call the “Quendi”.³ That stage lasted “almost till the sundering of the Noldoli”, so it encompassed not only the oldest form of the Elvish language, but also some derived languages of the sundered Kindreds of the Elves in Valinor.

In those old languages the accent was “free”, i.e. there were no phonological characteristics of words that might be used to predict which syllables had to be accented. Accent position was mainly determined by etymology and grammatical categories (the past tense is cited as an example in EQG). And unlike in later stages, the accent was often borne by the final syllable. SQ provides some examples of Eldarin with the accent in different places, such as the oxytone *kṇdōrá* ‘a bright dawn’ or paroxytone *pāχīānd* ‘an oration’, among others (PE12:5, 8),⁴ and many more examples may be found in the Noldorin Word-lists and Dictionary written at the time of EQG (PE13:133–65).

The second stage concerns only the languages of the Elves that remained in Valinor after the Flight of the Noldoli (there is no detailed account of the changes in the accentuation of Gnomish). That was called the “Cor-elda” or “Cor-eldarin” system in SQ, referring to the languages of the Eldar that remained in the city of Cor.⁵ In EQG “Kor-eldarin” refers generally to the languages of the Three Kindreds

that dwelt in Kor since their coming in Valinor, including the Noldoli, so there the system of this second stage is called “Valinorian” (encompassing both Qenya and Telerin; see PE14:61).

In the Cor-elda or Valinorian system the main accent became attached to the root of the word or its basic syllable (or the one that was felt to be radical). That was normally the initial syllable, except in words with prefixes that were clearly identified as such. Thus, the Eldarin examples given above became *kñdòra* and *pǎ(h)ian(d)*.

There is an interesting case in the pair *taχ-sóđǎ* and *táχsōđǎ*, two forms of an old compound related to the Q stems TAHA ‘high’ and SORO ‘sit’, literally meaning ‘seated high’ (PE12:21, 85, 87).⁶ Their accentuation suggests that the latter might be a Cor-eldarin development of the former, but it might instead be just a primitive variant, since both forms show the sounds *χ* and *đ* that had already developed into *h* and *r* (through *z*) in Cor-eldarin (PE12:16, 18, 24). In any event, the words with both accentuations seem to have coexisted (the paroxytone due to the recognition of *taχ-* as a prefix), giving two different forms of the adjective ‘lofty’ in Qenya: *tahōra* < *taχ-sóđǎ*, with *χs* > *χχ* > *h* (PE12:20), alongside *tāra* < *táχsōđǎ* with the same changes, but additional vanishing of *h* after the stressed vowel (PE12:18), and regular development of the hiatus *ǎō* > *ā* (PE12:14), i.e. **táhōza* or **táhōra* > **táōra* > *tāra*.

Finally, the third stage was that in which Qenya, at some unspecified time in its later history, adopted its characteristic “trissyllabic law”. This forward displacement of the accent, which normally could not be further back than the antepenultimate syllable, is explained in SQ as an interchange between the main accent (formerly on the first syllable) and the secondary accent — see about the patterns of secondary accents below. Thus Cor-eld. *kñdòra* became Q *kandóra*, whereas *pǎian* kept the initial accent because it developed a diphthong and became disyllabic in Q *páiyān* or *páian* (PE12:8). Other examples given in SQ of accent changes from Cor-eldarin to Qenya are *křpálīma* > *kàrpálīma* ‘tricky, clever, wily’, *lñtànwa* > *lantánwa* (seemingly a form of the verb *lant-* ‘drop, fall’), and *úkàrělē* > *ukárele* (perhaps derived from **ũkar-* ‘undo’).

Main accent in the *Silmarillion* period

In later accounts, the primitive stage of free accent was associated with the Q(u)enderin period (in English called “Primitive Quendian”, “Common Quendian” or just “Quendian”), which meant “the primitive common language of the Quendi” (PE18:55 n.111). Strictly speaking, that would refer only to their language before the sundering of the Eldar and Avari, but the accentual pattern was retained in Common Eldarin and its derivative languages, with some small divergences between them.

Many of the characteristics of the primitive stage described in the *Lost Tales* period were kept, particularly the frequency of oxytone (final-accented) words, and the grammatical significance of the accent, although in QP this was a feature of Lindarin, less present in Noldorin and Telerin (PE19:56).⁷ Some examples are:

- The accentual patterns of the past tense, which had already been mentioned in EQG. The accented suffix *-né* of the “weak” pa.t., as in Eld.

ortāné ‘raised’, is the most commented upon (PE18:56, 106; PE19:56; PE22:96, 104, 135); TQ2 compares it with the “strong” pa.t. ending in *-ē*, usually accented on the previous syllable, as in *mántē* ‘ate’ (PE18:106).

- The accented *-á* used for the present tense, such as in *talātá* ‘is slipping down’, *istá* ‘is aware’ or *mātá* ‘is eating’ (PE22:134)
- The stem of causative verbs ending in accented *-tá* or *-yá*, such as *ortá* ‘raise’, in contrast with other derivative verbs with similar but unaccented endings such as *órtá* ‘rise, ascend’ (PE18:106, PE22:114, 135, 159).
- Oxytone adjectives ending in *-á*, like *kiryá* ‘swift’ (PE18:106; PE19:56). More specific long adjectival suffixes are mentioned in TQ1 and in a text about the Eldarin noun structure contemporary to TQ2, such as *-rā*, *-dā*, *-nā*, *-yā* *-wā* (PE18:56, PE21:82).

A detail added in TQ is a set of restrictions for the placement of the primitive accent, which in SQ were only commented on as a result of changes in the Cor-eldarin system, namely that the main accent could never be on a final syllable ending in a short vowel, and it was seldom on short syllables adjacent to long ones (PE18:55, 105); thus, forms such as *tārāká* or *tārākā* were disallowed. However, the second of these rules was a softer restriction, which allowed some exceptions; thus initial short syllables, which were often the main stem syllables, could be accented even if followed by a long one, as in *tārākā*. And according to TQ1 (but not in TQ2), before a final long syllable that was recognized as a suffixal or inflexional element, a preceding short syllable could also bear the accent, as in *tārāk-ā*. The lack of accent on final short vowels is also mentioned in QP, although there it is said to be a specifically Lindarin modification (PE19:56).

There was a later period in which the tongues derived from Eldarin (Lindarin/Quenya, Noldorin/Sindarin and Telerin) changed their accent patterns, but the particular details of those changes differ between texts. The most prevalent idea is that — as in the earlier conception — at least in Ancient Quenya the main accent was at some time retracted to the first stem syllable, which was normally the initial syllable (cf. PE22:105, R:68).

According to QP, this happened to all Eldarin tongues, and it actually happened first in Telerin and later in Noldorin, whereas Lindarin maintained the older accent-pattern with lesser modifications for a much longer time (PE19:60 n.152). On the other hand, in a later text, written c. 1968, the opposite is implied: commenting on the words for ‘the flat of the hand’ — Q *palta*, T *plata*, S *plad*, all derived from CE *palátā* — Tolkien noted that Telerin and Sindarin had lost the Eldarin unstressed vowel of the first syllable, whereas in Quenya “the position of the Common Eldarin stress was not important, since at an early period Quenya had shifted the stress back to the first syllable” (VT47:8–9).

The “accent shift” that resulted in the system dictated by the penultimate law happened in Quenya before the classical period, so the position of the main accent in Parmaquesta was already as described in *The Lord of the Rings*, although it was a gradual change, and the later Tarquesta exhibited some differences in the acoustic characteristics of the accent (PE19:61), which will be described in the next sections. How and when the other tongues converged to the same system is not described in the available texts.

Accent, pitch and stress

The *Oxford English Dictionary* describes *accent* as

A prominence given to one syllable in a word, or in a phrase, over the adjacent syllables independently of the means by which this prominence is produced (as pitch, timbre, stress, or, less commonly, duration). Now often synonymous with stress.

Indeed Tolkien used the word “stress”, rather than “accent”, in the section of the Appendix E where he was describing that concept. But he possibly did so to make it less ambiguous for non-specialist readers, since “accent” can also refer to a diacritic sign in writing or the quality of to the particular pronunciation of a language in a given region or social group. Actually, in other places Tolkien noted that the accent of words in Elvish languages was not featured only by stress (which he also called “force”), but also by pitch, also called “tone”. Pitch and stress are also the two main ways in which Indo-European languages have marked the accent throughout their history, and although the majority are “stress-accented” tongues, in Ancient Greek and other historically important languages pitch had been predominant (Wright, 1912:10).

SQ did not distinguish between accent and stress either, but already in EQG it was noted that in the primitive Elvish languages “the accent was probably partly, but not very strongly, stress accompanied by a very marked raising of the voice-pitch”, though stress became predominant in later stages, partially detached from pitch. Thus, the change of accent observed in the Valinorian system (the “second stage” according to the previous historical account) mostly affected stress, while “traces of older accentuation appear to have been retained” by “raised pitch sometimes accompanied by a slight secondary stress” (PE14:67).

Subsequent texts kept most of those ideas introduced in EQG: (a) the characteristic high tone of accented syllables in the primitive Elvish language, (b) the increasing importance of stress as derivative tongues developed, (c) the original coincidence of raised pitch and stress, and (d) its later dislocation when the accent was displaced, such that the syllables that originally carried the main accent still kept a higher tone. Each text, however, introduced minor variations.

Thus in TQ1, when all Elvish languages were meant to descend from the speech of the Valar, it might be interpreted that the primitive arrangement of the highest tone-point as chief mark of the main accent was a feature derived from the parent Valarin (PE18:55). QP mentions that the primitive accent seemed “to have included a fairly marked degree of stress or expiratory force, coinciding with tonal variations: raising (or lowering) above (or below) the normal level”; that “the element of stress was in general increased in all the Eldarin branches as time went on”, more in the languages of Middle-earth than in those of Valinor (PE19:56–57);⁸ and also a detachment between stress and pitch for reasons and in a fashion very similar to that described in EQG, although now this happened in a later point of the history of Quenya, due to changes in the conception of the whole history of Elvish languages (PE19:61). This dislocation between stress and pitch, absent in TQ1, was reintroduced in TQ2, while on the other hand the increasing importance of stress over pitch as languages developed was removed;

there the Common Quendian accent was described from the outset as “a *stress accent*, but not one of violent stress”, with high tone or pitch as just another trait that normally coincided with the stressed syllable (PE18:105).

QP also introduced the idea of an eventual reunification of the highest tone and main stress in Quenya — only fully achieved in Tarquesta —, so that syllables with secondary accent that were historically bearers of the main accent, and therefore originally pronounced with high pitch, became “as a rule lower in tone than the main stress”. There was, however, an exception if the formerly accented syllable was a “stem-syllable” in initial position, where sometimes the high pitch remained “due to contemporary feeling for the special significance of the initial syllable” (PE19:61). This idea was also incorporated in TQ2, not only for Quenya but generally for languages derived from Common Quendian, and without details about the exceptional circumstances of initial syllables (PE18:105).

The cursory comments in *The Road Goes Ever On* are largely consistent with the story given in those texts, including remarkable resemblances with details of QP. There pitch is an important trait of the Quenya accent, which distinguishes “major stresses, usually with rising tone” and “minor stresses, usually with falling tone” (R:66), in agreement with the reunification of high tone and stress described in QP. Normally there is only one “major stress” in each word, but there are words like *óromárdi*, *Óilóssëò*, *Élentári* or *fálmalínnar*, where the initial syllable is also accented with such a major stress — cp. the statement in QP about the high tone in some initial stem-syllables due to the “feeling for their special significance”. Nonetheless, the explanation in *The Road Goes Ever On* differs from that of QP, noting that the initial accent of those words was “lower in tone”, although “often equal in force to the main stress”, and that the reason for this stronger stress was that they were recognized compounds.

Patterns of secondary accents

As already observed, Tolkien’s texts feature several commentaries about the secondary accents of Eldarin words, which played an important part in the prosody of those languages. Some of these comments include details about where secondary accents could and could not be placed.

Secondary accent in the *Lost Tales* period

Among the earlier texts there is no single full account of the placement of secondary accents through the history of the Eldarin languages. For the first, Primitive Eldarin, period there is no information at all. Regarding the second stage it has already been noted, in the discussion about pitch, that according to EQG secondary accents were often placed, with raised pitch, in the position of the older main accent. This also seems to be the case of some Cor-eldarin words given earlier in SQ. However, there is a noticeable change between SQ and EQG with respect to this.

There is a comment inserted in SQ stating that the secondary accent “appears to have been strong in Cor-eldarin, and able to stand on a syllable adjacent to that of the main stress” (PE12:5). EQG, on the other hand, restricts this possibility,

noting that when the old accent fell on a syllable immediately following the new, no trace of the older accent was left (PE14:67). Thus many of the Cor-eldarin examples from SQ, such as *kṛídōra*, *kṛpálima*, *lṛítānwa* or *úkārēlē*, would not be valid in EQG. This implicitly means that for all those cases, the penultimate law of later Qenya was no longer explicable as a shift between the main and secondary accent, as it was in SQ.

SQ also provides some details about the distribution of secondary accents in the later Qenya stage (PE12:5, 7, 26–27). The general rule was that secondary accents were placed “on alternate syllables in either direction from the main stressed syllable”. This is reminiscent of the usual pattern of Finnish — although apart from that, the accent system of Qenya and other Elvish languages is not like that of Finnish, in spite of its influence on other phonaesthetic aspects.⁹ That rule, however, could be broken for various reasons:

- The relative weight of adjacent syllables — following the hierarchy of weights explained in the exceptions to the penultimate law — could displace the accent one position, leaving two adjacent unaccented syllables (but not more than two). This could happen by heavy or long syllables attracting the accent, or by the weakest syllables pushing it away.
- The first syllable of a word could bear “a slight secondary initial accent”, even if it was adjacent to the main accent. Note that this pattern (*ò-ó* initially) does not clash with the *ó-ò* “forbidden” in EQG. This might be due to the special significance of initial syllables that is noted in later texts.
- Conversely, final short syllables tended to be unaccented, even if they were in a position that favored a secondary accent — normally in a proparoxytone word (*ó-o-o*), where there is one syllable between the main accent and the final. This weakening of the accent was more marked in vowel-ending words, such as *noldova* ‘belonging to gnomes’ vs. *noldomar* ‘gnome-land’, although the details on this point diverge between fragments of the same text. Thus, according to PE12:5 a final vowel never bore a secondary stress, while a “slight beat” was observed in such words if the vowel was followed by a consonant.¹⁰ On the other hand, PE12:27 tells that in words ending with a short final vowel the secondary stress was “comparatively weak”, implying that they could bear some stress, although less marked than if the word ended in a consonant (or a long vowel, which was rarer, perhaps impossible in later Qenya).

Secondary accent in the *Silmarillion* period

Most of what can be said about the secondary accent according to Tolkien’s later conception can be found in the first version of QP (PE19:57–60). The description found in that text has many points in common (even in the wording) with that of the Qenya secondary accent in SQ, excluding the inserted commentary about the possibility of adjacent stress in an earlier stage, which had been precluded afterwards in EQG. Actually, the patterns of secondary accent adopted in QP from

SQ were not exclusive of the later stages of the languages; they existed since their “primitive” or “archaic” stages, and were “very similar in all branches”.

The points shared between the Qenya of SQ and the archaic accent system described in QP are:

- Secondary accents were generally placed on alternate syllables in either direction from the main stress (**ó-o-ò**, **ò-o-ó**), although this pattern could be broken by the tendency of long syllables to attract the secondary accent and short ones to be unaccented. Thus, in sequences such as **ó-ò-ò-ò** (or **ò-ò-ò-ó**) the secondary accent would fall on the last (or first) long syllable, instead of the short one that alternates with the main accent, as seen in the example of *kárpalimǎ*.¹¹
- The secondary stress could not fall on a syllable adjacent to the main one, except if it was the initial syllable of the word — adding that this happened only “in the rare cases of compounds with a stressed monosyllabic first element” that were still felt as “loose” compounds, such as **tǎlgárta* ‘high boot’ < *tál* ‘foot’ + *gárta* ‘hide, leather’.¹²
- Short final syllables never received a secondary accent (as in *mándǎlē*, where the last syllable alternated with the main accent but remained unaccented), clarifying that final syllables ending in a consonant counted as long, as in the case of *nínkwěřítàr* — yet another example of the **ó-ò-ò-ò** pattern commented on above.¹³

But QP also included new details that introduced some asymmetries in the archaic accentuation patterns:

- In sequences of three short syllables after the main accent (noted as “rare”), the second syllable received a secondary accent, keeping the usual alternating pattern **ó-ò-ò-ò** (e.g. in *nínkwěříta*). But *before* the main accent the secondary was pushed back to the third syllable, resulting in the pattern **ò-ò-ò-ó** (e.g. *kǎlǔmǎlánda* or *kǎlǔmǎló*); and a long syllable adjacent to the main stress could move it even further back, as in *ěřěmǎloitě*.¹⁴
- As a general rule, the secondary accents that preceded the main were the strongest. However, preceding accents that fell on short syllables — as in the situations just described — were weaker than accents borne by long syllables separated by one or two syllables in either direction.

According to this account, the principles that governed the position of secondary accents were hardly affected by the Quenya accent shift. The only exception that is noted is that “a secondary accent (often with low tone) could stand on an initial syllable immediately before a long main stress” (PE19:60). Since this was already allowed in the archaic period for loose compounds, that comment might mean that in Quenya this pattern was generalized to other types of words. This is corroborated by the example of *còmǎllo*, which though unglossed seems to be the ablative declension of the noun **cōma* (PE19:59).

Accent and quantity of long vowels

Vowel length, like accent, can show a gradation with various levels. Actually, in the Eldarin languages both features were interrelated. We have seen in previous sections how the length of vowels conditioned the positions where the main and secondary accents could be, but this was a bi-directional influence, such that the patterns of accentuation also changed the length of vowels. The details of how this happened, again, can be distinguished by the period of composition of the texts that present them.

Accent and vowel length in the *Lost Tales* period

According to SQ, the development of the Qenya phonology favored short vowels, since in all the historical transitions between accent systems there were circumstances in which long vowels were shortened. In the transition from the primitive to the Cor-eldarin stage this shortening happened sometimes to long unstressed vowels that followed an accented long vowel in initial position (words starting with $\acute{o}-\bar{o} > \acute{o}-\bar{o}$), and also to long vowels before any consonant group, as well as after certain groups if the vowel was final; later in Qenya all unaccented syllables between two accents were shortened as well (PE12:4–5, 7).

Eventually the vowels of all unaccented syllables in Qenya became short (PE12:6). This, combined with the accentuation rules commented on above, means that adjacent syllables with long vowels would be rare in Qenya; if ever, they would only be allowed in an initial sequence of accented syllables of the type $\bar{o}-\acute{o}$. In the *Qenya Lexicon*, the only (dubious) example that can be found is *lāmáre* ‘flock’, perhaps representing **lāmáre* (PE12:50).¹⁵

Also the vowels of closed syllables — those followed by consonant groups or long consonants — were always short in Qenya, although such syllables were considered long. This can be seen in the contrast between etymologically related words with long stem vowels that were shortened before consonant groups like *lūme* ‘time’ vs. *lukta* ‘period’ (PE12:56), *nōre* ‘native land, nation, family, country’ vs. *nosta* ‘birth, birthday’ (PE12:66), and many more.

The “quantitative laws” of Qenya purportedly dictated other circumstances under which vowels could be lengthened (PE12:8–9), but they were not described explicitly. According to the text, vowel length in Qenya was “no longer etymological and morphological purely (...) but is mostly to be determined by that vowel’s place in the word and its neighbourhood” (PE12:6). However, in many words of the *Qenya Lexicon* vowel lengthening seems to happen as a grammatical feature. Thus, we see consistently lengthened vowels before the adjectival suffix *-va* in *mirūva* ‘like wine, winy’, *palāva* ‘wandering’, *turūva* ‘wooden’, *urūva* ‘like fire’ (PE12:61, 71, 96, 98), or in the past tense forms seen in *kāle* ‘shone’, *lire* ‘sang’, *mēle* ‘loved’, and in the tables of verb forms attached to the *Qenya Lexicon* (PE12:44, 54, 60, PE14:28ff).

EQG shows another example of vowel lengthening that can also be said to be a grammatical feature, although it has a phonological ground: the plural declension of vowel-ending nouns, which is formed by *-li* or other derived suffixes, comes with lengthening of the last stem vowel in the case of proparoxytone nouns like *tantare* ‘dance’, pl. nom. *tantarēli*, gen. *tantarēlion*, etc. (PE14:44, 73). This is explained as a restoration of historic length, although it also helps to preserve the prosody of the basic Qenya form. The addition of the declensional suffix moves

the syllable with the original main accent (the antepenult) to a position where it can no longer bear it due to the penultimate law; but by virtue of lengthening the vowel before the suffix, the main accent is moved forward and leaves the originally accented syllable in a position that favors a secondary accent, thus: sg. *tántare*, pl. *tàntarēli*.

The vowels of accented open syllables (followed by a single consonant or another vowel in hiatus) could be short (unimoric) or long. In the latter case, they could be either “half-long” (bimoric) or “full long” (trimoric), depending on the length or weight of surrounding syllables. In general, vowels were longer in syllables under the main accent than under secondary accent, and also in trochaic position (followed by a single short syllable) compared with dactylic (followed by two short syllables), such that: (a) vowels in dactylic position could only be long (bimoric) if they carried the main accent, and (b) vowels in trochaic position were bimoric if they had a secondary accent, and trimoric if it had the main stress (PE12:6). These rules can be illustrated with some words of the *Qenya Lexicon* — with diacritic marks altered from the original to represent more accurately the purported accentuation and vowel length:

- Trimoric vowels in *anúva* ‘doughty’ or *fanóre* ‘a day-dream’ (PE12:31, 37), where the main accent is on open syllables in trochaic position.¹⁶
- Bimoric vowels in the related words *anúvie* ‘manhood, doughtiness’ or *fanóriua* ‘absent-minded’, where the main accent has been moved to a dactylic position.
- A bimoric vowel in the secondary accent of *mòrilánta* ‘nightfall’, which is in trochaic position (PE12:62). The main accent falls on a closed syllable, which therefore has a unimoric vowel.
- Unimoric vowels in the inflected forms of *Teleriness-* ‘the valley (or land) of the Elves’ (PE12:91), e.g. accusative **Tèlerinéssen*,¹⁷ where the secondary accent is in dactylic position, and the main accent is on a closed syllable.

This set of rules also specifies that vowels under main stress in spondaic position are bimoric. Spondaic patterns (two consecutive long syllables), as discussed above, could only happen initially, with the main stress on the second; examples of this could be *lindórea* ‘singing at dawn (esp. of birds)’ (PE12:54), or the case of **lámáre* commented on above. There is no indication of how long would be the first, secondarily accented vowel in such spondees, if they ever existed in long open syllables as in the latter example.

Accent and vowel length in the *Silmarillion* period

In later accounts of the Eldarin phonology, the variation between short and long vowels was part of the “base-structure” or *sundokarme* explained in TQ1 and TQ2. The most primitive Quendian bases were formed by syllables with short vowels, but *ómataile* (‘vowel-lengthening’) was one of the processes used to make derivative bases (PE18:45, 95). Vowel-lengthening also continued to be a grammatical feature of Quenya, as in the conjugation of verbs — not only the past, but also of the present, as in *tul-* ‘come’, *tūla* ‘am coming’ (cf. PE22:95–96), and in

the declension of nouns. But as in the previous account, during the development of the Eldarin languages vowels tended to be shortened, essentially in the same circumstances related to the accent, although adjusted to the new historical framework.

In TQ1 the shortening of vowels in unstressed syllables adjacent to long stressed syllables, or before consonant groups, was originally described as a process that happened in Common Quenderin, although this was emended to date it to the Eldarin period (PE18:56–57). In QP this was further restricted to a feature of Quenya that happened before the accent shift. In later Quenya, after the accent shift, vowels tended to keep their length, although they were still shortened in some circumstances, and in Parmaquesta the archaic length was still preserved, at least in writing.

One of those later shortenings happened to the long final vowels, which had survived in Old Quenya (cf. PE21:69), but now were always in an unaccented position except in monosyllables. As a result, for instance, the mark of the accusative declension was lost in Tarquesta (VT6:14, PE19:77). QP also comments on the shortening of long vowels in the antepenult syllable just before the main stress (i.e. in paroxytone words), with the exception of trisyllables where the long vowel occurred in the initial stem-syllable (PE19:59). It is uncertain, however, what kind of Old Quenya words would have had a long vowel in such a position, since non-initial syllables next to the main stress could not be accented, and unaccented syllables had already been shortened before that time.

The answer may be implicit in the examples given in the text: *torómàнна* > Parmaquesta *torómánна*, where the antepenult was shortened in Tarquesta *torománна*, vs. the trisyllabic *kómallò* where the length of the antepenult was retained in Q *cómállò*. Although not stated explicitly, these words seem clearly to be the allative and ablative cases of Q *toróma* < *torómā* and *cóma* < *kóma*, respectively.¹⁸ And the choice of such examples might indicate that the situation whose resolution was being described, i.e. the contact between long vowels and penult main stress in Old Quenya, typically happened in the derivation of new words or grammatical forms that were particular to Quenya. To support this, it can be noted that various texts of this period stated that the declension of nouns was not fully developed in Eldarin, and the adverbial cases, especially the allative *-нна*, were a particular development of Quenya (PE21:63, 66, 69, 72, 79). Notice also that the forms *torómàнна* and *kómallò* that are given in the text do not even coincide with the situation that is being discussed (long vowel before the main stressed penult), which would rather be **torómánна* and **kómállo*, so perhaps they were not actual “archaic” forms, but analytical reconstructions of the “raw” forms — before accentual and vocalic adjustment — resulting from adding the adverbial suffix to the noun stems.

Regarding the quantity of long vowels, it is known from the Appendices to *The Lord of the Rings* that Sindarin had “overlong” vowels, especially in “stressed monosyllables” or words related to them, where such vowels are usually marked with a circumflex accent, e.g. *dûn* ‘west’, *rhûn* ‘east’, or *Annûn* ‘sunset’ *Amrûn* ‘sunrise’ (LR:1093). And although they were not included in the published Appendices, other linguistic texts related to their making and later writings contain examples of Quenya monosyllabic stems that, when standing as full words, are likewise marked with a circumflex, so they might also be considered to

have such “specially prolonged” vowels: e.g. *nôr* / *nôr-* ‘land’ (PE17:107), *lîs* / *lîr-*; ‘honey’ (PE17:154), or *yên* / pl. *yēni* “‘long year’ of the Elves’ (NM:348).¹⁹

If related to the like cases in Sindarin, those Quenya examples could be used to interpret the concept of “stressed monosyllables” mentioned in the Appendix of LR, as monosyllabic words derived from Eldarin stems that received the main stress in derivatives, compounds, and phrases that contained them. This idea is reinforced by a commentary in the section of QP that deals with the development of vowels in “*stressed stem-syllables*”, which describes the origin of trimoric vowels (of triple length) in Eldarin languages.

This text explains the general development of stressed stem-syllables in Eldarin words of any length, not only monosyllables. It notes that trimoric vowels were not original, but they were formed in Common Eldarin by lengthening of older bimoric vowels, e.g. by compensatory lengthening after loss of *z* in *māz* > *mā* ‘hand’, or in *ā* + *a* from *āzǻ*.²⁰ Still during the prehistoric period, in medial position those vowels were reduced to normal length (i.e. bimoric), but their full trimoric length was kept in final syllables not followed by a consonant (PE19:53, 105–106).

During the development of the Eldarin languages, as explained above, original long vowels were regularly shortened when they fell on unaccented syllables. Therefore, it may be assumed that the preservation of the trimoric quality of those final vowels was bound to their coincidence with the syllabic accent, which could happen since Common Eldarin words were often oxytone. On the other hand, in Quenya (as in Sindarin, although that is not dealt with in QP) the main stress was generally removed from the last syllable in polysyllabic words. Accordingly, it is said that in Parmaquesta these “longer than normal” vowels could only occur in monosyllables (PE19:53).²¹ And if the tendency to unstress and shorten final long vowels also affected monosyllabic words, they would be shortened to “normal length”, such that the existence of stressed monosyllables with overlong vowels should be considered to be a particular feature of Parmaquesta alone.

On the other hand, in poetry the older quality of those vowels could be partially restored, again under the influence of the accentual patterns emphasized in verse. Indeed, discussing the prosody of “*Namárië*”, Tolkien noted that in Quenya final vowels, though normally short and unstressed,

had nearly all formerly been long vowels (...) so that in the very frequent cases of words ending in two short syllables, as *ūnōtime*, *tellumar*, *lumbule*, *hīsië*, etc., they received a light stress that could be used metrically. (...) In exclamatory words such as *namārië*, the length of the final vowel was often retained, and could in a farewell cry be much extended. (R:69)

Other accent-related changes

Accent patterns did not only affect the length of vowels, but also their quality, and even the sound of consonants, such that accent was one of the drivers of sound changes. The details of such accent-related changes are sometimes complex, and deserve to be treated more deeply than they can be in this article without losing the main thread. But some of them can be briefly mentioned, with

reference to the main passages of Tolkien's published texts that contain relevant information.

- One of the most noticeable accent-related changes in Eldarin vowels was the early weakening of unaccented, short *ǎ*, *ě*, *ǫ* to the “obscured” or “murmured” *ǻ*, and the eventual reduction of that vowel, which did not survive in the later languages, as in some cases it yielded other vowels or modified the surrounding ones, and in many others it vanished entirely (PE12:3–5, PE14:67–69, PE18:56–57, 107n157, PE19:55–59, 66–67, 105, PE21:32, 69).
- A closely related change is the opening of the unaccented closed short vowels *ĩ* > *e*, *ũ* > *o*, which happened in the same circumstances that led to the vanishing of *ǻ* (PE12:3–5, PE14:70 PE19:57n,139 60, 67, PE21:69).
- In contact with continuant and nasal consonants, similar circumstances associated with the accent influenced the development of “sonants”, i.e. consonantic sounds that can take the position of vowels in a syllable, normally spelt by Tolkien with subscripted dots or circles, such as *ḷ*, *ṛ*, *ŋ̣* or *ṃ* (PE12:11, PE19:55–57, 66–67, 105, PE21:29).
- The accent had an important influence on how vowels mutated and merged in diphthongs in Common Eldarin and through the development of Quenya (PE12:5, 7, 12–14, PE14:68, PE18:52, 56, 98, PE19:53–54, 62ff, 66, PE21:69). There is even one particular and very early note regarding how accented and unaccented diphthongs developed in the “Gnome” system of vowels (PE15:13).
- The declension of Quenya nouns includes variations in the length of vowels that can be explained by old accentuation patterns and their development through the history of Quenya from Eldarin. Also, some distinctions among Quenya declensional paradigms are related to accent (VT6:14; PE14:43–44, 71, 73; PE18:105–16; PE19:59–60 PE21:1–3, 14–15, 32, 63, 66, 69, 75–77, 80–82).

Conclusions

Tolkien dedicated a substantial amount of effort to devising the historical development of the accent system of Eldarin languages, although this is a topic that has been little explored thus far. This is in part a consequence of the deceptive simplicity of the accentuation rules generally applicable to all the Elvish languages — at least in the Third Age, as described in the Appendices to *The Lord of the Rings*, comparable to the penultimate law of Classical Latin. Given the complexity of other aspects of his invented languages, it is understandable that there is less interest in the historical nuances underlying a feature that is explained clearly and unmistakably in a couple of paragraphs. Those nuances, however, are key in some phonological processes that shape the sounds patterns of Elvish languages, especially those related to the length of vowels depending on their position in the words, and even some grammatical developments. This article only hints at some of those developments, with the hope of encouraging further research that explores them more fully.

It has to be acknowledged, though, that the presentation of this topic in Tolkien's linguistic papers presents a challenge that may also have hindered its research. There are only two significant texts specifically focused on the accent system and its history: SQ and the "*Minqetyarme*" chapter of TQ1; and even those are relatively difficult to digest. The rest is found in passing commentaries mixed with other aspects of the history of Eldarin languages. Other detailed accounts that Tolkien could have written about this topic may be yet unpublished or lost, however.

There is, at least, an unpublished historical phonology of Noldorin from the 1930s, which describes early changes due to the Primitive Quendian accent (cf. PE14:67 n.37). There is also a document on "The Declension of Nouns", dated to the same decade, which seems to have been preceded by a (currently lost) description of the development of sounds in "KorEldarin and Qenya", perhaps with specific details about sounds in final syllables, which might have given us more information about the changes of final syllables depending on stress patterns — a development that apparently played an important role in the complex classification of noun declensions, cf. PE21:vi, 1–3.

Yet, in spite of the sparsity and difficulty of the texts dealing with this topic, it is possible to describe a relatively firm conception of the Eldarin accent system and its history, with some fundamental points that were introduced in SQ, and never set aside. Those ideas, which were part of the first remaining writings about the Elvish languages, were kept in all later accounts, with the necessary adaptations to the ever increasing complexity of the linguistic framework that Tolkien was developing: the initial stage of free accent, followed by a period where it was generally fixed on the initial syllables, and the eventual "accent shift" that led to the penultimate law. Originally based on the history of languages that inspired Tolkien's phonaesthetic models (Latin, Greek or Welsh, among others), the accent system of Eldarin languages became integrated in their own particular, invented history, and modified according to the changes that they experienced in Tolkien's conception.

It remains uncertain how the development of the accent system differed among the various Eldarin branches, since most texts concerning this subject deal chiefly with the history of Quenya. Leaving aside the earliest account of Gnomish, which exhibited different accentuation rules, it seems that Tolkien conceived a convergent history, in which the changes experienced by all the Eldarin languages after their separation eventually led to the same accent patterns. Some texts, however, hint at the existence of some differences in the pace and details of those changes, which seem to be an important factor in the characteristic contrast between the distribution of vowels in Quenya and Sindarin, e.g. in Q *noldo* vs. S *golodh* 'gnome', Q *elda*, S *eledh* 'elf', Q *tyelpe*, S *celeb* 'silver', etc.

This richness and complexity that comes from scratching the surface of such an apparently simple subject is yet another example of Tolkien's linguistic genius, and one of those aspects that gives his invented languages a sense of uniqueness and unparalleled appearance of authenticity.

1. Also all genitive plurals of words ending in a consonant, which were regularly formed with *-ion*, were proparoxytone (e.g. *celébion* instead of *celebion*), “owing to impossibility in Goldogrin of *i* in hiatus being accented”. By analogy that was also the case for vowel-final words that formed their genitive with *-thon*, like *góldathon* ‘of the Gnomes’.

2. Joseph Wright, the author of the cited book, was Tolkien’s tutor at Oxford. “He grounded me in Greek and Latin philology”, Tolkien recalled (L:#398). So Wright’s *Comparative Grammar* of Greek, published during the time of Tolkien’s instruction at Oxford, was most probably one of the fundamental sources of his knowledge of Greek philology.

3. The difference between the Qendi and the Eldar (or Eldalie) in *The Book of Lost Tales* was approximately the reverse of what would be later described in the *Silmarillion*: the Eldalie were the whole of the Elves awoken in Koivienéni (later Cuiviénen), whereas the Qendi were “the remnants of the Eldalie living now in Toleressea” (PE12:1), although in the tales *Qendi* was also used to refer to the Elves in general (I:234–235). At that time *Qenya* was, accordingly, a sort of “Common Speech” spoken by the Elves reunited after the defeat of Melko.

4. The *ŋ* with subscript dot (together with *!* and *ŕ*) represent “sonants”, i.e. consonants that may be syllables on their own. Such sonants were common in Tolkien’s first conception of Primitive Eldarin (not in the derivative languages, where they were resolved into “full” syllables with a preceding vowel in derivative languages; cf. PE12:11). The Greek letter *χ* represented an old aspirated sound whose exact phonetic value is not stated, but seems close to the unvoiced velar fricative /x/, and generally developed into *h* (PE12:17–18).

5. Only in SQ is the city of the Eldar in Valinor spelt *Cor*. Elsewhere it is *Kôr*, although the *Qenya* and *Gnomish Lexicons* contain references to the cognate Gn. *Cor* or *Côr* (PE11:26, PE12:48).

6. The letter *đ* represents here the voiced dental fricative /ð/. *taχ-sóđá* was written with two accents, although according to the editors the second is smaller and less distinct than the first (PE12:21 n.128).

7. In this version of QP the division of Elf Kindreds (and their languages) had not yet reached the structure known from *The Silmarillion*: the *Lindar* were equivalent to the later *Vanyar*, and the *Lindarin* dialect of Eldarin was the basis of *Qenya*; *Noldorin*, the tongue spoken by the *Noldor*, was not then a minor dialect of *Qenya*, but the conceptual antecedent of *Sindarin*.

8. The text states that the element of stress increased “most markedly of all in the *Lemberin* and *Laiquendian* varieties, markedly in *Telerin* of Valinor, less so in *Noldorin* (until the Exilic period), and least of all in ancient *Lindarin*”. In the better-known nomenclature of *The Silmarillion*, the *Lembi* would correspond generally to the *Moriquendi*, and the *Lindar* would be the *Vanyar*. The *Noldorin* language was turned into *Sindarin*, but at the time when the cited text was written, it was still meant to be the language of the *Noldor*, and in this case it referred to its form as spoken in Valinor.

9. According to Eliot’s *Finnish Grammar*, which Tolkien used to learn that language, “the chief accent in Finnish is always on the first syllable of every word (...) There is a secondary accent, generally on the third, fifth, ... syllables, but occasionally on the fourth, sixth, (...) But in no case is the second or last syllable accented.” The quantity of vowels and consonants have no influence on the accent in Finnish, unlike in the Elvish languages — and also English. In this regard, Eliot gives the example of *menemme* ‘we come’: “An Englishman,

who has not learned how to pronounce, will in all probability say not *menemme*, but *menneme*. This is because he finds it natural to double the *n* after the accented syllable and hard to double the *m*, without accenting the second syllable”. (Eliot, 1890:4–5).

10. The text describes this for the “so-called dactylic words”, i.e. words where the antepenult syllable is a long one followed by two short ones. According to the penultimate law, those words would normally be proparoxytone as well.

11. *Karpalima* (unglossed in QP) had appeared in SQ with the gloss ‘tricky, clever, wily’. But there its archaic form (*kǫpǫlima*) had the accentuation pattern (ó-ò) that had been forbidden in EQG, and was also not allowed in QP (see the next point).

12. This example actually appears in the text as *tǫlgárta* or *tǫlgàrta*, with the main accent on the first syllable (PE19:58), but that may be a slip, since the text is clearly discussing an initial *secondary* accent.

13. There are forms related to these words that differ in the quality and accentuation of the final syllable. Besides *mǫndǫlǫ* there is *mǫndǫlǫ́* with the main accent on the long final; and besides *nínkwǫrítar* there is *nínkwǫríta* with short unaccented final vowel. No gloss or explanation of their variations is given for any of these words. The former could be nouns related to *mando* ‘custody, safe keeping’ (X:350); the latter could be forms of a verb related to Q *nínque* ‘white’, such as *nínkwítǫ-* ‘grow white, whiten’ in PE22:157.

14. No gloss is given for these words. For *nínkwǫríta* see the previous note; *kalumalanda*, *kalumalō* may be related to Q *kal-* ‘light’; and *eremaloite* seems to be a verbal adjective with ending *-oite* (PE22:155) and a stem related to *er-* ‘one, alone’, perhaps *‘capable of going, doing something ... alone’.

15. The full entry is *lǫmǫre, -in* ‘flock’. *lǫmarin*. The editors of the *Qenya Lexicon* suggest that the first word, emended from *lǫma* ‘flock’, could indicate two different forms: *lǫmǫre* and *lǫmarin*, “with the latter written out in full after the gloss, for emphasis”.

16. Tolkien described this configuration as “vowels in origin long under main stress followed by a single consonant and one unaccented syllable (short), i.e. in *trochaic position*” (PE12:6, emphasis in original). I have interpreted the condition of “followed by a single consonant” as excluding being followed by a double consonant or a consonant group, i.e. as applying only in an open syllable; but this also includes being followed by another vowel in hiatus, which is not explicitly specified in what Tolkien actually wrote. If this inclusion was not intended, the actual length of the stressed vowel in e.g. *rǫa* (perhaps the same as *rua* ‘steady, still, tranquil’ in PE12:80) would remain unclear.

17. For examples of accusatives formed by *-n* suffixion in the *Qenya Lexicon*, see for instance *lamna* or *laman* ‘a head of cattle or sheep, an animal’, *kotsin* ‘nut’; or *koisin* ‘living thing, being, animal’ (PE12:48, 50).

18. There is no gloss or obvious translation of these words, although they are the same type of noun ending in *-mǫ*. They might be related to each other, perhaps with opposite or contrasting meanings, as are the contrasting adverbial cases that are used in the examples (*cǫmallo* *‘from *cǫma*’ vs. *toromǫnna* *‘towards *torǫma*’).

19. There is also *sǫmen* *‘here’ as an example of a Quenya disyllabic word starting with an overlong (PE22:147), although this is in a collection of brief,

heavily emended notes, which contains varied Quenya and Sindarin related forms, written one after another with both acute and circumflex accents.

20. The details of the etymology of Q *mā* ‘hand’ were variable. The version cited from QP coincides with the earlier one given in *Etymologies*. In a text later than 1968 it was changed to derive from *māz(ă)* (VT47:18), pointing to the possibility of deriving the trimoric length of the vowel as a result of contraction, rather than compensatory lengthening – if the rules given in QP still applied. In another text from approximately the same date, however, the primitive word was changed to *maza*, with no long vowel (VT47:7). It is not clear if that would preclude the development of a trimoric vowel: in another part of QP the etymology was changed to *maha*, which still yielded trimoric *mâ* through *māh* (PE19:102).

21. In Common Eldarin final overlong syllables could be grammatically meaningful, as markers of case in nouns with long vocalic ending, such as *Ulmō*, whose objective or accusative form was *Ulmô* with trimoric final (PE21:76–77).

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See also the general *Tengwestië* Bibliography.

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