

THE TURN OF DENETHOR

In all **3 stages, Spirit, Physical, Language** we see the reference to the 'house'. In all three we see reference to hands and the will and burning. The hands indicate the wills of the people involved, right versus left and reflect the inner contest of wills, or their conversation. Tolkien first establishes this framework in the raising of the hands by Iluvatar in the Music of the Ainur.

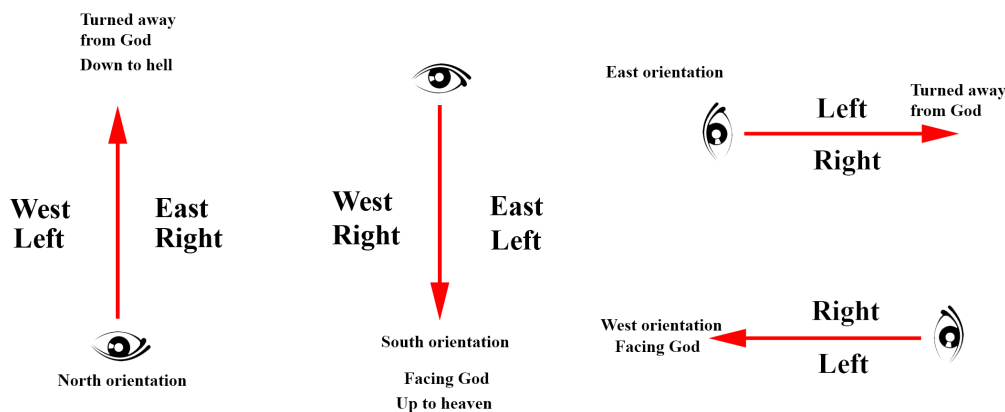
Left hand = female, mother, shield. Initial conciliatory persuasion, beauty, SUN.

Right hand = male, father, sword. Stern, controlled application of force, MOON.

Both hands = Command. End of any conversation. Seizing, possession.

Note the Denethor sequence takes place at twilight. Given our discussion of the Door and the Sun and Moon in Part I, and the presence of the two scenes of the Gate of Minas Tirith and the Closed Door of the Rath Dinen, this supports what was said there. *"At last they came to Rath Dinen and hastened towards the House of the Stewards, looming in the twilight under its great dome."*

Firstly I need to make something clear. You'll have to take my word for this at the moment because I'm trying to keep things as brief as possible. In Tolkien's works the diagram below represents the situation after the Ainur enter into Arda.



Note how left and right are reversed depending on your orientation. This is the implementation of mirrors in Tolkien. If you look into a mirror the person on the other side looks back in the opposite direction. The two are facing each other in a conversation. God and Man for e.g. Listen:Do:Speak. If you raise **your right hand**, the person in the mirror also raises the right hand, but **from their point of view**, their **PERSPECTIVE**, it is **their left hand**. Of course this doesn't require a mirror either, only two people in conversation **facing** each other. Recalling Cofferoom mooreffoc and the idiomatic 'on the other hand' in considering points of view: a new way of looking at things. In an argument each one has a different opinion on 'who is right'. But the etymology of 'right' gives straight. The Straight Road is a meeting under God of the two points of view at the right angle (the Door) in the triangle at the top. In other words 'right' is right **and** left united. This orientation and geometry directly impacts the narrative. Everything is built on it. It's my belief that Tolkien based this whole framework on the etymologies of 'right' and 'left', and his own personal response to them. We should also note that the number 6 is a mirror reflection of the number 9 as clockwise (right handed) and anti-clockwise (left handed) spirals.

Now for the big stuff. In accordance with Eru's original order the orientation in the diagram is a reversal of Eru's. This is the orientation of the Fallen World. The first manifestation of this is in the ordering and positioning of the Sun and Moon as seen in the placement of Illuin and Ormal. This reflects the relationship between Male and Female. In Iluvatar's order, the Sun was created first in

the left hand. Iluvatar faces east and all breath emanates from Him. That places her in the north and She is **Eldes**. Naughty Bombadil. //wink. Because of the mirror relationship as described vis vis the Ainur and Eru, of **points of view**, left and right are reversed, and in Arda the Ainur place her in the south, hence 'She That is Fallen' later. Yes, the Valar are also fallen, albeit less than others. The source of the confusion are the Discords of Melkor. Orientation here refers to an inner spiritual one which results from confusion sowed by the Enemy,- the Discords of Melkor before Arda in the 3 chords no less. Hence why the Enemy is always in the north. He puts himself **first** and **raises** himself up **ON TOP**. Melkor: **He Who Arises** in Might. Isaiah 14:
12 How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations!
*13 For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the **mount** of the congregation, in the sides **of the north**:*
14 I will ascend above the heights of the clouds; I will be like the most High.
15 Yet thou shalt be brought down to hell, to the sides of the pit.

Varda placed the 7 stars in the north to **remind** the Free Peoples of the true direction of **UP** which is along the **vertical** axis to the stars above, the axis mundi around which Ursa Major (Valacirca) revolves. (for a good example of orientation via the stars see Frodo Barrow Downs sequence). To explain: the top of any map has the north pole at the top of the page right? That equates to up into the sky since the pole star is UP above us as the axis mundi. So being at the top of the page at north, is being 'on top'. And, the Valacirca is also intended to remind us of the 7 stars who are in fact 7 female figures in the Histories who guide the Free Peoples and orient them towards 'true north' which is up and the Sun, the female. Galadriel and Arwen of two of these figures. (More elsewhere). From 'valacirca', consider the etymology of 'circa' giving 'around, about', and dies, 'day' of circadian. And, in the name of Varda we find Tolkien's symbolic Floral alphabet.

So in the hands sequence of Iluvatar before Arda, **the opposite** male-female positioning to this diagram is true. Ormal the female should be on top in the north. Of the Ainur: *"Yet some things there are that they **cannot see**, neither alone nor taking counsel together; for to none but himself has Ilúvatar **revealed all that he has in store**".* At the end of the Lord of the Rings, what Iluvatar has in store is HIS original order is restored in a Eucatastrophe which involves the symbolic landscape and the very world itself TURNING the right way up again with the restoration of Arwen-Edith by Aragorn-Tolkien to her rightful place. The clues are hidden. Tolkien literally put Edith first in his life and looked up to her as his Guiding Star, his polaris. Very beautiful. The 7 stars through acts of corrective re-orientation, try to point towards Polaris, the Door. Inzilbeth ('Flower Speaker') in the Akallabeth being another of them. 'Beth' is 'house' in Hebrew which is central to the Denethor passage and importantly, 'Flower **SPEAKER**' in SPEAK:DO:LISTEN. So... the diagram above is the state of play during the narrative up until the marriage of Arwen and Aragorn.

*Of course, fairy-stories are not the only means of recovery, or prophylactic against loss. Humility is enough. And there is (especially for the humble) Mooreffoc, or Chestertonian Fantasy. Mooreffoc is a fantastic word, but it could be seen written **up** in every town in this land. It is Coffee-room, viewed from the inside through a glass door; as it was seen by Dickens on a dark London day; and it was used by Chesterton to denote the queerness of things that have become trite, **when they are seen suddenly from a new angle**. [On Fairy Stories]*

The letter 'V' represents an arrow, an indication of orientation. Therefore we have V-arda. That means that Arda is fallen, turned on its head, and all things proceed downwards towards 'the bitter bottom', towards Ragnarok. It also indicates that we have to accept Eru's plan and proceed with faith in that direction, which is towards the Sun. Hence why in the Lord of the Rings the narrative proceeds south (actually south and east). That means that those who are following Eru's ordered plan are oriented facing the Sun in the south, that being the female, not the male moon in the north. This is the opposite orientation to the recieved, confused wisdom of the world. This explains why

Varda's name incorporates the symbolism and why she puts the Valarcirca in the north, that being seven stars, the seven guiding lights of the female figures through history leading towards Eru's ultimate purpose.

Precis

Correct order and orientation = **West Denethor Speaker->: Do: <-Listener Sauron East.**

Denethor should be facing eastwards to face Sauron as the Speaker, Denethor is in command.

Hand = the will of the person in the conversation. Each will (hand) is on opposite and adjacent sides of the triangle, ie at right angles to each other. A turn constitutes a 90 degree turn which moves between right and left and left and right. Thus a turn will flip right and left hands. If you turn the will you turn the handedness. Turning begins with confusion and proceeds through the 3 stages.

This is passed on to the next generation as incorrect lore (language) down the entire Histories resulting in a gradual *decline* further and further away from God. It's essentially a living machine.

Sauron overwhelms Denethor's will and turns Denethor's mind, his spirit. In other words Sauron flips Speaker and Listener order. This flips left and right which is the same as flipping west and east resulting in: **West Denethor Listener>: Do: <Speaker Sauron East** (which can also manifest elsewhere as **West Sauron Speaker>: Do: <Listener Denethor East**).

At each stage Denethor expresses the turn in terms of orientation "The **West** Has Failed". This reordering is evident in Denethor sending Boromir to the east in Osgiliath first. He later sends Faramir second. This is because his will, his mind is confused. Rightfully according to Eru's original response of his hands against the discords of Melkor Boromir is the left hand in the west, the elder. Faramir is the younger, the right hand and should be sent east. That reorders west and east. We'll see this reordering in the narrative in the two paired scenes of the gates in Rath Dinen at the rear in the west and the front gate in the east.

STAGE 1. SPIRIT left hand

Denethor is the Steward.

stewardship (n.)

"position or responsibilities of a steward," mid-15c., from steward (n.) + -ship. Specific ecclesiastical sense of "responsible use of resources in the service of God" is from 1899.

In this stage the emphasis is very much on the state of mind and spirit. Tolkien associates Faramir's fever with his spirit burning. Here we find the prediction referred to in part I regarding 'spirit':

*'He is burning, already burning,' he said sadly. 'The house of his **spirit** crumbles.'*

This manifests as Denethor turning from Faramir (the East) and instead of speaking commands, is silent and in fact asks questions of his servants. He has become the listener. Also note below the indication of the orientation with the west. 'From the west'. Conversations proceed from the west, from God in the West. Authority proceeds from the west into the east:

*Messengers came again to the chamber in the White Tower, and Pippin let them enter, for they were urgent. **Denethor turned his head slowly from Faramir's face, and looked at them silently.** 'The first circle of the City is burning, lord,' they said. '**What are your commands?** You are still the Lord and Steward. Not all will follow Mithrandir. Men are flying from the walls and leaving them unmanned.'*

*'**Why? Why do the fools fly?**' said Denethor. '**Better to burn sooner than late, for burn we must. Go back to your bonfire! And I? I will go now to my pyre. To my pyre! No tomb for Denethor and***

Faramir. No tomb! No long slow sleep of death embalmed. We will burn like heathen kings before ever a ship sailed hither from the West. THE WEST HAS FAILED. Go back and burn!

"Heathen" clearly indicates Godless, that is a reference to the spirit, of an inner state of faithlessness and recalls the ecclesiastical definition for 'Steward'. Denethor holding Faramir's hand indicates the loss of free will of Faramir. Faramir's will, his hand, is in Denethor's. Because the hand symbolizes the will, his releasing of it is to release Faramir himself, indicating Denethor's belief that Faramir's will is dying, the spirit of his house is crumbling. Gandalf says in the final stage, 'And at the least you shall not rob your son of his choice while his death is still in doubt.'

The moment of tenderness and the quieter conciliatory tone of the passage chimes well with the female left hand which is the first stage.

*Then stepping softly towards Pippin he looked down at him.
'Farewell!' he said. 'Farewell, Peregrin son of Paladin!*

Even after Pippin invokes Gandalf, a potentially inflammatory moment, given their antagonism, Denethor's tone does not change. *'Do as you will, Master Halfling,' said Denethor. 'But my life is broken. Send for my servants!'*

He turned back to Faramir.

We almost have an image of the mother as nursemaid putting the fevered child to bed...

But in a quiet voice Denethor bade them lay warm coverlets on Faramir's bed and take it up. And they did so, and lifting up the bed they bore it from the chamber. Slowly they paced to trouble the fevered man as little as might be, and Denethor, now bending on a staff, followed them; and last came Pippin.

We also find 'hope' and 'despair'.

hope (v.)

Old English hopian "have the theological virtue of Hope; hope for (salvation, mercy), trust in (God's word)," also "to have trust, have confidence; assume confidently or trust" (that something is or will be so), a word of unknown origin. Not the usual Germanic term for this, but in use in North Sea Germanic languages (cognates: Old Frisian hopia, Middle Low German, Middle Dutch, Dutch hopen; Middle High German hoffen "to hope," which is borrowed from Low German). Some suggest a connection with hop (v.) on the notion of "leaping in expectation"

hope (n.)

late Old English hōpa "**confidence in the future,**" especially "**God or Christ as a basis for hope," from hope (v).** From c. 1200 as "expectation of something desired;" also "trust, confidence; wishful desire;" late 14c. as "thing hoped for," also "grounds or basis for hope." Personified since c. 1300. Related: Hopes.

Etymology of Despair gives 'no hope'. Also for the following discussion, keep in mind 'confidence in the future'.

Denethor's **turn of spirit** is his refusal to speak and command. Denethor needs to Speak first but his head turns in silence. Instead he answers with questions. He even asks himself a question: 'And I?'. Denethor here should be playing the role of authority, which proceeds from the west, handed down to him. And we see an obvious inversion of Gandalf's command on the bridge of Khazad Dum. 'Fly You Fools!'. This inversion reflects the conflict of wills between the two. Gandalf is taking command here. Gandalf and Denethor's exchange later illustrates this:

'Since when has the Lord of Gondor been answerable to thee?' said Denethor. 'Or may I not command my own servants?'

*'You may,' said Gandalf. 'But others may contest your will, when it is **turned** to madness and evil.*

Denethor turning his face from Faramir indicates a spiritual disorientation. Denethor is in the west of the City not at the Battle in the east. Faramir as we'll see is aligned with the East. Denethor is oriented away, turned away from his obligations. His silence is symbolic of his unwillingness to Speak. His answering with questions inverts his position. In the Speak:Do:Listen order he is now facing west, assuming the role of the person who listens to authority (Sauron in the east). 'And I?' assumes the position of the servants who want to know his counsel. Implicit in that is this reversal. In the triangle geometry these two positions are at right angles to one another. Hence this is a turn. The inversion is also manifested in Gandalf's remark 'The houses of the dead are no places for the living.' It is a turn away from God which spirals downwards to hell, which is the anti clockwise, left turning spiral, left-handed spiral. The left spiral is symbolized by the number 6. The right hand by the number 9. The passage takes place on the 6th level of the city and 6 men come at the call to bear Faramir's bier "Pippin left him and called for the servants, and they came: six men of the household. "

This inversion of the narrative order here, that which naturally proceeds from the west into the east echoes the relationship between physical space and language which we identified in Urwendi's words for opening the gates in the east and west. Denethor's words reveals the relationship between the temporal and the spatial which we saw in 'Before' and 'Afterwards'. Sooner is west, late is east:

*'Better to burn **sooner than late**, for burn we must.'...We will burn like heathen kings **before** ever a ship sailed hither **from the West**.*

He has been convinced he knows the future. He is trying to write it. This ties in with the reversal of orientation. How can he burn like kings before ever a ship sailed from the west? The ships have already sailed. And Minas Tirith, with its prow pointing eastwards, indeed is that ship. In this is Denethor's desire to 'go back' which we see more explicitly later: 'I would have things as they **were** in all the days of my life,' answered Denethor, 'and in the days of my longfathers **before** me: to be the Lord of this City in peace.

This reveals why he keeps saying 'Go back'. He identifies back with East to the Gate and the Battle. Back is actually in the west. Back in *time*. East is forward continuing the procession of the narrative and the direction the prow of Minas Tirith is facing to face the fight with the Enemy.

Denethor going into the west is the same thing that Ar-Pharazon did in going into the West to assail Aman. And both Denethor's disorientation and Ar-Pharazon's came from the same source: the lies of the Enemy. The Enemy turns them away from God, or his purpose, he inverts orientation, just as Melkor's discords did in the Music. Even though going into the West appears to be facing God, Mortals were denied to go to Aman and so Ar Pharazon was no longer the LISTENER to the Valar and no longer the SPEAKER to Sauron. In Denethor's case he is no longer the SPEAKER facing east, the speaker now is Sauron facing west.

We can see further evidence of this disordering in Tolkien's understanding and usage of 'to command' and to give orders. Giving orders is a demonstration of this very ordering of Listen:Do:Speak. The chain of command. Tolkien is using an etymological understanding of 'order'. In Tolkien's world it naturally proceeds from the west into the east.

order (v.)

c. 1200, "**give order to, to arrange in order**," from order (n.). Meaning "**to give orders for or to**" is from 1540s. Related: Ordered; ordering.

Order is first associated with Faramir and with Denethor's disorientation.

'I know. The Lord has given me leave. But, Beregon, if you can, do something to stop any dreadful thing happening.'

'The Lord does not permit those who wear the black and silver to leave their post for any **cause**, save at his own command.'

'**Well, you must choose between orders and the life of Faramir,**' said Pippin. '**And as for orders, I think you have a madman to deal with, not a lord.** I must run. I will return if I can.'

...

Then we see a reference to the raising of the two hands of Eru in commandment in the words 'side by side', the two sides of the triangle, of the conversation. This results in the termination of the Music, that being the termination of a conversation.

Why should we wish to live longer?

*Why should we not go to death **side by side?***

'**Authority** is not given to you, Steward of Gondor, to **order the hour of your death,**' answered Gandalf. '*And only the heathen kings, under the domination of the Dark Power, did thus, slaying themselves in pride and despair, murdering their kin to ease their own death.*'

So we are invited to associate order with time which supports the statement that Denethor wants to return to the past and believes he already knows the future. Past and future have become swapped. By looking into the palantir Denethor has turned away from the battle in the east and turned towards the west. Sauron is now the Speaker and Denethor the listener, East and West have been swapped. This leads to Denethor's silence and his questions to his servants in the west at Rath Dinen. This spiritual inversion leads to his reordering of causality, of authority and indeed of space, since as we've demonstrated, he physically moves towards the west to the closed Door of the Rath Dinen away from the Battle at the Gate as we see in the second stage. Sauron has used his sons to turn his spirit. His sons are his future, his tree. Boromir has already been taken. So he believes it's inevitable that Faramir will also die.

We read:

*"And the Lord Denethor is unlike other men: he sees far. Some say that as he sits alone in his high chamber in the Tower at night, and **bends his thought this way and that**, he can read somewhat of the future; and bends his thought this way and that, he can read somewhat of the future; and that he will at times search even the mind of the Enemy, wrestling with him. And so it is that he is old, worn before his time."*

He can read the future. To bind and turn are in the etymology of both bend and wrestle. Clearly the Enemy has turned and fettered his mind. Time is mentioned four times in 'future', the word 'time' twice, and him being old before his time is an unnatural re-ordering of time. 'This way and that' corresponds to east and west, 'way' giving us 'course of travel'. The bending of his mind, the spiritual reorientation has led to the physical re-orientation.

At root the fundamental explanation lies in the relative positions of the Sun-female (left hand) and the Moon-male (right hand) and how that relates to the vertical plane. I said that Tolkien mentions the house at each stage. The scene is set in the House of the Stewards after all. The Hebrew for house is beth. And we know from Inzilbeth of the Akallabeth that her name means Flower **Speaker**. She is female. Which leads us back to the Speaker-Listener relationship. Beth is also the birch, the letter 'T' in the tree alphabet Beth-Luis-Nion which is characterized as female. No time to go into it but suffice to say that the reversed positions of the Sun and Moon leads to the weakness in the one sided view of strength, arms, physical might which Boromir represents to Denethor over the supposed 'female' side of Faramir. The Enemy exploits this. This is in fact what causes the events in the Akallabeth and 'She That is Fallen'. She being the female, Sun. This one sidedness leads to the claim of Melkor being Eldest. First born is a claim that seems overly important to males. Amongst many other examples, this is inherent in the claims of Melkor over Manwe, Bombadil over

Goldberry, Feanor's dealing with his father's remarriage, and in the story of Baldor. And of course we have the 'Eldar', Firstborn, Secondborn, etc. It's a recurrent theme and is instrumental in the Akallabeth. Denethor says that:

*'I would have things as they were in all the days of my life,' answered Denethor, 'and in the days of my longfathers before me: to be the Lord of this City in peace, and **leave my chair to a son after me, who would be his own master and no wizard's pupil.** But if doom denies this to me, then **I will have naught: neither life diminished, nor love halved, nor honour abated.**'*

He wants all or nothing, which makes Faramir nothing. This is because the relations of Elder to Younger is so important to him. The Hobbits of course are Tolkien's antidote to this one sided view of might and strength. Sternness, which we'll look at, is a male attribute throughout his works.

*Then again Ilúvatar arose, and the Ainur perceived that his countenance was **stern**; and he lifted up his **right hand***

But here's the thing. Denethor is wholly mistaken in his assessment of his sons. He has made the same error that the Valar made when they swapped the positions of Illuin and Ormal. The 'stern' right hand of Eru is the male side, and is actually the younger, not the elder. That is Faramir not Boromir. Here Boromir should be at his father's left hand as the elder:

*When **Faramir** had taken white bread and drunk a draught of wine, he sat upon a low chair at **his father's left hand.***

The Valar know that Eru raised his left hand first but through their incomprehension of 'points of view' and the Discords of Melkor, they reversed it when they created Illuin and Ormal.

*Then Ilúvatar arose, and the Ainur perceived that he smiled; and he lifted up his **left hand**, and a new theme began amid the storm, like and yet unlike to the former theme, and it gathered power and had new beauty.*

A quick comparison at the number of times Faramir is described as 'stern' compared to Boromir reveals the underlying truth: 5 to 1. And even then it is only used to describe Boromir's 'glance'. *And seated a little apart was a tall man with a fair and noble face, dark-haired and **grey-eyed**, proud and **stern of glance.***

We can see the etymology gives us something which lacks resoluteness of full application, 'a glancing blow', quick but not able to go the full distance. But also more positively, someone who is more superior in a defensive role of deflecting blows. This is sword versus shield imagery and reveals Denethor's incomprehension of Boromir and Faramir's characters and natural ordered roles.

glance (n.)

c. 1500, "a sudden movement producing a flash," from glance (v.). Meaning "**brief or hurried look**" is from 1590s.

glance (v.)

mid-15c., of weapons, "**strike obliquely without giving full impact**," a nasalized form of glacen "to graze, strike a glancing blow" (c. 1300), from Old French glacier "**to slip, make slippery**" (compare Old French glaciere "**part of a knight's armor meant to deflect blows**"), from glace "ice" (see glacial). Sense of "look quickly" (first recorded 1580s) probably was by influence of Middle English glenten "**look askance**" (see glint (v.)), which also could account for the -n-. Related: Glanced; glancing.

The etymology of stern gives: Old Norse stara; Old English starian "to look or gaze upon" and gaze gives us: late 14c., gasen, gazen, "to stare, look steadily and intently". Through the etymologies we

get an insight into their characters. Boromir's hurried askant vision is contrasted with Faramir's steady intent look. Sternness is revealed to be steadfastness. Boromir wants to seize the Ring and go straight to Minas Tirith. And if we pursue the references in 'glance' through askant we arrive at a geometric planar meaning in slant: "to lie obliquely, and "an oblique direction or plane". In other words orientation is a function of inner vision through spiritual bearing or disinclination which impacts on physical orientation, which impacts on how you answer to God; your language. The effects of commandment can be seen here which drags Saruman against his will.

*'Come back, Saruman!' said Gandalf in a **commanding** voice. To the amazement of the others, Saruman **turned again**. and as if **dragged against his will**, he came slowly back to the iron rail, leaning on it, breathing hard. His face was lined and shrunken. His **hand** clutched his heavy black staff like a claw.*

Then we see the stern right hand, although we are not told it's the right hand. We see hand and will imagery used throughout including the two hands of Sauron which we see later.

*'I did not give you leave to go,' said Gandalf **sternly**. 'I have not finished. You have become a fool, Saruman, and yet pitiable. You might still have turned away from folly and evil, and have been of service. But you choose to stay and gnaw the ends of your old plots. Stay then! But I warn you. you will not easily come out again. Not unless the **dark hands of the East** stretch out to take you...He raised his hand, and spoke slowly in a clear cold voice. 'Saruman, your staff is broken.'*

Sternness is associated with Eowyn who we know desires to play a male role, but again this is because her right-left understanding is confused. And this is why her fate is inextricably entwined with the Witch-King's. A witch is a female. It's another right-left flip. She is described as stern more than once and she admires Aragorn's 'sternness'. In contrast to Boromir's we can see Faramir's sternness is very thorough when Eowyn describes him:

*And she looked at him and saw the **grave tenderness** in his eyes, and yet knew, for she was bred among men of war, that here was one whom no Rider of the Mark would outmatch in battle.*

*'What do you wish?' he said again. 'If it lies in my **power**, I **will** do it.'*

*'I would have you **command** this Warden, and bid him let me go,' she said; but though her words were still proud, her heart faltered, and for the first time she doubted herself. She guessed that this tall man, both **stern and gentle**, might think her merely wayward, like a child that has not the firmness of mind to go on with a dull task to the end.*

*'I myself am in the Warden's keeping,' answered Faramir. 'Nor have I yet taken up my authority in the City. But had I done so, I should still **listen to his counsel**, and should not **cross** his will in matters of his craft, unless in some great need.'*

The unveiling of this truth can be seen in Faramir's character development. And in this we make a study of Tolkien's general narrative method which involves linking, subliminal, non-explicit association and echoes and riddles. Tolkien says of Gandalf:

but I have purposely kept all allusions to the highest matters down to mere hints, perceptible only by the most attentive, or kept them under unexplained symbolic forms.

Tolkien's methods of linking across long tracts of narrative are summed up in Letter 91 to Christopher Tolkien:

A lot of this work will be done in a final chapter where Sam is found reading out of an enormous book to his children, and answering all their questions about what happened to everybody (that will link up with his discourse on the nature of stories in the Stairs of Kirith Ungol).¹ But the final scene will be the passage of Bilbo and Elrond and Galadriel through the woods of the Shire on their way to the Grey Havens. Frodo will join them and pass over the Sea (linking with the vision he had of a far green country in the house of Tom Bombadil).

We have already been told that Boromir is 'stern of glance'. But the reader would not know the etymological subtext or in fact link it at all with the hands of Eru. Firstly, Faramir is mistaken for Boromir, which links the two in the readers' minds but it also subliminally links the quality of sternness with both of them initially in our minds:

'Boromir!' all the four men exclaimed.

*'Boromir son of the Lord Denethor?' said Faramir, and a **strange stern** look came into his face.*

The question becomes, who is the steadfast one? The 'strangeness' is a veiled comment by Tolkien on the world's confusion which begins at the Discords of Melkor and the Ainur's entry into Arda: strange (adj.) late 13c., "from elsewhere, foreign, unknown, unfamiliar,". In Faramir's description that 'elsewhere' being from Boromir.

Then Faramir's sternness begins to be unmasked. His true nature as the right hand.

*He could see Faramir's face, which was now unmasked: it was **stern and commanding***

And then we see a more straightforward truth and comparison between the Elder and the Younger sons which harks back to him being mistaken for Boromir:

*Yet he felt in his heart that Faramir, though he was much like his brother in looks, was a man less self-regarding, both **sterner and wiser**.*

And then Tolkien links glance to glint and we see an echo of Boromir's hurriedness which was linked to Boromir's glance- his eyes:

*Captain of Gondor, to show his quality! Ha!' He stood up, very **tall and stern**, his **grey eyes glinting**.*

Then in Denethor's words Tolkien links the Younger with sterner because Faramir sees the task through to the end. Faramir **is** the future (tomorrow) in the Rath Dinen passage:

'Let us not speak of that!' said Faramir.

*'Then we will not,' said Denethor. 'Go now and rest as you may. **Tomorrow's need** will be **sterner**.'*

In this we can associate Boromir with the west and the past and Faramir with the east and the future. Again orientation and right and left are key.

And shortly after we read:

*'I do not **oppose** your **will**, sire. Since you are robbed of Boromir, I will go and do what I can in his **stead** - if you **command** it.'*

'I do so,' said Denethor.

*'Then farewell!' said Faramir. 'But if I should return, **think better of me!**'*

*'**That depends on the manner** of your return,' said Denethor.*

This links 'manner' to Denethor's perception of the two sons and the etymology of manner. At this point I predicted correctly that the etymology of 'manner' would contain 'hand': of Latin manuarius "belonging to the hand," from manus "hand" (from PIE root *man- (2) "hand"). **Prediction #42!**

This is absolutely **the** way that Tolkien works throughout his texts, through themes, echoes, and linking. It's so subtle as to be subliminal. But it is **PREDICTABLE**. And we know that Faramir's sternness is at the beginning strange and from elsewhere. His character develops from this to

Eowyn's association of his sternness with Aragorn's, the ultimate compliment. And her initial love of Aragorn shifts to Faramir. The 'template' for this change, this gradual reversal between Boromir and Faramir is first revealed by Eru in the Music of the Ainur in their contesting of wills with Melkor. The change here from soft and sweet to power and profundity is the change, the rite of passage of Faramir (and indeed a comment on Tolkien's own passage to manhood) :

*Then again Ilúvatar arose, and the Ainur perceived that his countenance was **stern**; and he lifted up his **right hand**, and behold! a third theme grew amid the confusion, and it was unlike the others. For it seemed **at first soft and sweet**, a mere rippling of gentle sounds in delicate melodies; **but it could not be quenched, and it took to itself power and profundity.***

Gentle, stern, and power are all mentioned in Eowyn's final assessment of Faramir above which was **at first hidden**: *He could see Faramir's face, which was now unmasked: it was stern and commanding.*

The strangeness, which is from confusion (as is revealed in the development of Faramir's character from apparent left to right hand), can be linked to the reversal of right and left from this moment in the Music via the subtle mirror reference in 'reflected anew':

*For the Children of Ilúvatar were conceived by him alone; and they came with the third theme, and were not in the theme which Ilúvatar propounded at the beginning, and none of the Ainur had part in their making. Therefore when they beheld them, the more did they love them, being things other than themselves, **strange** and free, wherein they saw the mind of Ilúvatar **reflected anew**, and learned yet a little more of his wisdom, which otherwise had been **hidden even from the Ainur.***

In other words, the Ainur have not understood things from Eru's perspective and reversed (reflected anew) the left-right handedness of female-Sun and male-Moon. It's about facing and orientation. And after searching strange in 'On Fairy Stories' I coincidentally just found the following: *The word **Mooreeffoc** may cause you suddenly to realize that England is an utterly alien land, lost either in some remote past age glimpsed by history, or in some **strange** dim future to be reached only by a time-machine;*

Thus we can link the mirror analogy with the reversal at that point that the Ainur enter Arda. This character development of Faramir is Tolkien's comment on his own rite of passage into manhood and fatherhood which we can find in the illustration 'Grownupishness' and indeed in the Romance of the Lord of the Rings.

So returning. This left-right reading is supported by the contest of wills between Gandalf and Denethor revealed here:

*'Comfort yourself!' said Gandalf. 'In no case would Boromir have brought it to you. He is dead, and died well; may he sleep in peace! Yet you deceive yourself. He would have stretched out his **hand** to this thing, and taking it he would have fallen. He would have kept it for his own, and when he returned you would not have known your son.'*

*The face of Denethor set hard and cold. '**You found Boromir less apt to your hand, did you not?**' he said softly. 'But I who was his father say that he would have brought it to me*

Between the first and second instance of 'The West Has Failed' Pippin goes eastward to the Gate and witnesses the Nazgul and Gandalf at the gate and brings Gandalf back to Rath Dinen. At the front gate Gandalf commands the Nazgul to 'go back'. Denethor tells the servants to 'go back'. This links the two orientations of Denethor and Gandalf. The Nazgul is commanded to Go back eastwards clearly as are the servants. And the passing of the gate westward of the Nazgul is very significant. The Nazgul shares the same orientation as Denethor. Gandalf says:

"And why do men fight here in the Hallows when there is war enough before the Gate? Or has our Enemy come even to Rath Dinen?"

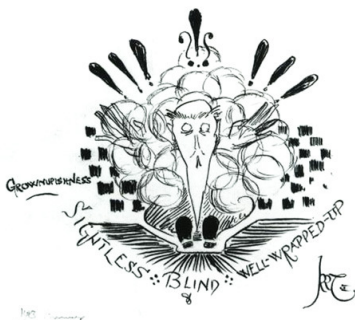
Tolkien has linked the Closed Door in the Rath Dinen with the Gate of Minas Tirith. And the Closed Door leads to Death. Both Denethor and the Nazgul seek to go westward. We see subtle linking between the scenes in the reuse of the words 'fire', 'face', 'despair', 'fled' and to 'Rath Dinen' and of course the burning city and the pyre of Denethor. They flee before the face of the Nazgul. Likewise Denethor's servants flee after he has turned his face towards them. The exclusivity of entry is also mirrored in both gates and much like Denethor later the Nazgul claims to know the hour 'Old fool!' he said. 'Old fool! This is my hour. Do you not know Death when you see it?'

*In rode the Lord of the Nazgûl. A great black shape against the fires beyond he loomed up, grown to a vast menace of **despair**. In rode the Lord of the Nazgûl, **under the archway that no enemy ever yet had passed**, and all fled before his **face**.*

*All save one. There waiting, silent and still in the space before the Gate, sat Gandalf upon Shadowfax: Shadowfax who alone among the free horses of the earth endured the terror, unmoving, steadfast as a **graven image in Rath Dinen**.*

*'You cannot enter here,' said Gandalf, and the huge shadow halted. '**Go back** to the abyss prepared for you! **Go back! Fall** into the nothingness that awaits you and your Master. Go!'*

In this configuration Gandalf is pointing east but Denethor points west. Back to back. This is the arrangement of divergent wills as opposed to the face to face unity of convergent wills. We can see a visualisation of this in the two **question** marks in the illustration 'Grownupishness' below from the Book of Ishness. This reflects the situation of the servants asking Denethor for commands and Denethor responding with questions. Both sides are asking **questions**. Denethor is looking west. His servants and Gandalf are looking east. No one is in command. And note the 6 exclamation marks to either side. This is the left-handed spiral down to hell. The going back of Denethor into the west leads to a fall, that is a series of 3 downward turns away from the will of God. The anti-clockwise 6 spiral.



STAGE 2. PHYSICAL right hand

The narrative in this stage very much revolves around physical actions.

*Thereupon the door which Beregonde held shut with his **left hand** was wrenched open, and there behind him stood the Lord of the City, tall and fell; a light like flame was in his eyes, and **he held a drawn sword**.*

*But Gandalf sprang up the steps, and the men fell back from him and covered their eyes; for his coming was like the incoming of a white light into a dark place, and he came with great anger. **He***

lifted up his hand, and in the very stroke, the sword of Denethor flew up and left his grasp and fell behind him in the shadows of the house

Tolkien is using the door here as a symbol for the physical rendition of the turn in this stage. The Door physically turns on hinges and doors are designed with handedness in mind. Right handedness being presumed. Beregond is holding it shut with his left. Denethor opens it with his left because he has a sword in his hand which we can presume is his right hand. Again, the mirror and points of view analogy. Orientation is key. A turn in the triangle from the opposite to the adjacent side, from left to right hand passes through the right angle at the top. The right angle is the Door as previously stated. Beregond's and Denethor's hands represent these two sides of the triangle. The physical door here symbolizes *the* Door. The symbolic Door is the Closed Door and the Great Gate. As stated in Part I, the Door from its etymology probably consisted of two halves. In Tolkien's symbolism, this being the male and female: right and left hands. Both swing in opposite ways, clockwise and anticlockwise: two points of view (6 and 9 spiral). Therefore in this scheme both male and female are required for the Door to *be a door* and function. But as we'll see this Door is broken, it symbolizes the Closed Door, eternal death, hell.

Tolkien indicates Beregond's left hand. Denethor wrenches the door. Gandalf lifts his hand. The sword leaves Denethor's hand. In this sequence we see the SPEAK:DO:LISTEN sequence again. Beregond is the female left hand. **Denethor should be the male right hand.** Gandalf *replaces* Denethor as the right hand. The two hands of command that terminate are both Gandalf (the light shining through the door and his carrying Faramir,) and Denethor through Sauron (the two aged hands in the palantir at the end in stage 3 which echo the previous lines 'Not unless the dark hands of the East stretch out to take you' at Gandalf commanding and replacing Saruman in the **order** of wizards).

We have some evidence that Denethor is the right hand because he is described as 'tall'. and Tolkien reserves that word for the male (or for role reversals). The word he reserves for the female is 'fair' as can be attested in: "fair Tower of the Sun to the tall Tower of the Moon". And in this we get the first hint that Tolkien gives us of something amiss with the role of Boromir: "*There was a tall man with a fair and noble face*".

We can safely assume that this is Gandalf's right hand because his action is one of strength and sternness. In Moria he carried his staff in his left hand and his sword in the right. The staff and the sword symbolize female and male attributes, and Gandalf's handedness in Moria echo Iluvatar's orientation correctly in which he raises his right hand in answer to the discord of Melkor. This stage echoes the second chord, the male hand, sternness. Denethor and Beregond are contesting wills on either side of this door which symbolizes a broken door. Denethor 'wrenches' the door open. Not surprisingly the etymology of 'wrench' gives us 'to turn'.

So, we can safely assume that Denethor is right handed. Therefore his sword is in his right hand and he must have wrenched the door open with his left hand. Both Beregond and Denethor are using their left hands. Beregond actually symbolizes the left hand, female which can be intimated from his character elsewhere. Beregond therefore is behaving naturally, and his actions throughout are indeed in accordance with the order and proper functioning of the chain of command. Denethor however is not behaving in accordance with this order as we've seen. And that inner spiritual disorientation manifests physically in him holding a sword to his servants and physically taking Faramir (the future) into the west (the past). That creates the situation where he opens the door with his left hand. That creates the two left hands in the functioning of this door, but we need Denethor's right hand here, not his female left. *But that has a sword in it.* Therefore we have two females trying to open the door when we need a female and a male. That is the same asymmetry we see in the Statues of the Argonath and in Denethor's words in the final stage: "*I am Steward of the House of Anárion. I will not step down to be the dotard chamberlain of an upstart. Even were his claim proved to me, still he comes but of the line of Isildur.*" Denethor is not the left hand, he is the right. Theoden is the left (more elsewhere). The North Door of the Argonath is a broken door because Anarion (the Sun) and Isildur (Moon) are both male. The female in that has been replaced because

of the fixation in Men with being eldest, which is the female. The Sun is female. And likewise they both raise their left hands and they both have an axe, a weapon in their right hands.

The fundamental problem therefore is that Denethor has a sword in his right hand and that's because his spirit has been turned. That drives him to turn the door forcefully. Just like in the first stage when he turns away from the God's plan in the east, he turns the door here against the will of Beregonnd who is correctly orientated. This translates as a turn away from God by Denethor.

Literally here, a 'left hand turn'. The left is a spiral down away from God to hell, symbolized by the number 6 and remember we are on the 6th level of the City and 6 men carry the body of Faramir. The road from the Closed Door to the Silent Street 'winds' downwards.

To further confuse things. If we recall the opening diagram about orientation and points of view, we know that looking north or south swaps handedness. Men look north. That means that the left hands of the Argonath are actually the male because in the Lord of the Rings we need to look southward because the Sun is in the south and the world is on its head. That truth is revealed by Amon Hen as the Hill of Seeing (male = sight, female = hearing) being on the right looking south. This is why the Ainur hear before they can see, Iluvatar speaks, and they listen, and why Bombadil repeatedly asks 'Can you hear me?' and why we see 'Sightless, Blind' in 'Grownupishness'.

And to further complicate things, Frodo actually hears the Voices on that hill. Meaning? This is also the hill of hearing because men have usurped the female role- they have taken both, just like the two left hands on the door here. They have *seized both hands*. More proof elsewhere. To make eating this spaghetti easier you only have to remember that Denethor has reversed the orientation.

So...the difference in orientation between the west (Hallows) and the east (Gate) is raised in terms of fighting which is a physical contestation of wills. Denethor is fighting in the west, fighting his own servants, when he should be fighting the Enemy in the east:

...
*'What is this, my lord?' said the wizard. 'The houses of the dead are no places for the living. And why do men fight here in the **Hallows** when there is war enough **before the Gate**? Or has our Enemy come even to Rath Dinen?'*

Here we have the equation of irrationality with evil, the command as an act of ending a conversation and the contest of wills as right versus left:

'Or may I not command my own servants?'

'You may,' said Gandalf. 'But others may contest your will, when it is turned to madness and evil.'

The order has been reversed which justifies Gandalf's extreme intervention. Tolkien reserves the word 'contest your will' to this stage because the etymology of contest gives 'to fight'. We continue to see the physical stage of the turn in:

Where is your son, Faramir?'

*'He lies within,' said Denethor, 'burning, already burning. They have set a **fire in his flesh**. But soon all shall be burned. **THE WEST HAS FAILED**. It shall all go up in a great fire, and all shall be ended.'*

Ash! Ash and smoke blown away on the wind!'

The fire of Faramir's spirit now becomes the fire in his flesh, 'as opposed to soul':

flesh (n.)

Old English flæsc "flesh, meat, muscular parts of animal bodies; **body (as opposed to soul)**,"

...

Of fruits from 1570s. Figurative use for "carnal nature, animal or physical nature of man" (Old English) is from the Bible, especially Paul's use of Greek sarx, and this led to sense of

"sensual appetites" (c. 1200).

The fruits of ones labours apply to this second stage as 'DO' in SPEAK:DO:LISTEN. That is, action and deeds in the world. It's in this stage that we see all of the physical action of fighting etc. This contrasts with the first stage in which the quieter tone of where the burning is associated with the spirit.

Gandalf's actions are very much physical in nature. Tolkien's reference to 'strength' here is intentional. Gandalf does not persuade or counsel, he physically carries Faramir:

*Then Gandalf revealed the **strength** that lay hid in him; even as the **light of his power** was hidden under his grey mantle. He leaped up on to the faggots, and raising the sick man **lightly** he sprang down again, and bore him towards the door.*

The strength and power here is linked to the initial description of him as coming in like light. His initial entry foreshadows this moment through the linking of 'light'. He bears Faramir physically towards the door which is the focus of the contest of wills in this stage.

Returning to the meaning of sternness. Sternness is not a brute unthinking, uncaring force without purpose: wrath. It is a fatherly force. And we see Denethor's turn described in those terms. Having already lost Boromir he feels he is about to also lose Faramir:

*And as he watched, it seemed to him that Denethor **grew old before his eyes**, as if something had snapped in his **proud will**, and his **stern mind was overthrown**.*

stroke (n.)

"act of striking," c. 1300, probably from **Old English *strac "stroke,"** from Proto-Germanic *straik- (source also of Middle Low German strek, German streich, Gothic striks "stroke"); see stroke (v.).

The meaning "mark of a pen" is from 1560s; that of "a striking of a clock" is from mid-15c. Sense of "feat, achievement" (as in stroke of luck, 1853) first found 1670s; the meaning "single pull of an oar or single movement of machinery" is from 1731. Meaning "apoplectic seizure" is from 1590s (originally the Stroke of God's Hand). Swimming sense is from 1800.

stroke (v.)

"pass the hand gently over," **Old English stracian "to stroke,"** related to strican "pass over lightly," from Proto-Germanic *straik-, from PIE root *strig- "to stroke, rub, press" (see strigil). Figurative sense of "soothe, flatter" is recorded from 1510s. The noun meaning "a stroking movement of the hand" is recorded from 1630s. Related: Stroked; stroking.

Denethor's amazement is at Gandalf's reversal of orientation. In the etymology of amazement we find 'confusion of thought'. As Gandalf said only moments before at the Closed Door:

*'**Work of the Enemy!**' said Gandalf. 'Such **deeds** he loves: **friend at war with friend; loyalty divided in confusion of hearts.**'*

Denethor complains that Gandalf has stolen the loyalty of Beregon and Boromir. And we know that the two hearts of male and female which symbolize the right and left hands can be found at the right angle Door in 'Eeriness' (see Part I). The Steward's Door is the Door in the geometry. Therefore the confusion of hearts refers to Denethor and those contesting him, namely Beregon at the door. This supports the argument that the contest of the wills IS the moment with the door- the contest

expressed physically in stage 2.

In this stage, Gandalf's taking the sword from Denethor's hand with his own hand is the means of contestation of wills. The will is the hand, so this very physical, literal manifestation of the wills would be expected. The clue is in the etymology of 'stroke' 'to pass over lightly'. Tolkien has mentioned Gandalf's coming like light more than once.

The ease of which Gandalf disarms Denethor is apparent in the etymology of stroke and in 'lightly'. In this we see that Gandalf has 'power beyond the strength of kings'. Denethor wrenches the door open but Gandalf easily removes his sword from his right, stern hand. In this act he replaces Denethor as the right hand in this scene as stated. Recalling the moment of the 'strength of kings':

*The others gazed at them in silence as they stood there **facing one another**. The grey figure of the Man, Aragorn son of Arathorn, was **tall, and stern as stone**, his **hand upon the hilt of his sword**; he looked as if some king out of the mists of the sea had stepped upon the shores of lesser men. Before him stooped the old figure, **white; shining now as if with some light kindled within**, bent, laden with years, but **holding a power beyond the strength of kings**.*

Tolkien is drawing the link between the two scenes through Aragorn's sword- (his hand is on the hilt of his sword), with the hand and sword of Denethor later and between the strength of Gandalf and Denethor through the light of Gandalf in both scenes, here "kindled within which has a power beyond the strength of kings."

But **they face** each other in that scene. That's the opposite of Denethor and Gandalf and Beregon who face away from one another which is the divided wills, divergent wills, confusion of hearts. So this is Janus symbolism. Aragorn has his hand on the sword hilt while Denethor has his sword drawn. And we find that in the compound of Janus that the two gates were opened in times of war. The Citadel gate is open on the east and the Closed Door is opened in the west. The Great Gate has also been breached by Grond and the Witch King tries to enter. Aragorn has his hand on the sword hilt while Denethor has his sword drawn.

light (adj.1)

"not heavy, having little actual weight," from Old English *leoht* (West Saxon), *leht* (Anglian), "not heavy, light in weight; lightly constructed; easy to do, trifling; quick, agile," also of food, sleep, etc., from Proto-Germanic **lingkhtaz* (source also of Old Norse *letr*, Swedish *lätt*, Old Frisian, Middle Dutch *licht*, German *leicht*, Gothic *leihts*), from PIE root **legwh-* "not heavy, having little weight." The adverb is Old English *leohte*, from the adjective.

Meaning "frivolous" is from early 13c.; that of "unchaste" from late 14c., both from the notion of "lacking moral gravity" (compare *levity*).

Tolkien is linking Gandalf's power in his light to the physical property of being light, via 'lightly'. **Here I made prediction #43 -that the word 'janitor' has Janus in its root, from 'porter'.**

Looking back to the Music of the Ainur:

*But the discord of Melkor rose in uproar and **contended** with it, and again there was a war of sound more **violent** than before, until many of the Ainur were dismayed and sang no longer, and Melkor had the mastery. Then again Ilúvatar arose, and the Ainur perceived that his countenance was **stern**; and he lifted up his **right hand**, and behold! a third theme grew amid the **confusion**, and it was unlike the others. For it seemed at first soft and sweet, a mere rippling of gentle sounds in delicate melodies; but it could not be quenched, and it took to itself **power** and profundity. And it seemed at last that there were two musics progressing at one time before the seat of Ilúvatar, and they were utterly at variance.*

We can see that Melkor's force is a violent one. Sternness is not. We can see the contrast between

sternness and violence if we look at the etymology of violent.

violent (adj.)

mid-14c., from Old French violent or directly from Latin violentus, related to violare (see violation). **In Middle English the word also was applied in reference to heat, sunlight, smoke, etc., with the sense "having some quality so strongly as to produce a powerful effect."** Related: Violently.

And we see the reference to light and power which is in exactly the terms that Tolkien describes Gandalf's right handed stern command. But Melkor uses it to destroy, the opposite of Tolkien's use of sternness. The trembling that goes through the world at Iluvatar's right hand is also felt by Denethor after Gandalf seizes authority:

*In the midst of this strife, whereat the halls of Ilúvatar shook and a **tremor** ran out into the **silences yet unmoved**, Ilúvatar arose a third time,*

and..Denethor follows Gandalf..tremor is from tremble.

*Denethor followed him, and stood **trembling**, looking with longing on the face of his son. And for a moment, while all were **silent and still**, watching the Lord in his throes, he wavered.*

The '**silences yet unmoved**' in the Music is the same '**silent and still**' in the Denethor passage. This supports the contention that Gandalf does indeed use his right hand to disarm Denethor because the sequence at the door of the Steward's House matches the right hand in the sequence in the Music of the Ainur.

In the description of Melkor's discord we find the word contended, which we see echoed in the 'contest' of wills. In the etymology of contend we find: "measure or try one's strength with, fight, vie with". The confusion in the Music again is echoed in the confusion of hearts here. The power is echoed in the power of Gandalf's light. Tolkien is comparing the physical strength to something as ineffable as light through his pun on 'lightly'. This is the root of Denethor's amazement and confusion. He is amazed at how something so 'light' can have so much weight and power. Denethor says previously:

*"It is at Osgiliath that he will put **his weight**, as **before** when **Boromir** denied him the passage."*

And we know that Denethor has confused the right and left hands of Faramir and Boromir so he sends Boromir to Osgiliath first when should have sent Faramir. He sends Boromir first because he is elder not because he has the required personal characteristics.

The theme in the Music is described as: *The one was deep and wide and beautiful, but **slow** and blended with an **immeasurable sorrow**, from which its beauty chiefly came.*

This is in contrast to Boromir the left hand. We have already noted that sternness is associated with the fixity of purpose, not hurried. That is the slowness of the theme and this chimes with the etymology of stroke, 'pass the hand gently over'. The immeasurable sorrow is not a triumphalism. On the contrary. And if we look at slow we see the word **dull**.

slow (adj.)

Old English slaw "inactive, sluggish, torpid, lazy," also "not clever," from Proto-Germanic *slæwaz (source also of Old Saxon sleu "blunt, **dull**," Middle Dutch slee, Dutch sleeuw "sour, tart, blunt," **Old High German sleo "blunt, dull,"** Old Norse sljor, Danish sløv, Swedish slö "blunt, dull"). Meaning "taking a long time" is attested from early 13c. Meaning "dull, tedious" is from 1841. As an adverb c. 1500. The slows "imaginary disease to account for lethargy" is from 1843.

And this foreshadows the later exchange between Eowyn and Faramir:

And she looked at him and saw the grave tenderness in his eyes, and yet knew, for she was bred among men of war, that here was one whom no Rider of the Mark would outmatch in battle.

'What do you wish?' he said again. 'If it lies in my **power**, I **will** do it.'

'I would have you **command** this Warden, and bid him let me go,' she said; but though her words were still proud, her heart faltered, and for the first time she doubted herself. She guessed that this **tall man, both stern and gentle**, might think her merely **wayward**, like a child that has not the **firmness of mind** to go on with a **dull task to the end**.

'I myself am in the Warden's keeping,' answered Faramir. 'Nor have I yet taken up my authority in the City. But had I done so, I should still listen to his counsel, and should not cross his will in matters of his craft, unless in some great need.'

We can see very clearly here that Tolkien is hinting at the riddle he has set here and Denethor's mistaken assessment of his sons. We can find the answer to the riddle in the Music of the Ainur which lies in right and left handedness:

'My son, your father is old but not yet dotard. I can see and hear, as was my wont; and little of what you have half said or left unsaid is now hidden from me. **I know the answer to many riddles**. Alas, alas for Boromir!'

'If what I have done displeases you, my father,' said Faramir quietly, 'I wish I had known your counsel before the burden of so **weighty** a judgement was thrust on me.'

'Would that have availed to change your judgement?' said Denethor. 'You would still have done just so, I deem. **I know you well. Ever your desire is to appear lordly and generous as a king of old, gracious, gentle. That may well befit one of high race, if he sits in power and peace. But in desperate hours gentleness may be repaid with death.**'

'So be it,' said Faramir.

'So be it!' cried Denethor. 'But not with your death only, Lord Faramir: with the death also of your father, and of all your people, whom it is your part to protect now that Boromir is gone.'

'**Do you wish then,**' said Faramir, '**that our places had been exchanged?**'

'**Yes, I wish that indeed,**' said Denethor.

The last line clearly refers to their fates *and* their roles which is a function of orientation and handedness.

Returning to the Music. In 'measure' from 'immeasurable' we find in the etymology 'to divide up' a spatial quantity.

measure (v.)

early 14c., mesuren, "to exercise moderation;" mid-14c., "to deal out or **divide up** by measure," also "to ascertain spatial dimensions, quantity, or capacity of by comparison with a standard;" from Old French mesurer "measure; moderate, curb" (12c.), from Late Latin mensurare "to measure," from Latin mensura "a measuring, a measurement; thing to measure by," from mensus, past participle of metiri "to measure," from PIE root *me- (2) "to measure." The native verb is mete. Intransitive sense of "to be of a (specified) measure" is from 1670s.

The Enemy seeks divided hearts as Gandalf says. Gandalf prevents Denethor's division and therefore the Enemy's.

The immeasurable sorrow in the Music is the undividable sorrow which is the shared grief. Gandalf is chiefly responsible for the prevention of the division.

Ill deeds have been done here; but let now all enmity that lies between you be put away, for it was

contrived by the **Enemy and works his will**. You have been caught in a net of warring duties that you did not weave.

And finally we see the fatherly nature of sternness:

*Then Gandalf revealed the **strength** that lay hid in him; even as the **light of his power** was hidden under his grey mantle. He leaped up on to the faggots, and raising the sick man lightly he sprang down again, and **bore him** towards the door. But as he did so **Faramir moaned and called on his father** in his dream.*

This is intended to symbolize a birthing scene, a delivery. Again we see the word 'lightly' which supports our inference that the strength beyond the strength of kings is associated with Gandalf's light. The light is like the dawning light of birth which we also see in the moment the Hobbits are rescued from the barrow and are left naked and the light streaming through the door behind the figure in the illustration 'Afterwards'. The child that has not the firmness of mind links the actions of Gandalf to 'raise him'. We raise children. Gandalf is taking Faramir back through the door of death into life. Through the Door of life. Gandalf is described as being very angry, but the sternness is the steady fixed purpose of a father, not violent and rash or wrathful. It is a strength to preserve, and set matters aright, not destroy.

STAGE 3. LANGUAGE

In the last stage we see most of the narrative is conversational between Gandalf and Denethor. This being the third stage of language. In a turn towards God this ends in the listener and speaker hand in hand together but in a turn away from God it ends in one of listener or speaker seizing both hands, divided. An act involving both hands symbolizes a command such as Iluvatar in the third theme and Iglismêk -see afterword below.

Below is the moment at which the third stage of the turn begins. We can see the sequence of trembling and silent and still which we identified in the previous stage as the final moments before Iluvatar raises both hands:

*Denethor followed him, and stood trembling, looking with longing on the face of his son. And for a moment, while all were silent and still, watching the Lord in his **throes**, he **wavered**.
'Come!' said Gandalf. **'We are needed. There is much that you can yet do.'***

This draws on Tolkien's much used symbolism of 'to waver' which is the moment of the toppling of the Great Wave in his Atlantis complex.

And we have just made the point about Gandalf's fatherly rescue of Faramir and the childbirth symbolism:

throe (n.)

c. 1200, throe "pain, pang of childbirth, agony of death," of uncertain origin, possibly from **Old English þrawan "twist, turn, writhe"** (see throw (v.)), or altered from Old English þrea (genitive þrawe) **"affliction, pang, evil; threat, persecution"** (related to þrowian "to suffer"), from Proto-Germanic *thrawo (source also of Middle High German dro "threat," German drohen "to threaten"). Modern spelling first recorded 1610s. Related: Throes.

The desire of Gandalf for unification can be seen in **'we'** are needed. But the sentence begins with a command. 'Come!'. Gandalf has now taken command at this moment and Denethor's pride will not suffer it, and more to the point we see Denethor's ultimate commander is in fact Sauron. He is not listening to Gandalf. What follows is a perverse birthing scene in antithesis of Gandalf's rescue of his son. He comes to the doorway and shows the palantir drawing aside the **covering**.

Earlier we see that Denethor seeks a unity in death, not life, which is symbolized by the one covering of himself and his son. This reiterates the brief point I made about the 'side by side' previously.

*and upon each table lay a sleeping form, hands folded, head pillowed upon stone. But one table near at hand stood broad and bare. Upon it at a sign from Denethor they laid **Faramir and his father side by side**, and covered them with **one covering**, and stood then with bowed heads as mourners beside a **bed of death**.*

We associate the covering of the palantir with the covering that covers both himself and Faramir so Tolkien has linked the cover of the palantir to the father and son relationship. Therefore his removal of the covering from the stone invites the comparison that the stone has taken the place of his son here in the birthing process. His coming to the door and lifting it in his hands to show them is like the father showing his new born son. The emphasis is on the moment of the 'proud father' and we see the first foreshadowing of both hands in 'between his hands'.

*Then suddenly Denethor laughed. He stood up tall and **proud** again, and stepping swiftly back to the table **he lifted from it the pillow** on which his head had lain. **Then coming to the doorway he drew aside the covering**, and lo! he had **between his hands** a palantír. And as he **held it up**, it seemed to those that looked on that the globe began to glow with an **inner flame**, so that the **lean face of the Lord was lit as with a red fire**, and it seemed cut out of hard stone, sharp with black shadows, noble, proud, and terrible. His eyes glittered.*

Denethor's face is described as hard stone. In this we can see the association of the life of Denethor with stone and thus the new life of a newborn son with the palantir. The bed is not one of the newborn but of the 'bed of death' in the previous scene. The two scenes are further connected by the word 'pillow'. Briefly This is another instance of fundamental symbolism which maps to the duality of Tolkien's geometry: the Living Tree and the Dead tree (stone tower), the homophemes Taur and Tower. Denethor's tree is turning to stone. The Seven Stones of Feanor were his short lived stunted genealogical tree. The association between the palantir stones and Feanor's tree can be seen in his having seven sons who all perish quickly (his tree ending in Celebrimbor of Hollin). But his stones live on. The breaking of Denethor's staff in the final moments symbolize this. The power of the Ents over stone also is because of this tree-stone dichotomy.

The inner flame of the stone is like the new life. Feanor means Spirit of Fire. Feanor is the most wilful of all Tolkien's characters and thus we can further associate fire with the will. In that we associate spirit of life with fire and therefore the fire within the palantir with life, the new born life in this case. The glow like the flushed radiance of the new born's cheeks. We can further associate the new life in the inner flame with the life that has passed from Denethor into his son through the thread of the theme of 'eyes' in this passage.

In the earlier birthing moment of Faramir we read:

*and raising the sick man lightly he **sprang** down again, and bore him towards the door. But as he did so Faramir moaned and called on his father in his dream. Denethor started as one waking from a trance, and **the flame died in his eyes**, and he wept; and he said: '**Do not take my son from me!** He calls for me.'*

Sprang is from spring which has in its etymology 'to spread, grow' which further supports the birth symbolism. The flame dies in his eyes. That associates fire in the eyes with death and life. And Gandalf replies like the midwife who has the care of the newborn: '*He calls,*' said Gandalf, '*but you cannot come to him yet.*

The fire that went out in Denethor's eyes is now inside the palantir. The fires that should be passed onto the infant is now in the stone. And Denethor's eyes glitter which recalls all that glitters is not gold.

*And as he held it up, it seemed to those that looked on that the globe began to glow with an **inner flame**, so that the lean face of the Lord was lit as with a **red fire**, and it seemed cut out of **hard stone**, sharp with black shadows, noble, proud, and terrible. His **eyes glittered**.*

The eyes imagery is continued and the obvious inference of the Eye of Sauron is invoked. The fire is the creative fire of the artist. Creativity, which is life, not art. Art imitates life, not the other way around, a Feanorian theme.

*'Pride and despair!' he cried. 'Didst thou think that **the eyes of the White Tower were blind?** Nay, I have **seen more than thou** knowest, Grey Fool. For thy hope is but ignorance. Go then and labour in healing! Go forth and fight! Vanity. For a little space you may **triumph** on the field, for a day. But against the **Power that now arises** there is no victory. To this City only the **first finger of its hand** has yet been stretched. All the East is moving. And even now the wind of thy hope cheats thee and wafts up Anduin a fleet with black sails. **THE WEST HAS FAILED**. It is time for all to depart who would not be slaves.'*

The triumphalism of Melkor's discords in the Music are echoed here. Again Denethor believes he knows the future: *"For thy hope is but ignorance."*

Denethor is reversing the order. He is accusing Gandalf of the triumphalism that was Melkor's in the Music *"but it seemed that its most triumphant notes were taken by the other and woven into its own solemn pattern."* But Gandalf takes Denethor's triumphant notes as Iluvatar did.

The Power that now arises (In which we recall the previous point about the male moon wanting to rise up and displace the female sun which led through the discords of Melkor (He Who Arises in Might) to the positions Illuin and Ormal being reversed) is Sauron but in the Music it was Iluvatar who then 'arose a third time'. Just like Denethor's claims as to know the future as revealed by Sauron's lies, Melkor's discords are triumphant, prematurely as is revealed both in the Music and in the outcome of the LotR.

*Ilúvatar **arose** a third time, and his face was **terrible** to **behold**. Then he raised up both his hands, and in one chord, deeper than the Abyss, higher than the Firmament, piercing as the light of the eye of Ilúvatar, the Music ceased.*

Again we see the sequence in the Music played out in Denethor's face being described as '**terrible**'. Tolkien uses the word 'lo' when Denethor first reveals the palantir. The word has a symbolic significance. Lo, behold. No time to explore the idea but Tolkien has another dual symbolism of to 'hold with the eyes' and to hold with the hands (the will)- in possessiveness. The raising up of both Eru's hands correctly symbolizes the raising up of both male and female, not one over the other in domination. His hands are his children who are also at the same time, parents of their own children. Only he has the authority to do this. We see the same fatherly sternness in Aragorn's refusal to allow Eowyn to ride to war. Aragorn here is the father figure and we see the same birth imagery in 'pain that he bore'. He raises her by the hand, the hand being the inner fire, the will, to her rightful place up off her knees as equal to the male, but away from war. And then he kisses her hand, which is a sign of affection but a sternness in keeping it to within the bounds of a parental affection ('raise' her):

Then she fell on her knees, saying: 'I beg thee!'

'Nay, lady,' he said, and **taking her by the hand he raised her**. Then he **kissed her hand**, and sprang into the saddle, and rode away, and did not look back; and only those who knew him well and were near to him saw the **pain that he bore**.

Aragorn is in fact 'raising her up' to her rightful place as elder, as the Sun in the north, to the top of the map from the bottom, which he ultimately also does with Arwen. Restoring 'She That is Fallen'. Returning to the Denethor scene:

'Such counsels will make the Enemy's victory certain indeed,' said Gandalf.

'Hope on then!' laughed Denethor. 'Do I not know thee, Mithrandir? Thy hope is to rule in my stead, to stand behind every throne, **north, south, or west**. I have read thy mind and its policies. Do I not know that you commanded this halfling here to keep silence? That you brought him hither to be a spy within my very chamber? And yet in our speech together I have learned the names and purpose of all thy companions. So! **With the left hand thou wouldst use me for a little while as a shield against Mordor, and with the right bring up this Ranger of the North to supplant me**.

The Enemy seeks to hold with the hand, to utterly possess. Denethor is accusing Gandalf of trying to command and control him with both hands. And we see the cardinal points demonstrating the underlying language of orientation which the two hands are mapped to. Denethor continues:

'But I say to thee, Gandalf Mithrandir, I will not be **thy tool!** I am Steward of the House of **Anárion**. I will not step **down** to be the **dotard** chamberlain of an **upstart**. Even were his claim proved to me, still he comes but of the line of **Isildur**. I will not bow to such a one, last of a ragged house long bereft of lordship and dignity.'

A tool is something used by the hand. And it recalls Faramir's words contrastingly previously:

'Nor have I yet taken up my authority in the City. But had I done so, I should still **listen to his counsel**, and should not **cross his will** in matters of his **craft**, unless in some great need.'

tool (n.)

Old English tol "instrument, implement used by a **craftsman** or **laborer**, weapon," from Proto-Germanic *tōwalan "implement" (source also of Old Norse tol),

The rising up as opposed to the parental raising up theme is continued in his words about stepping **down** and bowing to an 'upstart'. Denethor does not want to become a child to the parental figure of Aragorn. dotard gives us: late 14c., "imbecile, one who is in dotage or second **childhood**;" Of course this upstartedness is precisely Denethor's behaviour vis a vis his Stewardship and Aragorn's claim to the Kingship. And we see it framed in the Houses of Anarion and Isildur who we know symbolize the Sun and Moon. Similarly we see the notions of up and down in the Music the raising of both hands of Iluvatar : **deeper than the Abyss, higher than the Firmament**, And hence we arrive back at the Sun-female and Moon-male re-ordering at the beginning of Arda. But the Sun is Eldest, so why is what he said a problem? Because the deep confusion of the Men of Gondor is revealed in the livery of the guards of the Tower of the Sun being silver and black which are the colours of the moon.

'Tales out of the South,' Gollum went on again, 'about the tall Men with the shining eyes, and their houses like hills of stone, and the **silver** crown of their King and his White Tree: wonderful tales. They built very **tall** towers, and one they raised was **silver-white**, and in it there was a stone like the Moon, and round it were **great white walls**. O yes, there were many tales about the **Tower of the Moon**.'

'That would be Minas Ithil that Isildur the son of Elendil built '

And Faramir symbolizes the Moon. They have reversed them because they have usurped the position of the female. They are now trying to seize both hands which leads us back to the both hands current in stage 3 in the Turn.

The command of Gandalf at the beginning of the dialogue which Denethor refuses to follow: *'Come!'* said Gandalf. *'We are needed. There is much that you can yet do.'*

Gandalf then asks him what he wants and Denethor as previously stated reverses the natural order by wanting the past to be in the future, which is the same thing as wanting Faramir to be Boromir, their places exchanged:

'What then would you have,' said Gandalf, *'if your will could have its way?'*

'I would have things as they were in all the days of my life,' answered Denethor, *'and in the days of my longfathers before me: to be the Lord of this City in peace, and leave my chair to a son after me, who would be his own master and no wizard's pupil. But if doom denies this to me, then I will have naught: neither life diminished, nor love halved, nor honour abated.'*

Gandalf phrases it *if your will could have its way?* because he knows that his will is not his own, it is in fact Sauron's will. And the will determines the way, or course of orientation and procession in the world. The flames dying in his eyes and going into the palantir reveal that his will has been overthrown. Gandalf replies:

'To me it would not seem that a Steward who faithfully surrenders his charge is diminished in love or in honour,' said Gandalf. *'And at the least you shall **not rob your son of his choice** while his death is still in doubt.'*

At those words Denethor's eyes flamed again, and taking the Stone under his arm he drew a knife and strode towards the bier. But Beregon sprang forward and set himself before Faramir.

Denethor's eyes flame again. This means that the act that follows is ultimately one of free will. That is the real tragedy of it. Denethor attempts to murder Faramir. Denethor is treating Faramir as a possession. The child has no choice in the matter. What is more important is Denethor's pride in doing the opposite of what Gandalf wants even if it means murdering his own son.

'So!' cried Denethor. *'Thou hadst already stolen half my son's love. Now thou stealest the hearts of my knights also, so that they **rob me wholly of my son** at the last. But in this at least thou shalt **not defy my will**: to rule my own end.'* Faramir also previously said to Denethor: *Since you are robbed of Boromir*

But Faramir is not his own end. Gandalf cannot rob Faramir unless Faramir is Denethor's possession. Denethor confuses Gandalf's words which were wholly different: robbing his choice, not his son. Denethor taking the stone under his own arm suggests the father taking the child under his arm.

Denethor previously wavered, followed by Gandalf's command to 'Come!'. Now the wavering is over, the final stage of language is coming to a close. Gandalf's command at the moment of Denethor's wavering is now reversed by Denethor. This is the final pivotal moment of his turn in the stage 3 where Denethor topples over the edge. The echo of Gandalf's command to 'Come!' is clear. The reversal of Gandalf's words are the turn in language. Denethor turns away anti clockwise, down away from Gandalf and the light:

'Come hither!' he cried to his servants. *'Come, if you are not all recreant!'*

The two commands beginning 'come!' represent the two hands, both are pure utterances. And the two hands in the final stage are very clear.

Then Denethor leaped upon the table, and standing there wreathed in fire and smoke he took up

*the staff of his stewardship that lay at his feet and broke it on his knee. Casting the pieces into the blaze he bowed and laid himself on the table, **clasping the palantír with both hands** upon his breast. And it was said that ever after, if any man looked in that Stone, unless he had a great strength of **will to turn it to other purpose**, he saw only **two aged hands withering in flame**.*

Denethor breaks his staff over his knee. Gandalf and Denethor are paired in this passage. Gandalf carries his staff in his left hand. Therefore Denethor is expressing this inordinate love of the right hand in this moment, but we know that he has confused right and left. Boromir is the left hand. The staff of course symbolizes the tree, and Denethor's tree is his heirs. Faramir is the remaining son, Faramir is Denethor's future. His breaking of his staff symbolizes him breaking his tree because he thinks it's Faramir. But he sees no future and wants to return to the past, which quite literally in terms of planar orientation and geometry, is in the west. Denethor turns. Turned by Sauron who has stretched both hands from the East. And if we look back at the etymology of 'hope' we see the entry: 'confidence in the future'. Denethor has no confidence in Faramir. Essentially the Enemy has convinced Denethor that the past is the future (the west is the east), that Faramir will die just like Boromir did previously. That the past is the same as the future, and in this we see mind bent into the circularity of the Ring, the ouroboros. Tolkien creates ouroboros all the time like this.

We said that the two hands was a command. In this case the command has come from Sauron. The turn is completed. The turn in this case is a Fall downwards, which here leads to death. The downward anti-clockwise spiral is symbolized by the number 6. Again, the Houses of the Healing are on the 6th level of Minas Tirith, and there are 6 bearers for the bier.

*Turning westward they came at length to a door in the rearward wall of the **sixth** circle. Fen Hollen it was called, for it was kept **ever shut** save at times of funeral, and only the Lord of the City might use that way, or those who bore the token of the tombs and tended the houses of the dead. Beyond it went a winding road that descended in many curves down to the narrow land under the shadow of Mindolluin's **precipice** where stood the mansions of the dead Kings and of their Stewards.*

To complete the Ring (closed loop) symmetry the Turn passage ends as a mirror image of the beginning. Denethor turns from the face of Faramir from east to west in silence and Gandalf turns his face away from west to east in silence. Denethor speaks no more. Sauron has turned him and utterly silenced him as Speaker. His role as the Speaker in Speak:Do:Listen has ended:

***Gandalf in grief and horror turned his face away and closed the door.** For a while he stood in thought, silent upon the threshold, while those outside heard the greedy roaring of the fire within. And then Denethor gave a **great cry**, and **afterwards spoke no more**,*

His great cry is at once like a cry in sad mockery of the newborn. One of misery reminding us of the mighty man Baldor at the door of the Paths of the Dead who seeks **greatness**..and '**afterwards**' spoke no more. That Closed Door is the same Door in his illustrations 'Before' and '**Afterwards**' from which, in this case, Denethor turns away from God and down to hell. The association between Aragorn and Baldor is set up with Tolkien's usual method of linking and association. Firstly he writes of Baldor:

The way is shut.

*'Then they halted and looked at him and saw that he lived still; but he did not look at them. The way is shut, his voice said again It was made by those who are Dead, and the Dead keep it, **until the time comes**. The way is shut.*

*'**And when will that time be?**' said Baldor. But no answer did he ever get. For the old man died in that **hour** and **fell** upon his face and then of Aragorn:*

*Alas that a fey mood should **fall** on a man so **greathearted** in this **hour** of need!*

This sets up in the readers' minds by association, subliminally, the expectation that Aragorn may share the same fate. But it also seeks to contrast them by quietly revealing the reason for the difference in their eventual fates. That being Aragorn not striving for greatness and might but for a great heart- that heart that we see in 'Eeriness'. And, speaking of a fall and the passage and the turn beyond the Door, we should also note the three repetitions of 'The way is shut', just like the three repetitions of 'The West has Failed' and the language of 'facing', conversation and orientation. Just as Denethor never speaks again, so the old man falls silent. There is no answer. There is no Speaker. To finish, perhaps the most concise summation of the turn can be found in Mordor. This is Tolkien's best hint as to the turn in all of his works:

*Well, Sméagol, **the third turn may turn the best**. I will **come** with you.'*

*'**Good master, wise master, nice master!**' cried Gollum in delight, patting Frodo's knees. '**Good master!** Then rest now, nice hobbits, under the shadow of the stones, close under the stones! Rest and lie quiet, till the Yellow Face goes away. Then we can go quickly. Soft and quick as shadows we must be!'*

Recall Gandalf's command to Denethor and Denethor's final command to his servants: 'come'. Sméagol is taking them here to Shelob, to a fall. This is treachery as can be revealed in the etymology of 'nice': original meaning 'foolish, not knowing'. This is the command to come. He's actually in command.

The principles of the turn are laid out here: *Good* master = spirit, *wise* master = physical course, path, *nice* master = language. Good means 'of souls, righteous'. Wise gives both 'knowing' and a 'way of proceeding, manner'. Tolkien is playing a riddle here. We know from 'nice' and Smeagol's plan to take them to Shelob, that Frodo is *not* knowing. And he does not know the path that Sméagol is planning. This is a turn for the worse. Therefore 'wise' becomes the physical stage in the turn. Indeed this *is* the typical sense in which Tolkien uses the word since spiritual orientation and knowledge determines physical orientation and movement along a path. Hence why the wizard (wise) is on the road in 'Eeriness'. (This understanding formed **prediction #36 'That the etymological root of the English word 'way' is weg'**). Tolkien uses this sense for the name of Samwise, which can be interpreted in the same manner as clockwise, etc. We don't have time here but basically Sam is aligned to the plane of the hypotenuse in the right angled triangle. That is the unifying path of the heart and it allows Sam to use a kind of lateral thinking to short cut the usual protocols of navigation in the world and arrive at a direct emotional understanding of the situation, c.f him knowing that Frodo has taken the boats in contrast to Aragorn. That gives him a 'samwise' movement. The etymological history of the word 'nice' embodies the turn, which slowly turns language over the generations into a reorientation, a decline. And what do we find in its etymological entry for 1769.."agreeable, **delightful**". Gollum **cries** nice master 'in delight'. And of course Denethor also gives a **cry** at his death. Ok, let's try another prediction. I predict that Tolkien will use the word 'delight' to describe Shelob's predatory nature *because of the linking*. Doing a search reveals at the moment when Frodo uses the phial of Galadriel:

*Monstrous and abominable eyes they were, bestial and yet filled with purpose and with hideous **delight**, gloating over their prey trapped beyond all hope of escape.*

Prediction #44! So that supports the understanding of Tolkien's writing methods of foreshadowing, linking and association. Her purpose of course is foreshadowed by Gollum's.

The connections continue. Gollum's instructions about the Hobbits sleeping under stones is very much burial imagery. Compare Gollum's words: *under the shadow of the stones, close under the stones! Rest and lie quiet* with the passage in Denethor's fall...
*the token of **the tombs** and tended the houses of the dead. Beyond it went a winding road that*

descended in many curves down to the narrow land **under the shadow of Mindolluin's precipice**

And the scenes are further linked by the fact that we know that Denethor's turn is a **fall**, and Gollum's is also intended to foreshadow a fall. Both are under the shadow of stones or the precipice:

precipice (n.)

"steep face of rock," 1630s, from Middle French *précipice*, from Latin *praecipitium* "a steep place," **literally "a fall or leap,"** from *praeceps* (genitive *praecipitis*) "steep, headlong, headfirst," from *prae* "before, forth" (see *pre-*) + *caput* "head" (from PIE root **kaput-* "head"). **Earlier in English as a verb (1590s) meaning "fall to great depth."**

The Yellow Face of course is the Sun, the woman. This scene is linked to the moment that the phial is used against Shelob. Shelob is the anti-woman, Woman fallen to an utterly unrecognisably corrupt state. The Whore of Babylon, the inverted Salome, the woman who walks on her hands. The actual turn in this passage is as follows:

Well, Sméagol, the third turn may turn the best. I will come with you.'

*'Good master, wise master, nice master!' cried Gollum in **delight, patting Frodo's knees.** `Good master!'*

Spirit: Gollum's delight.

Physical: Gollum patting Frodo's knees. (Knees have a symbolic meaning).

Utterance, language: 'Good Master!'

What Tolkien is doing here is actually much more cunning. Note how the phrase above begins and ends in the same way: 'Good master'. That symmetry symbolizes the Ring, the Ouroboros. We have two turns back to back here. The pivot, the point of symmetry is the word 'cried'. To the left of 'cried' we have identified a fall downward, and to the right a fall, which ultimately turns out to be a fall up, a Eucatastrophe. And we have already identified Tolkien's use of the word cried as both the sounds of the newborn being born and the misery of eternal death. In that double usage of the word we see two turns on either side. Let's make another prediction. That Tolkien uses the word cried at the scene in which the Ring is taken from Frodo and Gollum falls into the fire. Here we go:

*Frodo gave a **cry**, and there he was, **fallen** upon his **knees** at the chasm's edge. But Gollum, dancing like a mad thing, held aloft the ring, a finger still thrust within its circle. It shone now as if verily it was wrought of living fire.*

*'Precious, precious, precious!' Gollum **cried**.*

And we have at once birth and death together. Frodo's birth and Gollum's death unified in Tolkien's use of the word 'cry'. And of course we see the 3 instances of 'Precious'. **Prediction #45!** Therefore the two turns in that phrase must apply to Gollum and Frodo, the fates of Good and the Enemy: the turn down, the fall of Gollum and the miraculous turn up, the Eucatastrophe of Frodo.

The two turns look identical apart from one seemingly trivial detail. The one on the right ends with an exclamation mark. Remember the exclamation marks in the picture 'Grownupishness' and how we said that Faramir's rite of passage into manhood was also Tolkien's? No time to explain, but the ultimate outcome is actually startling. The final turn which takes place during the scene at the Cracks of Doom leads to the world turning and at first glance, to a fall: the fall of Sam and Frodo on the cinder heap. But Frodo's words against all expectation here, prove to be prophetic. The third turn in that does prove to be the best because the world began at the opening of the LotR already on its head, and so during the Romance, the world turns back upright again. A Eucatastrophe.

There are 3 turns of the world in which the world rotates.

(1) The Downfall of Numenor. The world begins in the LotR on its head. The 7 stars of the Valacirca move from the north to the east as the Remmirath 'captured' by Shelob. See Prediction #27 (2) The turn of the Fellowship at the Tongue of Lorien ending in Boromir's death. The world turns 90 degrees clockwise (3) Frodo's fails to surrender the Ring. The world turns 90 degrees clockwise and upright again.

We know that the events in the Akallabeth are considered the first turn in the sequence because Aragorn brings the Star of the North from the south which forms a pivotal moment in the Lord of the Rings. To be extremely brief, Aragorn is restoring the rightful position of the Sun, the woman. At that point Aragorn unveils the standard of Arwen. The Star originally belonged to Silmarien in the Akallabeth. That seemingly obscure connection carries a lot of significance. It is symbolic of Aragorn's restoration of the Sun. She was **eldest** but because of male weighted descendency the throne fell to Meneldur the youngest. And as if to labour the point, the middle child Isilme was also female. Meneldur didn't want to rule and went into the north studying astrology. And look at his name...Men-'elder'? That's the point where the slide of the Downfall begins apace. And that involves Prediction #37: "That the split of the light from the tree would occur at the 5th ruler of Numenor". The number 5 being the number of the will. I've written around 150 pages on the close study of the Line of Kings, and the Akallabeth is in fact where I originally discovered the turn 12 years ago.

Gandalf's fall does not turn the world because he is allowed to return and the Powers lie outside its frame. Gandalf sacrifices himself like Jesus for Frodo. Additionally mithril is instrumental. Mithril is myth incarnate; 'myth'-ril. The clue as to mithril's symbolic function is in the reference to it being like glass: *'Mithril! All folk desired it. It could be beaten like copper, and polished like glass;'*. The mirror of mithril reverses the turn of the enemy in the Chamber of Mazarbul. Reflects it back. Gandalf and the Balrog fall into the chasm but they then battle up to the top of the Endles Stair. The battle up the stairs after the fall symbolizes this reversal of the fall down. Another clue is in the hunting imagery in the Moria passage. Hunting refers to the turning of the world, the Tetramorph. Mithril is referred to as marvellous, the etymology of which is 'miracle'.

The final turn of the world coincides with the downward turn, the fall of Frodo. So within this world turning framework the fall of Frodo constitutes a turn within a turn, wheels within wheels. As Elrond says:

Yet such is oft the course of deeds that move the wheels of the world: small hands do them because they must, while the eyes of the great are elsewhere.'

Very briefly, Tolkien uses the tetramorph from Ezekiel: Eagle(W), Bull(N), Man(S), Lion(E). These correspond to the 4 Powers that go into the Arda at the beginning: Manwe, Melkor, Ulmo, Aule. The machinery of the turn moves the eagles from the west into the north at the turn of the Fellowship at the Tongue of Lorien and from the north into the east at the turn of Frodo at the cinder cone. That's what brings the eagles to their rescue. And this symbolic landscape understanding of the reality of Tolkien's world, in fact defies the critics view on the Eagles. (These are the same hidden 'symbolic forms' that we noted Tolkien referred to in reference to Gandalf. Tolkien uses the word 'hint' in that quote. In the etymology of hint we find 'hunt' giving Old English huntian "chase game". The turning of the wheel of the world is a chase. It's a riddle and we would do well to remember Bombadil's words: "None has ever caught him yet, for Tom, he is the master: His songs are stronger songs, and his feet are faster."). Frodo's failure to destroy the Ring is a fall because the inner spiritual realm is the real one from which, as we've stated with the 3 stages of the turn, everything else proceeds:spirit:physical:language. Exactly as Elrond states it: *the course of deeds that move the wheels of the world*. At the turning of the world the Bull (the devil) and the Man swap places. The bull goes down and the man goes up. The same movement as the Sun returning to her rightful place in the north at the top. The lion goes into the west- the movement of which you can find in the poem 'Cat' in the Adventures of Tom Bombadil. Much more evidence for these claims elsewhere of course.

So, Denethor takes the Paths of the Dead, to Death, not the Afterlife. We see a similar theme of two sons and the notion of age and eldest, played out in the two sons of Brego and there Brego dies of grief. Tolkien focusses on 'the old' and 'Ald-or', 'ald' being old in O.E. From the appendices:

At the feast his son Baldor vowed that he would tread 'the Paths of the Dead' and did not return³⁶. Brego died of grief the next year.

*2544-2645 3. Aldor the Old. He was Brego's second son. He became known as the Old, since he lived to a **great** age, ...*

Why did Tolkien write that they called Aldor the old? He is playing with the theme of 'eldest', and the difference between being old and eldest. The desire to be eldest in contrast to the desire to be old. Being old is not about being born first. It's about how you grow and nurture the tree of life in life. It's not about who came first and who is more important, it's about what you do with the time you are given while you are here. The value of age is in 'becoming old'. And Aldor...

In his time the Rohirrim increased, and drove out or subdued the last of the Dunlendish people that lingered east of Isen. Harrowdale and other mountain-valleys were settled. Of the next three kings little is said, for Rohan had peace and prospered in their time.

The root meaning of old is from 'to grow', and remember 'al' is found 'alda', tree in Elvish:

originally a past participle stem of a verb meaning "grow, nourish" (compare Gothic *alan* "to grow up," Old Norse *ala* "to nourish"), from PIE root **al-* (2) "to grow, nourish."

By contrast we see the two prematurely aged hands of Denethor withering in the palantir. This arrangement is Tolkien's self-deprecatory comment on the story of Adam and Eve, the male desire to rise up and dominate the woman, and his own perceived failings in his relationship. In Tolkien's conception he puts a mirror (perhaps darkly) to that and puts his wife first and above himself. Alphabeta becomes a mystical Talmudic betaalpha in his world and the reorientation of which plays out in the battle with the Enemy is to reorder the very procession of Time and Space, to re-order Speaker and the Listener. And I can hazard a guess at what the words Urwendi used to open the gates of Morn and Night: "AR:RA".

The City as a ship.

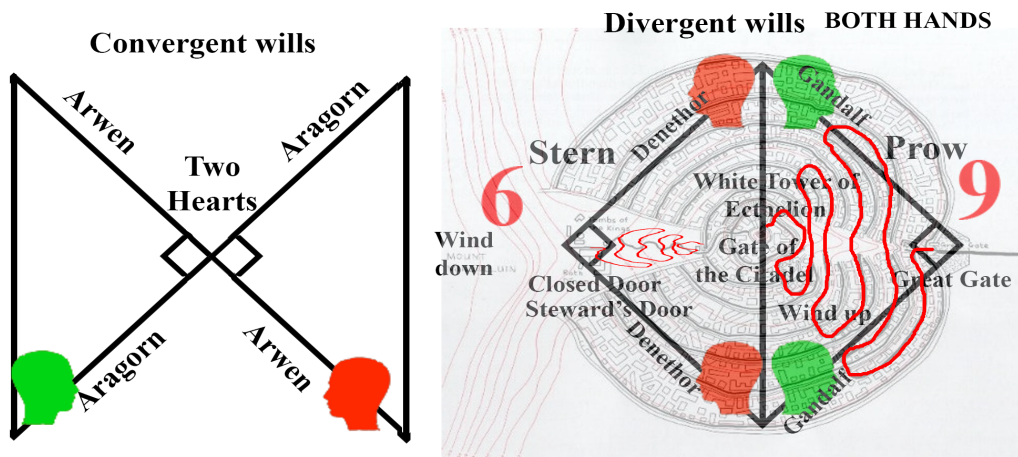
We have obvious nautical imagery throughout the narrative surrounding the city.

It is upon you, ' said Gandalf. 'I have ridden on its wings. Let me pass! I must come to your Lord Denethor, while his stewardship lasts. Whatever betide, you have come to the end of the Gondor that you have known. Let me pass!'

The butterfly rune *dagaz* symbolizes two convergent wills, that move together towards the right angle (door). This is the tree, *taur*. The diamond symbolizes two divergent wills that move away from the right angle. The diamond is the stone, the tower. These two situations describe the paths of the Sun and Moon, They converge at twilight, dawn and dusk. They are furthest apart at mid day and midnight. Thus the Sun and Moon alternate between convergent and divergent wills.

In *dagaz* the two faces are facing one another. In the diamond the two faces are facing in opposite directions. This symbolizes Janus, The two gates of the Great Gate and Closed Door symbolize the two gates in the compound of Janus. In the time of war both are opened. Here the Great gate and the Closed Door are opened both by war.

Tolkien intended symmetry here. The winding road up to the tower is mirrored by the winding road down to the Rath Dinen. We are not told specifically but the winding road down is intended to be a mirror to the other. That is the 9, and the 6 spiral. However the road down begins at the 6th tier so it cannot be a literal mirror. We're not told to what level the road winds down to but it is almost certainly the 4th level because the number 4 symbolizes lead (see the Chain of Angainor), the lowest rational plane. Each of the levels of the City is a rational plane. It is an external physical manifestation of the inner spiritual journey: a symbolic landscape. Purgatorio, 6 and 4 and 6 and 2 have special symbolic significance but more elsewhere.



The axis mundi runs through Minas Tirith through the Tower of Ecthelion. What we should have is a butterfly rune centred on the tower as convergent wills, and the marriage of Aragorn and Arwen brings that about. And before that during the war we should have Denethor and Gandalf with convergent wills, one on each of the triangle sides. We have the opposite because Gandalf and Denethor are contesting wills.

*For partly in the primeval shaping of the hill, partly by the mighty craft and labour of old, there stood up from the rear of the wide court behind the Gate a towering bastion of stone, its edge sharp as a ship-keel **facing east**. Up it rose, even to the level of the topmost circle, and there was crowned by a battlement; so that those in the Citadel might, like mariners in a mountainous ship, look from its peak sheer down upon the Gate seven hundred feet below. The entrance to the Citadel **also looked eastward**,*

And as such it has a prow and a stern. Tolkien is punning on the word stern here. He uses the boat as a metaphor for the geometry and the hands. The prow is the left hand, the stern is the right. This is because if the boat proceeds the prow leads the way as eldest. And traditionally figureheads on ships are female. From Aldarion and Erendis:

*Here must be told of the custom that when a ship departed from Númenor over the Great Sea to Middle-earth **a woman, most often of the captain's kin, should set upon the vessel's prow the Green Bough of Return**; and that was cut from the tree oiolairë, that signifies "Ever-summer,"*

...

*Aldarion greeted her with amazement and joy; and she said: "I have brought you the Bough of Return, lord:from the Queen." "From the Queen?" said Aldarion, in a **changed manner**. "Yes, lord," said she; "but I asked for her leave to do so. Others beside your own kin will rejoice at your return, as soon as may be."*

*At that time Aldarion first looked on Erendis with **love**; and **he stood long in the stern looking back** as the Palarran passed out to sea. It is said that he hastened his return,*

And again note 'Ald-arion'. Our old friend 'ald', 'old'. We know that the etymology of 'manner' gives us hand. Aldarion has a changed manner when the Queen sends the bough. This changed manner is manifested in Aldarion standing long in the stern. The changed manner is because he loves her which means that he and Aldarion are in harmony which manifests as him standing in the stern and re-orienting to her in the west. In other words this is hand symbolism playing to the stern and the prow.

We see later another turn surrounding the Speaker: Listener relationship.

Erendis **herself** set the green bough of oiolairë on the **prow** of the Palarran, and hid **her tears**, until

it passed out beyond the great new harbour-walls.

Six years and more passed away before Aldarion returned to Númenor. He found even Almarian the Queen **colder** in welcome, and the Venturers were **fallen** out of esteem; for men, thought that he had treated Erendis ill. But indeed he was longer gone than he had purposed; for he had found the haven of Vinyalondë now wholly ruined, and great seas had brought to nothing all his labours to restore it. Men near the coasts were growing **afraid** of the Númenóreans, or were become openly **hostile**; and Aldarion heard rumours of some lord in Middle-earth who **hated** the men of the ships. **Then when he would turn** for home a **great wind came out of the south**, and he was borne far to the **northward**. He tarried a while at Mithlond, but when his ships stood out to sea **once more they were again swept away north**, and driven into wastes perilous with ice, and they suffered cold. At last the sea and wind relented, **but even as Aldarion looked out in longing from the prow of the Palarran and saw far off the Meneltarma, his glance fell upon the green bough, and he saw that it was withered**. Then Aldarion was dismayed, for such a thing had never befallen the bough of iolairë, so long as it was washed with the spray. "It is frosted, Captain," said a mariner who stood beside him. "It has been too **cold**. Glad am I to see the Pillar."

When Aldarion sought out Erendis she looked at him keenly but did not come forward to meet him; and **he stood for a while at a loss for words, as was not his wont**. "Sit, my lord," said Erendis, "and **first tell me** of all your deeds. Much must you have seen and done in these long years!" Then Aldarion began haltingly, and **she sat silent, listening**, while he told all the tale of his trials and delays; and when he ended she said: "I thank the Valar by whose **grace** you have returned at last. **But I thank them also that I did not come with you; for I should have withered sooner than any green bough.**"

From these details we can associate the male with the stern and the female with the prow. We actually find a turn in this passage, again the number 6, the spiral down features.

Spiritual: Erendis' tears, Queen colder, Venturers were *fallen* out of esteem. *Growing* Fear, *becoming* hostility, *rumours* of hatred. South wind blows.

Physical: They move north twice. Aldarion stands in the prow. Bough is withered.

Language: Aldarion unusually does not Speak. He is the **Listener**. Erendis is the **Speaker** commands him to 'Sit!

The spiral down is the movement to the north, since north is downward to hell and spiration is to blow. The authority of the female is enacted through the Valar in the south wind blowing. The Sun (for our symbolic understanding, Ormal) is in the south. The wind blows twice. That gives us 2 and 6, the links of silver and gold in the Chain of Angainor: Moon-male, Sun-female. The wind is the voice, and indicates orientation.

inspire (v.)

mid-14c., enspiren, "to fill (the mind, heart, etc., with **grace**, etc.);" also "to prompt or induce (someone to do something)," from Old French enspirer (13c.), from **Latin inspirare** "**blow into, breathe upon,**" figuratively "inspire, excite, inflame," from in- "in" (from PIE root *en "in") + **spirare** "**to breathe**" (see **spirit** (n.)).

The Latin word was used as a loan-translation of Greek pnein in the Bible. General sense of "influence or animate with an idea or purpose" is from late 14c. Also sometimes used in literal sense in Middle English. Related: Inspires; inspiring.

inspiration (n.)

c. 1300, "**immediate influence of God or a god,**" especially that under which the holy books were written, from Old French inspiracion "inhaling, breathing in; inspiration" (13c.), from Late Latin inspirationem (nominative inspiratio), noun of action from past-participle **stem of Latin**

inspirare "blow into, breathe upon," figuratively "inspire, excite, inflame," from in- "in" (from PIE root *en "in") + **spirare "to breathe"** (see **spirit** (n.)). ,

In the etymology of rumour we find the root "noise, **clamour**, common talk, hearsay, popular opinion," related to ravus "**hoarse**," from PIE *reu- "to **bellow**." The etymology of bellow gives the noise made by the bull and it is used in the Chamber of Mazarbul (Maze -AR-bull). The bull is the devil. And we have Minas Tirith whose topography is modelled on the Classical labyrinth and can be rendered Minos Tauros. We find the word clamour in the Music of the Ainur describing the sound of Melkor's discords "and it had little harmony, but rather a **clamorous** unison as of many trumpets braying upon a few notes". The word hoarse is used to describe the laughter of the Balrog in the Chamber of Mazarbul, the Balrog commands here, not the troll as is proven at the eastern door, and we find command and clamour again:

*There was a rush of **hoarse** laughter, like the **fall of sliding stones into a pit**; amid the **clamour** a deep voice was raised in **command**.*

The sliding stones into the pit foreshadow the fall of Gandalf into the pit. Thus we can associate the hoarse laughter with his fall and the Balrog and then link it back to the Discord of Melkor in the Music.

The effects of the weather on the bough can be seen in the etymology of 'wither' which means 'weather beaten'. Aldarion standing in the prow is clearly a reversal of his correct orientation. That is the physical stage of the turn.

However this is fall is not a fall because it is saved by the conversation of Aldarion and Erendis in the third stage. Here they are convergent wills facing each other and the correct Speaker: Listener relationship in this situation is observed. Aldarion was wayward in departing but in his silence Aldarion turns to her, not away from her. Erendis is oriented to the ultimate authority in her response when she refers to the grace of the Valar and we do indeed find '**grace**' in the etymology of 'inspire'. Clearly Tolkien intended this meaning through the action of the winds. Erendis is the green bough since we see the link with the coldness of the weather with her and the Queen's coldness. The winds show the effects of Aldarion's wilful behaviour on Erendis, through the bough. Therefore we can associate the female with the prow. We know that the winds was from the Valar because Erendis thanks the Valar both for his return and that she did not go with him. We know that the effects of the winds was to wither the bough and we know that the bough symbolises her:

*"I thank the Valar by whose **grace** you have returned at last. **But I thank them also that I did not come with you; for I should have withered sooner than any green bough.**"*

Having established the symbolism of the boat and the male and female positioning we can begin to understand the narrative more. Galadriel and Celeborn's appearance in the boat helps us and is intended to foreshadow the Argonath and Minas Tirith. Celeborn is seated in the middle, Galadriel in the stern 'tall' and white. This represents an imbalance. Sitting in the middle represents the right angled door, and the seizure of both hands. We've not enough time to explore the subtext of their relationship here but 'Tall' and 'white' are both symbols of the male moon, which is the right hand, the stern, where she stands.

In other words the symbolism presents them both as wilful. His seizure of both hands can be seen in the Argonath raised arms, the path to which he describes. He raises a hand which is intended to foreshadow the raised arms and be a hint as to the symbolic subtext here. The asymmetry in the Argonath as stated refers to the seizure of both male and female voices by the male at the Akallabeth which produced She That is Fallen. Celebrimbor's single hand is the correct symbolic gesture upon which he is looking towards the south which is correct orientation to proceed towards the end of the narrative, the Quest, and fulfil what Eru has in store. Even though the Elves have a clearer orientation than Men, they are still capable of becoming lost and fallen. Arda is fallen. Their positioning is a symbolic commentary on the world. Galadriel is also attempting to seize with both hands, her being in the stern is a reflection of the reorientation. She 'commands' them, and on their parting lifts both her arms and in her poem Varda also lifts both her arms.

Then it seemed to Frodo that she **lifted her arms** in a final farewell, and far but piercing-clear on the following wind came the sound of her voice singing.

...

For now the Kindler, Varda, the Queen of the Stars, from Mount Everwhite has **uplifted her hands** like clouds, and all paths are **drowned** deep in shadow;

Galadriel also sings about the sun and the theme is golden. The moon is only mentioned in passing with the sun to describe the door which leads 'beyond' to the Straight Road. Here, in M-E The leaves of the golden tree are falling away into the stream, her crown is fading. That symbolizes the crown and position of Womankind and symbolizes their imperfect relationship. We've already associated the fall of womankind with the Akallabeth and the symbolism present in the Argonath. Galadriel laments:

Ah! like gold fall the leaves in the wind, long years numberless as the wings of trees!

In other words gold, the Sun falls. As the Fellowship pass through the Argonath we read:

*Great power and majesty they still wore, the silent wardens of a long-vanished kingdom. Awe and fear **fell upon Frodo**, and he cowered **down**, shutting his eyes and **not daring to look up** as the boat drew near. Even Boromir bowed his head as the boats whirled by **frail and fleeting as little leaves, under the enduring shadow of the sentinels of Númenor**. So they passed into the dark chasm of the Gates.*

Both of these two figures Frodo and Boromir symbolize the female, Sun. Their male counterparts are Aragorn and Faramir. The leaves symbolize the female here. Dagaz as the butterfly rune consists of two wings, male and female, the two being required to open the door. The wings of trees refers to the wings of the butterfly rune. The wings can be equated with arms, in this case the two raised left arms. The etymology of shadow gives us Middle English schadowen, from late Old English sceadwian "to protect as with covering wings". Therefore the enduring shadow here is the male wing, in the Argonath both wings, both arms, as discussed. We read in Smith and Wooten Major:

*At once the breeze rose to a wild Wind, **roaring** like a great beast, and it swept him up and flung him on the shore, and it drove him up the slopes whirling and **falling like a dead leaf**. He put his **arms** about the stem of a young birch and **clung** to it, and the Wind wrestled fiercely with them, trying to tear him away; but the birch was bent down to the ground by the blast and enclosed him in its branches. **When at last the Wind passed on he rose and saw that the birch was naked. It was stripped of every leaf**, and it wept, and tears fell from its branches like rain. He set his **hand** upon its white bark, saying: 'Blessed be the birch! What can I do to make amends or give thanks?' He felt the answer of the tree pass up from his **hand**: 'Nothing,' it said. 'Go away! The Wind is hunting you. You do not belong here. Go away and never return!'*

In the Argonath we see a similar scene, a roaring wind: *The black waters **roared** and echoed, and a **wind screamed** over them. And if we look at the etymology of 'clung' we find Old English clingan "hold fast, adhere closely; congeal, shrivel" (strong verb, past tense clang, past participle clungen), from Proto-Germanic *klingg- (source also of Danish klynge "to cluster;" Old High German klinga "narrow gorge;"*, which is precisely where they are in the Argonath at that moment.

In this we can associate the birch with beth, the Speaker, in the Akallabeth, Inzilbeth, the Flower Speaker. Beth is the House from Hebrew, and the birch from the Beth-Luis-Nion. Therefore the wings of the trees is the wings of the birch, the female.

Celebrimbor being seated reminds us of the command of Erendis to Aldarion to sit. She stands tall

in the stern. The underlying symbolism of wilfulness and antagonism are evident. However her role is one of re-orientation, being one of the 7 stars. Her role is to correct orientation through command, just like Gandalf later in Minas Tirith. Clearly she has the authority in the scene. Noon is the highest point of the female Sun. And we read: *A yellow **noon** lay on the green land of the Tongue, and the water glittered with silver.*

This describes divergent wills but on the stroke of noon both Sun and Moon are in line with God directly above after which they begin to turn towards each other at the twilight of evening.

I suggest we have a theme of the weight of the anchor. The anchor lies in the stern of the ship down at the bottom. That lies in the Rath Dinen because the road winds down.

The moral anchor, the stability of the ship of Minas Tirith. The weight is in authority not in a physical weight through strength. This is the confusion of Denethor which manifests as his confusion in the roles and characteristics of his sons and in his amazement at Gandalf's 'strength beyond the 'power of kings', which is in light, not physical strength. The word 'weight' is used in the Bible and in Hebrew it properly meant קָבוֹד kâbôwd, kaw-bode'; rarely כָּבֹד kâbôd; from H3513; properly, weight, but only figuratively in a good sense, splendor or copiousness:—glorious(-ly), glory, honour(-able). In other words it meant the glory of God, which is in the light of Gandalf. Its explanation is often cited from the Book of Ezekiel.

There is a lot of haste on the City. Haste is mentioned many times. Gandalf's hand steadies it. Denethor wants to 'weigh anchor' and make haste. This will bring down the City. The pervading air is very much one of weight- the weighing down of the spirits. Pippin is the focus of that. *And the gloom began to weigh on his spirits and The hauberk was burdensome, and the helm weighed upon his head.*

Of course the Ring is described in these terms; burdensome. This is the effect on the spirit that the Enemy has. This translates through the turn, into physical re-orientation. For Denethor this leads downwards into the Rath Dinen in the west.

weight (n.)

Old English gewiht "weighing, weight, ***downward force of a body***, heaviness," from Proto-Germanic *wihti- (source also of Old Norse vætt, Danish vejt, Old Frisian wicht, Middle Dutch gewicht, German Gewicht), from *weg- (see weigh).

weigh (v.)

German wegan "**to move**, carry, weigh;" German wiegen "to weigh," bewegen "to move, stir"), from PIE root *wegh- "to go, move, transport in a vehicle."

The original sense was of motion, which led to that of lifting, then to that of "measure the weight of." **The older sense of "lift, carry" survives in the nautical phrase weigh anchor.**

And in this we see the inversion of meaning from the original sense of lifting up, raising up, and weighing down. This change of meaning illustrates the whole notion of the turn. The fact that confusion, a re-orientation in lore can lead to a re-orientation in the physical realm. In this case Denethor, being the Captain of the ship, being in 'haste' and wanting to descend to the Rath Dinen in the west, 'weigh anchor' while Gandalf seeks to 'stay' the ship and go east to the battle. In other words by going into the west Denethor is applying the meaning of the word which lies further back in history which is the point we've repeatedly made about Denethor going back into the West. That makes sense. And that is revealed earlier in his remark to Gandalf:

*You are **wise**, maybe, Mithrandir, yet with all your subtleties you have not all wisdom. Counsels*

may be found that are neither the webs of wizards nor the **haste of fools**. I have in this **matter** more **lore** and **wisdom** than you deem.

And here 'matter' and lore are linked which supports our argument that he is confusing the physical weight with the spiritual 'weight'. To 'weigh' a matter.

matter (n.)

c. 1200, materie, "**the subject of a mental act or a course of thought, speech, or expression,**" from Anglo-French matere, Old French matere "subject, theme, topic; substance, content; character, education" (12c., Modern French matière) and directly from Latin materia "substance from which something is made," also "hard inner wood of a tree." According to de Vaan and Watkins, this is from mater "**origin, source, mother**" (see **mother** (n.1)). The sense developed and expanded in Latin in philosophy by influence of Greek hylē (see hylō-) "**wood, firewood,**" in a general sense "material," used by Aristotle for "matter" in the philosophical sense.

The Latin word also is the source of Spanish, Portuguese, and Italian materia, Dutch, German, and Danish materie, vernacular Spanish madera, Portuguese madeira "wood" (compare Madeira). The Middle English word also sometimes was used specifically as "piece of wood."

And of course Denethor turns his staff into firewood and tries to burn himself and his son too. Is this another case of going back to the older meaning here? If lore is language and the language is a tree, then Denethor has confused the material substance for the philosophical matter. This is a theme explored elsewhere by Tolkien in alchemical transformation of the meaning of words over time from ineffable to the base material. The changes in Adunaic being one of them.

Denethor is the one who has the haste of fools at the Rath Dinen, and in that we can understand why he is amazed at Gandalf's lightness (light) being physically stronger than base substance.

We also see the mention of 'mother' which recalls the birthing symbolism of Gandalf and Denethor's perverse child as palantir, as opposed to the firewood pyre at the end.

Denethor goes from the east into the west. He goes from the prow into the stern. And we know that his handedness has become confused in his treatment of his sons, and in his right stern hand he holds the sword. At this moment he is described as 'fell', which of course suggestively invokes the oncoming through it sounding like 'fall', indeed this is how Tolkien generally uses that word since all the purposes of the Enemy are in pursuit of the fall.

It's also taken up with Denethor:

Alas, alas for Boromir!

*'If what I have done displeases you, my father,' said Faramir quietly, 'I wish I had known your counsel before **the burden of so weighty** a judgement was thrust on me.'*

Tolkien is playing on the link between light and weight when Denethor also says:

*'Yet,' said Denethor, 'we should not **lightly** abandon the outer defences, the Rammas made with so great a labour. And the Enemy must pay dearly for the crossing of the River. That he cannot do, in force to assail the City, either north of Cair Andros because of the marshes, or southwards towards Lebennin because of the breadth of the River, that needs many boats. It is at Osgiliath that he will put his **weight**, as before when **Boromir** denied him the passage.'*

Gandalf denies the Nazgul the passage into the City and Denethor forces his passage in his confusion between light and heavy.

*It was against the Gate that he would throw his heaviest **weight**.*

...

When the dark shadow at the Gate withdrew Gandalf still sat motionless. But Pippin rose to his

feet, as if a great **weight** had been lifted from him;

And we see the link between passage and weight and light:

*'So **passes** Denethor, son of Ecthelion,' said Gandalf: Then he turned to Beregond and the Lord's servants that stood there aghast. 'And **so pass** also the days of Gondor that you have known; for good or evil they are ended.*

The glory of God is described as brightness in the visions of Ezekiel. This is 'weight'.

27 And I saw as the colour of amber, as the appearance of fire round about within it, from the appearance of his loins even upward, and from the appearance of his loins even downward, I saw as it were the appearance of fire, and it had brightness round about.

28 As the appearance of the bow that is in the cloud in the day of rain, so was the appearance of the brightness round about. This was the appearance of the likeness of the glory of the Lord. And when I saw it, I fell upon my face, and I heard a voice of one that spake.

Indeed Tolkien uses it similarly in the visionry passage when Bilbo falls into a dream listening to the Elven music. *"Swiftly he sank under its shining weight into a deep realm of sleep."*

In addition to the anchor we also have tiller symbolism present. The tiller can be regarded as the Door of the House that Beregond and Denethor contend with. Moving this way and that. Tolkien reuses the motif of the contesting wills via the door with Gandalf and the Balrog in the Chamber of Mazarbul. Beregond wants to keep it closed. Denethor wants to open it. This mirrors the Closed Door. The winding road is the same road that we see in the illustration 'Afterwards'. The Closed Door is the megalithic portal here, observe the columns to either side of the road in 'Afterwards'. And also bear in the mind the blue on the floor suggesting water- chiming with the boat symbolism here:

*They passed the Door and walked on down the steep winding road. **Light was growing**, and the **tall columns and carven figures** beside the way went slowly by like **grey ghosts**.*

We might ask why Tolkien is describing the statues as going slowly by as if both are going in opposite directions?

It's as if by walking down the street they are swimming against the tide and it echoes the up and down movement of the sea and boat created the climbing road and descending characters we'll see shortly. And we find a lot of tide imagery in the narrative between Theoden's Hall and Minas Tirith, the Red Arrow, etc.

tide (n.)

Old English tid "point or portion of time, due time, period, season; feast-day, canonical hour," from **Proto-Germanic *tīdi-** **"division of time"** (source also of Old Saxon tid, Dutch tijd, Old High German zit, German Zeit "time"), from **PIE *di-ti-** **"division, division of time,"** suffixed form of root ***da-** "to divide."

Arrows symbolize directions and orientation throughout Tolkien's works. Here we have opposition between the directions of movement embodied in the tall stone statues and growing light, both moving in opposite directions. In addition we identified the sense of the reversal of the flow of time in Denethor going into the west, the past, and his desire for his future to be like his past. Denethor is swimming against the tide. And the desire of the Enemy is to **divide**. This again

supports the link between inner mind and spiritual orientation and physical orientation and direction of movement. The growing light is Gandalf of course, and that symbolizes the Taur, the living tree. The tall stones are Denethor, the Tower, the dead tree, which is embodied in the palantir. This is male and female, right and left hand symbolism.

In other words, this is beyond the Door of Death at which point we turn to Heaven or Hell which we can see in the illustration 'Afterwards'. In both the movements of the climbing road and the moving ghosts we see a rising tide imagery. The gates are open and it's as if the threshold between life and death is laid bare. Death is let loose on the world. The wolf is at the door, just like Grond. The Nazgul is a wraith trying to enter the Great Gate. The ghosts and the tide is rising from the Rath Dinen, rising from their graves. And indeed this echoes well with events in the Paths of the Dead. *'Behold the Sun setting in a great fire! It is a sign of the end and fall of many things, and a **change in the tides of the world.***

And later we read:

*'But Aragorn halted and cried with a great voice: "Now come! By the Black Stone I call you! " And suddenly the Shadow Host that had hung back at the last came up like a **grey tide**, sweeping all away before it. Faint cries I heard, and dim horns blowing, and a murmur as of countless far voices: it was like the echo of some forgotten battle in the Dark Years long ago. Pale swords were drawn; but I know not whether their blades would still bite, for the Dead needed no longer any weapon but fear. None would withstand them.*

*'To every **ship** they came that was drawn up, and then **they passed over the water** to those that were **anchored**; and all the mariners were filled with a madness of terror and leaped overboard, save the slaves chained to the oars.*

This calling on the Dead of the Past very much chimes with Denethor's attempt to go into the past. Therefore the contest of the door symbolizes the contest over the stability and direction of the ship of the city, over the tiller and anchor. And we see see Denethor and Gandalf in opposition once again with 'Stay Stay' and 'Haste haste':

*'**Stay! Stay!**' cried Gandalf, springing forward to the stone stair before the door. 'Stay this madness!' ...from within the house of the dead the voice of Denethor crying: '**Haste, haste!** Do as I have bidden! Slay me this renegade! Or must I do so myself?' Thereupon the door which Beregonld held shut with his left hand was wrenched open, and there behind him stood the Lord of the City, tall and fell; a light like flame was in his eyes, and he held a drawn sword.*

The questioning of Denethor again *Or must I do so myself?* is contrasted with the command of Gandalf in which there is no question. And in this opposition we see that while the City of Minas Tirith needs to stay, the staying anchoring of the Enemies ships causes their demise. The Enemy does indeed need haste, and this is why Denethor is hasty. He says he is not but he is. This links the two scenes and supports the anchor interpretation in Rath Dinen. The two scenes are very close in time. Gandalf says of Sauron:

*So now for many days he will have his eye turned this way and that, away from his own land. And yet, Pippin, **I feel from afar his haste and fear.** He has begun sooner than he would. **Something has happened to stir him.**'*

The explanation can be found in Aragorn taking the Paths the Dead, from Elronds advice:

Elrohir said to him:

*'I bring word to you from my father: The days are short. If thou art in **haste**, remember the Paths of the Dead.'*

Stay is from PIE root *sta- "to stand, make or be firm." Haste is from Old English hæste "violent, vehement, impetuous"). This describes the contrast between sternness and wrath.

There is more nautical imagery. A stay is a nautical term:

stay (n.1)

Old English steli "steel," stæg "rope used to support a mast"), from PIE *stak- "to stand, place" stay (n.2) "strong rope which supports a ship's mast," from Old English stæg "rope used to support a mast," stay (v.2) "support, sustain," early 15c., from Middle French estayer (Modern French étayer), **originally in nautical use, "secure by stays,"**

In addition we also have weave and net imagery. Nets are associated with ships and rigging but also with weaving.

*Ill deeds have been done here; but let now all enmity that lies between you be put away, for it was contrived by the Enemy and works his will. You have been **caught in a net** of warring duties that you did not **weave**.*

At the closed Door we read:

*It was dark on the **climbing road** between ancient walls and many-pillared balusters looming in the swaying lantern-beam. Their slow feet echoed as **they walked down**, down,*

We have ship imagery here too. The swaying lantern and:

loom (v.)

Early used also of ships moving up and down.

And we have the walking down but curiously immediately before that we have the road climbing echoing our previous point regarding the contramotion of the tall carvings and the characters moving in opposite directions in the Rath Dinen.

That's intended to convey the up and down motion of the sea and the approaching confusion. The up and the down symbolize the opposing wills in the balance. We have the 9 spiral up on the east and where Denethor should be and the 6 spiral down on the west. And we also have:

loom (n.)

weaving machine, early 13c. shortening of Old English geloma "utensil, **tool**," from ge-, perfective prefix, + -loma, an element of unknown origin (compare Old English andloman (plural) "apparatus, article of furniture"). **Originally "implement or tool of any kind"** (as in heirloom); thus, "the penis" (c. 1400-1600). Specific meaning "**a machine in which yarn or thread is woven into fabric**" is from c. 1400

This is the net of warring wills and Denethor does not want to be a '**tool**' of Gandalf.

*The face of Denethor set hard and cold. 'You found Boromir less apt to your hand, did you not?' he said softly. 'But I who was his father say that he would have brought it to me. You are wise, maybe, Mithrandir, yet with all your subtleties you have not all wisdom. **Counsels may be found that are neither the webs of wizards nor the haste of fools.***

Even though tiller and rudder are not mentioned we can connect the word with 'to weave' by looking into its etymology:

tiller (n.1)

mid-14c., "stock of a crossbow," from Old French telier "stock of a crossbow" (c. 1200), **originally "weaver's beam,"** from Medieval Latin telarium, **from Latin tela "web; loom," from**

PIE *teks-la-, from root *teks- "to weave," also "to fabricate." Meaning "bar to turn the rudder of a boat" first recorded 1620s.

This imagery foreshadows the language of Sauron's demise:

*From all his policies and **webs** of fear and treachery, from all his stratagems and wars his mind shook free; and throughout his realm a tremor ran, his slaves quailed, and his armies halted, and his captains suddenly **steerless, bereft of will, wavered and despaired.***

rudder (n.)

mid-15c. alteration of Middle English rother, from Old English roðor "paddle, oar," from Proto-Germanic *rothru- (source also of Old Frisian roðer, Middle Low German roder, Middle Dutch roeder, Dutch roer, Old High German ruodar, German Ruder "oar"), **from *ro- "steer" (from PIE root *ere- "to row")** + suffix *-þra, used to form neutral names of tools.

Meaning "broad, flat piece of wood attached to the stern of a boat and guided by a tiller for use in steering" is from c. 1300.

*And of course we've already previously made a link between these passages and the weaving Shelob, her Lady**Ship**.*

In closing, this boat imagery is foreshadowed in the scenes with Boromir. When his boat is found it is steerless which foreshadows the steerless Minas Tirith under Denethor's authority.

*'I sat at night by the waters of Anduin, in the grey dark under the **young pale moon, watching the ever-moving stream**; and the sad reeds were rustling. So do we ever watch the shores nigh Osgiliath, which our enemies now partly hold, and issue from it to harry our lands. But that night all the world slept at the midnight hour. Then I saw, or it seemed that I saw, a boat floating on the water, glimmering grey, a small boat of a strange fashion with a **high prow. and there was none to row or steer it.***

The ever moving stream recalling the tides of the tall carvings issuing from the graves of the Rath Dinen. This foreshadows the later scene with Aragorn, both paired with the midnight hour which we've already touched upon regarding divergent wills and the paths of the Sun and Moon. We've already identified Boromir as the elder with the Sun not the moon. The **high** prow is the 9 spiral of the East Gate of Minas Tirith: the Sun, the female. At the midnight hour the Sun is at its lowest point in the sky, travelling under the world as it were. This moment of death of the young pale moon foreshadows Aragorn's moment of birth of the Sun when he unveils the standard of Arwen. She *is* the Sun. The young pale moon is the foreshadowed wounded Faramir whose life is in the balance:

*'But at **midnight** hope was indeed **born** anew. Sea-crafty men of the Ethir gazing southward spoke of a change coming with a fresh wind from the Sea. Long ere day the masted ships hoisted sail; and our speed grew, until dawn whitened the foam at our **prows**. And so it was, as you know, that we came in the third hour of the morning with a **fair** wind and the **Sun unveiled**, and we unfurled the great standard in battle.*

Afterword

There's a lot more hand symbolism in the passage which is integral to the strategy surrounding Cair Andros and Osgiliath. For brevity's sake I've omitted this part of the essay. The deployment of Boromir and Faramir is significant. In that we find that Boromir and Faramir symbolize the shield and sword, the deployment of those being in the left and right hands. The confusion arrives in Denethor's mind because Boromir is **eldest** which goes back to the Sun and Moon. Denethor

automatically ascribes masculine characteristics and that role to Boromir. It's in Denethor's deployment of Boromir and Faramir that we further see Denethor's confusion between left and right hand. Hand symbolism is literally everywhere because it reflects the underlying geometry.

Other brief examples of Speaker: Listener.

Iglismêk (The War of the Jewels, from Vinyar Tengwar 39):

1) "I am listening" = slight raising of right-hand forefinger, followed by a similar raising of the left-hand forefinger.

2) "Listen!" = slight raising of both forefingers simultaneously

In the first example we see the reversal of Iluvatar's order of procession from the left hand Speaker, the elder, and the Listener, the right hand. This chimes correctly with the Dwarves who have a reversed orientation being of the stone Tower, as opposed to the living Taur. Their revered mountain Gundabad is in the far north, which as we know is down, not up. The element 'mek' is a sound reference to 'mechanical'.

gesture (n.)

early 15c., "**manner** of carrying the body," from Medieval Latin *gestura* "bearing, behavior, mode

The etymology of 'Manner' gives us hand, which forms one of the predictions I made mentioned at the end of this essay. The etymology of finger is from PIE root *penkwe- "five.", the number of the will. Letter 156 To Robert Murray:

*for the **point of view** of this mythology is that 'mortality' or a short span, and 'immortality' or an indefinite span was part of what we might call the biological and spiritual nature of the Children of God, Men and Elves (the **firstborn**) respectively, and could not be altered by anyone (even a Power or god), and would not be altered by the One, except perhaps by one of those **strange** exceptions to all rules and **ordinances** which seem to crop up in the history of the Universe, and show the **Finger of God**, as the one wholly free **Will** and Agent.*

In the second Iglismêk example we see the command involves both fingers, much like the two hands or arms.

Gandalf at the West Gate.

And without wanting to labour the point too much, recall the moment at the West Gate. Here is Gandalf the Speaker:

*Again Gandalf approached the wall, and **lifting up his arms he spoke in tones of command and rising wrath**. Edro, edro! he cried, and struck the rock with his staff. Open, open! he shouted, and followed it with the same **command** in every language that had ever been spoken in the West of Middle-earth. Then he threw his staff on the ground, and sat down in **silence**.*

*At that moment from far off the wind bore to **their listening ears** the howling of wolves... **Gandalf took no notice of them**. He sat with his head bowed, either in despair or in anxious thought. The mournful howling of the wolves **was heard again**. The ripples on the water grew and came closer; some were already **lapping on the shore**.*

*With a suddenness that startled them all the wizard sprang to his feet. He was laughing! 'I have it!' he cried. 'Of course, of course! Absurdly simple, like most riddles when you **see the answer**.' Picking up his staff he stood before the rock and said in a clear voice: Mellon!*

Gandalf at first takes no notice of the sounds and bows his head in despair. Gandalf only finds the answer after he is **listening**, then he **sees**, *in that order*; just like the Ainur can only hear before they can see. In this we see left hand, right hand ordering once again. First the wind bears the sound to them- again birthing imagery. Then the ripples grow. The 'ripple' symbolizes the Music of the Ainur, it proceeds from the west. The wolves symbolize the discords of the Enemy, from the 'little wolves'

of the well temperament (circulating) tuning: the so called 'diabolus in musica'. The stone cast into the water symbolizes Melkor who is "*as a mountain that wades in the sea*", just like the stone in the well wakes the Balrog. Tolkien tells us importantly that the other time Gandalf encountered the West Gate he approached *from the other side*. Again the matter of orientation and facing appears. Once he reorients himself listening to the **Speaker** in the west, and becomes the **Listener**, the answer to the riddle comes to him. To be a **friend** is to be in a conversation after all and this gives a whole new meaning to '**Speak** friend, and enter'. You have to listen to the instructions on the door! It's an instruction, '*say friend*', not a handing over of the Speaker: Listener baton. His elvish words reverse this. He tries to tell the door to listen: '*Gate of the Elves, open now for us! Doorway of the Dwarf-folk **listen** to the word of my tongue!*' Then Gandalf in wrath tries to seize with both hands. Then we have the ordering, literally the orders coming through down to Gandalf the angel from the Music, in the left hand, then the right. Gandalf when he listens is reminded of the Music and **Melkor**, and that's not a million miles away from '**Mellon**'. We are also told by Tolkien in the material published in V.T 39 that: Q.mela "loving, affectionate", T. mala (***MEL**). Why does Melkor have a name like that anyway? It contains the element 'el' for starters. Is Gandalf's laughter the response to a private joke of Tolkien's? The rabbit hole runs deep on this one, just as the lies and the discords. No time here.

It's worth mentioning in that I did make 3 other predictions during the writing of this omitted section. You can read them in the linked pdf.