

This rambles a bit but if you don't mind I'm riffing off your blog. Hopefully I can add something to it. More to come later.

FREE WILL

Satan was originally a concept of inclination. Satan was not a person or being. That is why the accent over letters in Tolkien's grammar indicate an inclination towards a decline. It is also why we see the Pythagorean Y implied on the west Gate and in the Line of Kings at the moment where the light is split, separated from the tree.

http://www.thewindrose.net/blogs/a-response-to-priya-seths-breaking-the-tolkien-code/lineofkings_thewill_3/

The two Ciriths to either side at the top of the gate point to this relationship. One of them is óre, which is the inner mind (counsel).

From wiki:

"Rabbinical scholarship on the Book of Job generally follows the Talmud and Maimonides in identifying "the satan" from the prologue as a metaphor for the yetzer hara and not an actual entity. Satan is rarely mentioned in Tannaitic literature, but is found in Babylonian aggadah."

"In traditional Judaism, the yetzer hara is not a demonic force, but rather man's misuse of things the physical body needs to survive. Thus, the need for food becomes gluttony due to the yetzer hara. The need for procreation becomes promiscuity, and so on."

That brings us back to appetite.

"The underlying principle in Jewish thought states that each person — Jew and gentile alike — is born with both a good and an evil inclination. Possessing an evil inclination is considered neither bad nor abnormal. The problem, however, arises when one makes a wilful choice to "cross over the line," and seeks to gratify his evil inclination, based on the prototypical models of right and wrong in the Hebrew Bible. This notion is succinctly worded in the Babylonian Talmud: "Everything is determined by heaven, except one's fear of heaven," meaning, everything in a person's life is predetermined by God—except that person's choice to be either righteous or wicked, which is left to their free will."

Crossing over the line relates to Melkor's transgression in the Music and also "boldness" from Rashbold and ofermod. Hermes was the god of boundaries (sleep and awake), so Tolkien gets to cross over the line, but he always returns, avoiding ofermod. That equates to Bombadil Goes Boating being a metaphor for Tolkien the wayward husband "going to the pub", which in his world is indulging in his Art (Cat-holic, cat, wizard with cat on his back in Eeriness going northward (to the pub), holic: wines = languages). Avoiding ofermod is him coming home, which is Bombadil turning down the offer of a drink at the Golden Perch. Goldberry is waiting! lol

Melkor makes the Númenorean's afraid of the Lords of the West, and of death, and makes them envy them and the Elves because they have unending life in Aman. He preys on their fear of death. Hence why they try to secure eternal life like the Pharaohs. Tolkien calqued the A.Egyptian 18th dynasty for the Akallabêth characters.

"And he said: 'The Valar have possessed themselves of the land where there is no death; and they lie to you concerning it, hiding it as best they may, because of their avarice, and their fear lest the Kings of Men should wrest from them the deathless realm and rule the world in their stead. And

though, doubtless, the gift of life unending is not for all, but only for such as are worthy, being men of might and pride and great lineage, yet against all Justice is it done that this gift, which is his due, should be withheld from the King of Bangs, Ar-Pharazôn, mightiest of the sons of Earth, to whom Manwë alone can be compared, if even he. But great kings do not brook denials, and take what is their due.'

Then Ar-Pharazôn, being besotted, and walking under the shadow of death, for his span was drawing towards its end, hearkened to Sauron; and he began to ponder in his heart how he might make war upon the Valar."

Hint!: "sons of earth". Son of the Sun, Sovereignty goddess as Sun, Loathly Lady motif. But he is a reversal: Sun of the Son. "Earth Sun", canopus, Noldor wilfulness theme, Panteo's Archicanopi, and Canopic jars of the Egyptians and embalming: the One Ring, etc. He is "the Golden", but he is not golden light, but the metal gold. That's the result of the alchemy that goes on in the Line of Kings. I discovered that over 15 years ago. So the homophemes Son and Sun map to gold and sunlight. This ties in with Eärendel who is both Christ and yet Venus too. Christ is "the Son", Venus is the star, the Sun.

And I've just today been begining to wonder whether the Arkenstone is a Silmaril. Someone made the claim. The symbolic landscape contains all of the elements in the Last Battle, the War of Wrath, the "Ragnarok" of the First Age. And I always thought that there must be a Silmaril in there from Eärendel's ship. Eärendel's ship is in there as the Blue Mountains.

<http://www.thewindrose.net/symbolicmapthumbnail-2/>

It's not the Silmaril that gets thrown into the chasm, it's the one Eärendel carries. The whale and the Kraken (Sea Serpent from Roverandom) fight over possession of it, and this comes right back to Melkor's first transgression in seeking the power (right hand) and the glory (left hand) to himself: seizing both hands, and silencing the woman. The Kraken is seizing Erebor, which is where the Arkenstone is. This fighting over the Silmaril of Eärendel makes sense because of the Christ, Venus, Son, Sun duality.

http://www.thewindrose.net/tolkien_edith_rhovanion/

This replicates the wrestle in I Vene Kemen. The Sun is the left hand as is the Kraken.

http://www.thewindrose.net/i_vene_kemen/

"Erebor" implies fallen star, as in Borgil. You can see the fallen star here:

<http://www.thewindrose.net/endoftheworld/>

And this is the "End of the World" which is what the Ragnarok event was, and the Downfall too.

The Arkenstone calques the Koh-i-Noor diamond. And the whale and kraken represent the diamond shape. As I said Rhovanion is under water after the Downfall. (Uin and the Kraken, the ship's keel of Mians Tirith, which is the shipwrecked lovers of letter 43, after the Downfall), The element "ar" in Arkenstone is a give-away. It's a gem, and etymology gives latin gemma, which is "eye". And eye is "i", the Sun's eye, and the star. So this supports what I've said. This is mountain:tree symbolism. The Arkenstone is the star fallen to earth, the earth star, canopus. It's not the Sun but the Son. In Higgins's "Tolkien on Holiday" it's described as "mountain of light"

"Tolkien's contribution (possibly written by himself) focuses more on the 'Koh-i-Noor' comment made by Barnsley with Tolkien taking the reference to 'Koh-i-Noor in jelly' as a personal insult, because he was in the habit of wearing a yellow pencil in his mouth. In characteristic fashion, Tolkien was ludically punning the literal meaning of the name 'Koh-i-Noor' ('mountain of light') with the name of a brand of pencils that were also called 'Koh-i-noor'. This reference is more significant than people think. Here's the jelly of this remark:

http://www.thewindrose.net/wp-content/uploads/2022/05/Kohinoor_in_jelly.jpg

The mountain set in jelly! lol Jelly etymology gives "cold, freeze", which describes the classical elements earth and water, both are cold. The gem looks rather like jelly too. In the etymology of "set" we find: "Action of hardening," 1837; also "manner or position in which something is set" (1530s), hence "general movement, direction, tendency" (1560s);

I looked at this because the falling of the Sun from sky to earth is the same symbolism of The Tower of the Setting Sun. The setting sun goes down. Manner comes from manus hand (here it's the hand swap) and hardening refers to "concretization" which we've linked to Barfield, and alchemy. That last point is doubly relevant because we can trace the abstraction process of the letter "r" in "ruin", to Tolkien's wrath in the Floral Alphabet. And since TLoTR symbolic landscape describes the event after the War of Wrath, that supports our reading. He'd certainly read Poetic Diction by the time he created TLoTR. And wrath ultimately leads to "Orod-ruin".

From wiki:

"By modern standards, the culet (point at the bottom of a gemstone) is unusually broad, giving the impression of a black hole when the stone is viewed head-on; it is nevertheless regarded by gemologists as "full of life".

"Because its history involves a great deal of fighting between men, the Koh-i-Noor acquired a reputation within the British royal family for bringing bad luck to any man who wears it."

...

Since arriving in the UK, it has only been worn by female members of the family. Victoria wore the stone in a brooch and a circlet."

The description suggests Tower, Mountain symbolism,; the black hole, lightless and, in Tolkien's symbolism, lifeless. And Erebor is the place of the Battle of Five Armies, which is reminiscent of the fighting between men. Females wearing it, echoes the Sun wrestling it back from the crescent Moon, the man. This then represents the fate of women, as imprisoned and enslaved by men.

"One day, Ranjit Singh asked the diamond's former owners — Shuja and his wife Wafa Begum — to estimate its value. Wafa Begum replied that if a strong man threw a stone in four cardinal directions and vertically, Koh-i-Noor would be worth more than the gold and precious stones filled in the space. Ranjit Singh grew paranoid about the Koh-i-Noor being stolen, because in the past, another valuable jewel had been stolen from him while he was intoxicated. He kept the diamond within a high-security facility at the Gobindgarh Fort when it was not in use. When the diamond was to be transported, it was placed in a pannier on a guarded camel; 39 other camels with identical panniers were included in the convoy; the diamond was always placed on the first camel immediately behind the guards, but great secrecy was maintained regarding which camel carried it. Only Ranjit Singh's treasurer Misr Beli Ram knew which camel carried the diamond."

This recalls the precious of Gollum. "Arkenstone means roughly "precious stone". I've already said that the One Ring is the Ring of Earth.

http://www.thewindrose.net/ring_of_earth/

So the Silmaril whose fate was to be in heaven, in the air, now falls to earth. That replacates the Downfall, She That is Fallen. The four cardinal axes is another suggestion of "earth".

The falling of the star to earth, the movement from the elements air to earth, creates a 3 + 1 arrangement with the Silmarils. I did start to look for the 4th element earth because the fate of Maedhros' Silmaril suggest both fire and earth. I think the Arkenstone is how he created the 4th one, to complete the compliment of the 4 elements. The Arkenstone is the odd one out which reinforced the 3 + 1 arrangement. The One ring, "Ring of Earth", is also bound to the Eye in Mordor, much

like the latin gemma, "eye" of the Arkenstone gem. In both we have an air-earth duality. This scheme is the "squaring of the circle", the circle being the "i", the Sun, the star, the left hand.

So we have the 3 rings of Power: fire, water and air plus the One Ring which is the Ring of Earth, giving 3 + 1.

http://www.thewindrose.net/ring_of_earth/

Then we have the 3 Silmarils with fates equating to fire, air and water, with the Arkenstone which is the Silmaril of air falling to earth giving us again, 3 + 1. At Fëanor's death he is surrounded by fiery Balrogs. Sindarin Fëanor and the Quenya Fëanáro, meaning "Spirit of fire". That suggests that the fate of Meadhros's Simaril suggests his (Promethean) fire is consumed in earth, that is he symbolises the earth star, the fallen star, Lucifer (again Venus reference). The One Ring is earth controlling the other 3, surrounding and encompassing, binding them similarly. Melkor is also a Lucifer symbol because he descends from the divine in the Music and goes downwards and create the mundane, which is the earth. Fëanor is the Master Archicanopi, canopus giving "bright southern star, 1550s, ultimately from Greek Kanopos, Kanobos perhaps from Egyptian Kahi Nub "golden earth." The association with "weight". Fëa-nor also suggest Koh i noor, maybe heh.

The star Canopus was known in Chinese mythology as The old Man of the South Pole. We know that south is down. It is the symbol of happiness and longevity in Far Eastern culture. This recalls the embalming and death fixation of the Númenoreans.

According to legend, the Old Man of the South Pole was once a sickly boy named Zhao Yen who had been predicted to die when he was 19 years old. He was therefore advised to visit a certain field and to bring with him a jar of wine and dried meat. In that field, he would find two men intent on playing checkers under a tree. He should offer them wine and meat, but should avoid answering their questions. Zhao Yen followed the advice and when the two men had consumed the meat and the wine, they decided to thank him by exchanging the figures of his life expectancy from 19 to 91 years. Later he was told that one of the two men was the star of the North Pole, which fixes the date of birth of the men, and the other the star of the South Pole, which fixes the date of death.

So the exchange of poles is exactly what happens with the star of air (Sun, golden sunlight) falling to becomes the golden earth (metal).

So the Egyptian theme is why I believe that the off-north compass on the map of Númenor points to a star which was incorporated into the orientation of the A.Egyptian pyramids. There are candidates, which might also take into account Chinese astrology. That compass IS this inclination of the yetzer hara. My money is on the Purple Forbidden Enclosure in Draconis. Back to Melkor's words with Ar-Pharazôn

besot (v.)

"affect with a foolish manifestation,"

Manifestation, is from manus "hand" (from PIE root *man- (2) "hand"). Going into the west is trying to swap hands, to rearrange God's divine order of left hand right hand ordering.

This reveals the true nature of the language and Melkor. Tolkien incorporates the grammatical notion of "word affection" to mean the lies of the Enemy. This appears in V.T 39. This is why Melkor's name incorporates an allusion to affection: Q. méla "loving, affectionate", T. mala (*MEL).

affection (n.)

c. 1200, affecciou, "desire, inclination, wish, intention;"

Back to yetzer hara and inclination.

Tolkien refers to i-affection in his talk, English and Welsh. The letter i is the Sun in his hieroglyphs, and is Edith. This links back to the north compass on the Númenor map. Orientation to stars and ordering. The theme, since Melkor's first transgression in the Music, is to seize the role of the Sun. It's a contest of who is closest to God which are expressions of physical location in his planar grammar (most high: N-S axis) and who is eldest (Bombadil, Melkor Elder king, W-E axis). c.f Rabbi Akiva and the contest between aleph and bet and the other letters. Of affection:

It is a type of anticipatory (or regressive) assimilation at a distance. The vowel that triggers the change was later normally lost. Some grammatical suffixes cause i-affection.

anticipate (v.)

1530s, "to cause to happen sooner," a back-formation from anticipation, or else from Latin *anticipatus*, past participle of *anticipare* "take (care of) ahead of time," literally "taking into possession beforehand," from *anti*, an old form of *ante* "before" (from PIE root **ant-* "front, forehead," with derivatives meaning "in front of, before") + *capere* "to take," from PIE root **kap-* "to grasp."

This is exactly what we see in the moon aberrations vis a vis the almanac and the related poem The Man in the Moon coming down too soon. If the vowel is lost, that's the loss of, in Tolkien word games, "vow to el", vow to his wife and his Faith. To seize, grasp, c.f Denethor's attempt to go into the West leading up to his demise. He speaks of trying to come before the kings that have been- I remember observing that it's like he's trying to reverse the flow of time. It's in my pdf "The Turn in Practice" on my site. That's the clockwise turn.

regressive (adj.)

1630s, "passing back, returning, acting in a backward direction;"

Go back into the west (or north).

Affection is intended to explain the diphthongs ai and au, whose origins are a mystery to loremasters. Back to his hieroglyphs (which are referred to English and Welsh as "higher dimension"). A = the bull, the devil, aleph. I = I, me. U = 'You'. From the Cottage of Lost Play poems. The A becoming attached to U and I creates the mysterious diphthongs. It is the devil becoming attached to You and I, Edith and Tolkien. And you may note that Tolkien has already seized the role of eldest in 'You and I', but You still come first in that word order, which is itself a reversal.

In V.T 39 he tells us AI is "ever weaving" which is the Devil in Tolkien, which incarnates as Old Man Willow (Tolkien-Bombadil) and Miriel, Fëanor's mother and spiders (which are female). Bombadil in the west is hand reversal. Goldberry in the east likewise. Hence they represent the diamond figure. The Devil in Edith incarnates as the Barrow Wight (Edith-Goldberry). The element AU alludes to gold the chemical symbol (Smaug, Glaurung, Anfauglir, Sauron, Morgoth Bauglir). This is all Loathly Lady motif, male slander of the woman, in accusing her of being the devil, hand swapping. And the Barrow wight is the possessive and suffocating mother who hoards material wealth ('I Love Sixpence', Entwines' materialism, etc) and does not want her children, the hobbits to leave. They are her possessions. We're told in V.T that AU appears in "rauuko" which supports my claim that his entire dialectic is a conversation between the left and right hands, incorporating the Loathly Lady theme, from the outset, and the Balrog is Edith, the left hand. The Loathly Lady literature has the woman appear as demonic, monstrous, bestial, etc and she has a knout, which is a multi-thonged whip. A fact I found out after I'd arrived at my hypothesis. And what's more, to be even more of a threat to Tolkien, she has knowledge of all of the things Tolkien uses:

this maiden was so talented
that she spoke all languages:
Latin, Heathen and French.
She was familiar with both
dialectic and geometry;
and she had also knowledge
of astronomy.
Her name was Condrie;
her nickname the sorceress.

...

Her news was a bridge
carrying grief over happiness.
She killed the joy of the company.

...

In her hand she held a knout:

...

Her fingernails were none too
transparent;
for my source tells me
that they were like a lion's claws.

Enter the Marian Galadriel, Haggard's "She", who is paired with She-lob, the Whore of Babylon, the final result of the Loathly Lady motif. And the maiden in Smith, who turns out to be the Faery Queen. The bridge is the bridge of Khazad-dûm obviously. And note how Gandalf ends up being turned, because he ends up facing west and the Balrog is facing east. That's because he's been tricked by the Devil who knows his biggest weakness: philological puzzles: Book of Mazarbul." "Trapped! ' cried Gandalf. `Why did I delay?`. From The Hobbit, "No dragon can resist the fascination of riddling talk and of wasting time trying to understand it.". From his letters, "I am as susceptible as a dragon to flattery, and would gladly show off my diamond waistcoat, and even discuss its sources," Tolkien refers to the bridge as the narrow way and to quote J.S.Ryan in 'The Nameless Wood' and 'The Narrow Path', Bosworth Toller gives one definition for narrow as: 'an art that imprisons'.

That fact links the two doors in Moria (they are both to the north) which are half closed and half open, in the well room and Mazarbul. And the wrestling contest between Gandalf and the Balrog over the east door which has strangely, two iron rings to either side, implying it swings both ways. Strange, until you realize that it symbolizes the dialectic, the left and right hands.

So, we arrive back at the Pythagorean Y. Those two inclinations in that letter are the two doors half open and half closed, which represent the mind of man and free will, etc. Those two doors relate to the two spirals on the illustration of the West Gate, which we find are both right handed. North = right hand. In other words the woman has been silenced. Hence the Balrog's fury. "Hell has no fury" is the Tolkien jest of course. The two doors are to the north of the Straight Road (he calls it the narrow way: see Bauglir, "contrainer": etymology gives "to bind together, tie tightly, fetter, shackle, chain," from assimilated form of com "with, together" (see con-) + stringere "to draw tight") over the bridge. That means they are both right handed spirals. The Straight Road runs directly between the two trees at the gate over the bridge. That leads to the Door. But the Door is blocked because of the silencing of the woman: no woman, no twilight, no door. And that's why we see the hidden single heart of stone in the rocks in the West Gate image, which replaces the two hearts in Eeriness at the other Door.

http://www.thewindrose.net/blogs/the-riddle-of-the-hidden-images-in-tolkiens-west-gate-drawing-2/westgatemoria_bullhead/

So the single heart is the letter "d", the stone over the door. And we have a mirror in the passage, which turns gold (Sun, light) into lead (Black Sun, Saturn, lead). And to either side of that mirror are two words: "boom and doom". B and d are mirror images of each other. B = beth (From Inzilbêth, Flower Speaker, Straight Speaker), the left hand moves to doom, the stone over the door, the devil.

These symmetries and asymmetries are also matched on the other side at the North gate, because the two gates are the same gate, just two sides of the same gate. Argonath: two left arms raised, Frodo both hears AND sees on top of Amon Hen. What kills Boromir on the other side is the stone that he cast into the lake. He casts the first stone let him be without sin. The mirror plane is Galadriel's mirror which runs diagonally through Rhovanion, through the Tongue of Lorien. Galadriel IS the mirror, in between two states, c.f Her comment about straying and knife edge. She can either seize the Ring or resist it. She resist and "goes into the west", not the east where her reflection is, Shelob.

So Goldberry's dandelion in Once upon a Time. The poem is about disordering. The lion is Tar-CaLION. The tooth is in Ambarkanta IV map. If you orient west, go west you see the tooth. Dandelion etymology - "tooth of the lion". Goldberry is the cold wind that blows from the west at Saruman's demise, and the Lion of the Tetramorph which is now in the west at that point. So, the lion going into the west is the same as the domesticated cat in the poem Cats (goes from hunting in the east to west in the poem), which is the same as the cat on the back of the wizard going north in Eeriness. Eeriness etymology = cowardly. Idiomatically we can describe it as "facing the Music". So going into the opposite direction to the Music, North or west, is the actions of the cowardly: Denethor, wizard, stay at home hobbits (cat on the mat), Tar-Calion, Bombadil. So therefore clockwise = not the direction of the Music, which means you were right! Anti-clockwise is. Note the 6 turns of the dragon's tail. 6 = anti clockwise.

<http://www.thewindrose.net/blogs/a-response-to-priya-seths-breaking-the-tolkien-code/treeoftails/>

But in heaven in the Afterlife clockwise IS the direction of the Music, hence the swiftly rising Sun they see after they cross the rain curtain going into the West, as opposed to the Moon Isil first rising. Clock = time = Sun. That supports the mirror theory regarding Melkor's transgression in the Music of the Ainur sequence.

One turn goes from east to west going clockwise. It takes 3 to go anti clockwise. That's 3 + 1 (earth), which means that Earth element = 1 = Devil = clockwise. At the West Gate, the asymmetry is in the two north doors. At the North Gate the asymmetry is in the west Amon Hen. So we have north and west which are in the opposite direction to the direction of the Music: S-E. And those two asymmetries symbolize the two letter Rs in the monogram. In other words the monogram is there in both gates. It's the same gate.

Stomach: cutting up, split, alchemist.

so the stomach, the appetite is at the mouth in the triangle. So where is the mouth?

The devil's mouth is in his anus. And the mouth of Sauron issues from the Morannon Gate. And Tolkien is inferring "anonymity" in the element "annon" (I've researched that). So Morannon is the anus. But that's not the same as the gate in the X of twilight because the geometry of Mordor is the Masonic emblem which is the stone. The mouth of hell is the Devil's mouth in medieval imagery. And Udûn means hell. And both hands of the mountains (the two mountain ranges re two giant arms ending in hands, they are also two wings also ending in ends) are seizing Udûn which is the One Ring. The One Ring is the anus and its etymology of anular agrees.

So beginning to ramble now. More later...