

Hi Patrick, my little secret...I'm talking about the **TURN**. From my pdf of 40 predictions I've been compiling over the last 5 years. The first part gives the turn in theory. The second part applies it to the text in practice.

Tolkien Prediction #7.

That the first instance where Denethor makes the statement 'The West has failed' in the Lord of the Rings would contain the word or reference to 'spirit' in the text.

'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!'

The messengers without bow or answer turned and fled.

Now Denethor stood up and released the fevered hand of Faramir that he had held. 'He is burning, already burning,' he said sadly. 'The house of his **spirit** crumbles.' Then stepping softly towards Pippin he looked down at him.

Tolkien uses a systematic narrative device which is The TURN. I first discovered this in the Akallabeth around 12 years ago. It was completely by LUCK. I was reading the Akallabeth and had a conversation with my ex about Ancient Egypt at the time. She had book cases on the subject. I noticed a lot of parallels between the characters in the Akallabeth and the 18th Dynasty, Tar-Palantir and Akhenaten for e.g. I went on to write some analysis of it and then got into things deeper from there...

It proceeds in 3 stages of expression: **Spiritual/Mind -> Physical-> Language**. Hence why I predicted that the first instance of 'The West has failed' would include a reference to the spirit.

So as soon as I read in Tom Shippey's 'Tolkien: Author of the Century' that Denethor says 'The West has failed' 3 times, I knew he was using the turn.

He uses the turn to re-orient the characters between cardinal axes, that is, horizontal planes. This drives the narrative. Essentially West = good, East = bad. North = bad, South = good. So implicit in that, we can have a movement between planes and orientation which have moral implications for characters. In addition to the cardinal axes, we also have up and down. That is up and down on the vertical axis, the vertical plane. Up= sky, heaven. Down = earth, hell. We won't go too much into the up and down because it will complicate things for now.

There are a number of ways to view the turn, but think of the 3 stages being like the process of repentance:

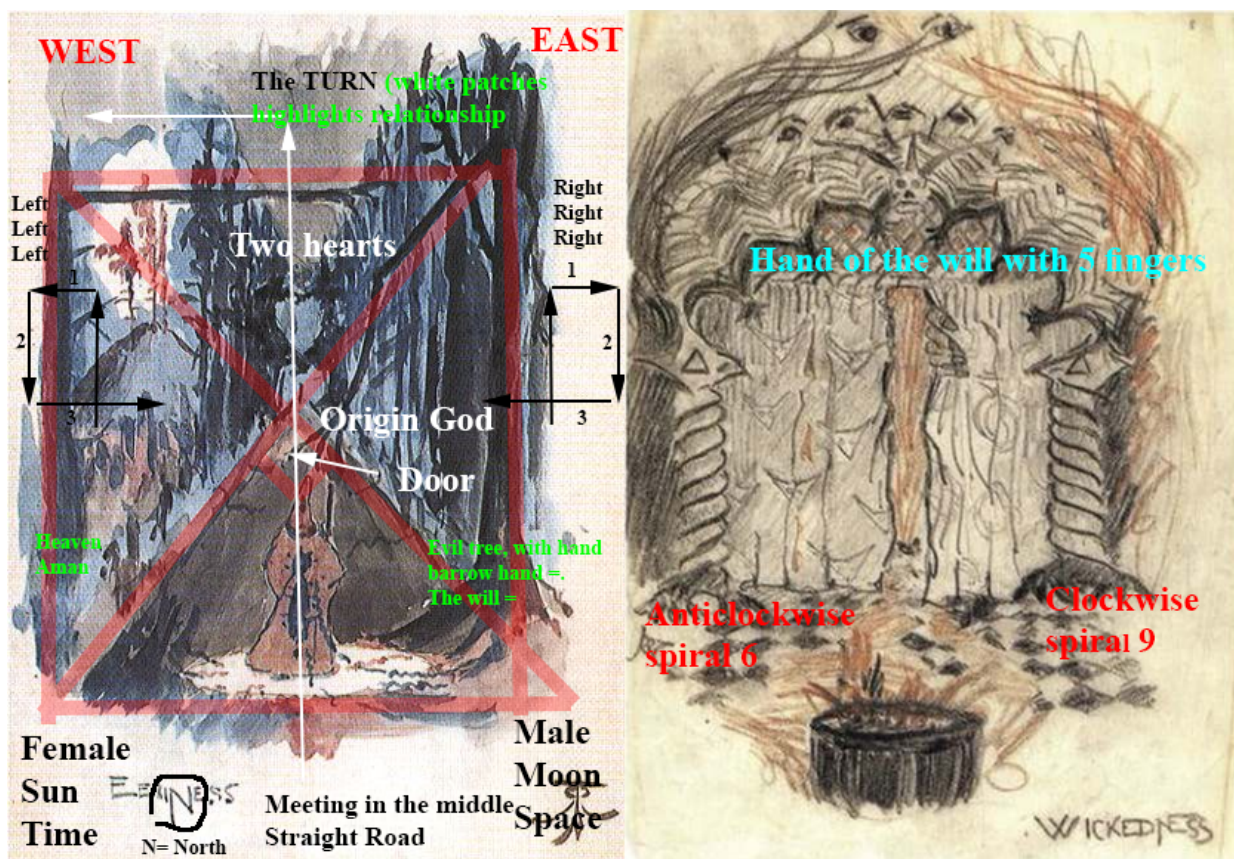
- 1) Listen to God, have a turn in spirit. God is the **SPEAKER**. We are the **LISTENER**.
- 2) Physically reorient by going to the confessional. "False prophets will not produce good **fruits**. Fruits, which are a common metaphor in both the Old and New Testaments, represent the outward manifestation of a person's faith, thus their behaviour and their **works**."
- 3) Confess, **SPEAK**. Reject God and turn away. Repent and turn to God.

So essentially we have, "**listen, do, speak**". It's a conversation with God, and the ordering is very important as we'll see later. This is why Gandalf only discovers the password to the West Gate after he has finished speaking and commanding and *listens*. The 3 Prayers of the Numenorean kings on the Meneltarma is another description of this framework.

When I made the prediction about Denethor I'd already arrived at my geometrical understanding of his works. He maps his world to the right angled triangle. It plays out on the map. His use of geometry derives from the Book of Ishness which shows a number of abstract drawings. Ishness

refers to 'Engl-ishness'. England being Angle-land. In Tolkien's work he's used the idea quite literally and developed his world, narrative and indeed his languages along geometric principles. That includes language change and how the narrative and language change interact. The language changes because of the turn. His world after all was a vehicle for language change right?

You can see the geometry in his illustrations: Eeriness, Wickedness, Lothlorien in the Spring, Mr. Bliss collides with Mr. Day and lots of other places.



The turn moves the characters and the narrative between these planes of the triangle. At root the opposite and adjacent sides of the triangle are Time and Space. Goldberry and Bombadil are Time and Space. Between Time and Space you have the Straight Road, which is the path of the heart, the Narrow Way, etc, basically Faith. That's the plane of the hypotenuse in his triangle.

My understanding of how Tolkien uses orientation and reorientation via the turn has increased enormously since I made that prediction regarding Denethor around 2 years ago.

My understanding now is that planar orientation proceeds from the Music of the Ainur with the raising of the left and right hands of Iluvatar. I'd concluded that Time = left hand female, Space = right hand male. I already knew that Bombadil and Goldberry were Time (Edith) and Space (Tolkien) so that led me to rendering 'Ben' of Ben-Adar Iarwain as originating from Benjamin, Son of the Right Hand, Son of the South. South being one of the cardinal points on the compass. Looking at the language in those two hand responses of Iluvatar we find reference to female and male attributes (more evidence elsewhere). This is the point at which Iluvatar creates Time and Space (and it has some interesting implications).

Right and left hand are assigned to the opposite and adjacent sides of the triangle. And everything else in his world is divided up according to this duality. Which brings in the whole recurrent theme

of counterfeits: God, Devil, Manwe, Melkor, Ents, Trolls, Eagles, Dragons, Elves, Orcs, etc...It turns out that the whole of his works is about him and Edith, their relationship, under God. Their 'sacred geometry'. Conflict in the world is basically a conflict between the duality between right and left. It's about ***POINTS OF VIEW*** and the exercise of the wills which in conflict becomes a contest of wills. The will is symbolized by the hand. The will is symbolized by the number 5 (and multiples thereof) because the hand has five fingers. Observe the number of fingers in the hand in 'Wickedness' above. That's why it has 5 fingers instead of four (c.f the dimensions of Armenelos the Golden for e.g). And so in all of his characters we can find expressions of him and Edith. He reuses the relationship over and over and over again. Even in Gorbag and Shagrat who represent an unrecognisable fallen version of themselves.

The plane of the hypotenuse connects the opposite and adjacent planes of the triangle, it connects Time and Space. It represents a place of unresolved tension, an ongoing conversation if you like between male and female, that being the true state of reality in the real world through which we must navigate through faith. He uses a chessboard too. Space = Black, Time = White. The hypotenuse represents the grey area between them. Nothing is black or white right? He got two influences from Alice Through the Looking Glass, the chessboard and his use of mirrors.

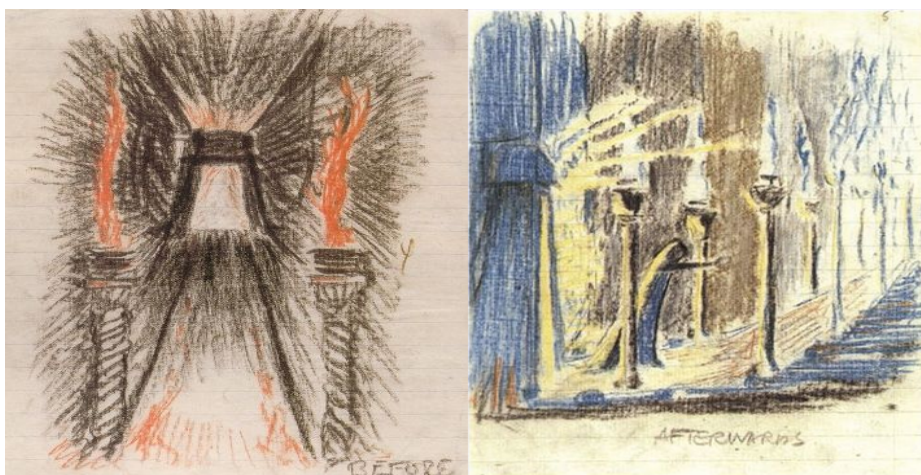
The word has the added advantage that Dodgson's official status was Student of Christ Church. If you think it good, and fair (the compliment to The Hobbit is rather high) to maintain the comparison – Looking glass ought to be mentioned. It is much closer in every way.[15 To Allen & Unwin]

Resolution of that tension can either take us up towards God or down towards Hell. The only way to get to God is via unity of the left-female and right-male under God's counsel. A meeting in the middle at the Door, the right angle. The Door is the right angle, created in the geometry by the rune Dagaz.

The 3 stages of the turn form a loop, (see diagram above) because each stage is a turn of 90 degrees, but it is a loop in Time. Time proceeds vertically on the vertical axis, and so the loop forms a loop whose path goes up or down. That gives us a spiral. This explains Tolkien's odd remark:

We shall never recover it, for that is not the way of repentance, which works spirally and not in a closed circle; we may recover something like it, but on a higher plane. [Letter 96 To Christopher Tolkien 20 Northmoor Road, Oxford]

At the end of the turn we go through the Door and the turn is completed. You can see the Door and the turn in his illustrations 'Before' and 'Afterwards'. And the spirals...



The clue to Time and Space being inextricably bound up is in Tolkien's use of the word 'afterwards', rather than simply 'after'. The etymology of 'ward' gives us a spatial meaning, which we see in the physical turn of the figure.

The Door is Frodo, Jesus, the Megalithic Door, coming back to what you were saying Pat, it finds a number of expressions in his works. Seeing Frodo as the Door led to my prediction #10.

Tolkien Prediction #10

...And that Frodo would be referred to as a hinge in Lord of the Rings...well...nope sorry, I'm still figuring this one out!..however I did find the following statement by Prof. Tom Shippey in Tolkien Author of the Century.

What has Ingeld to do with Christ, asked Alcuin, and the answer is, obviously, 'nothing'. But Frodo has to do with both, father of one, analogue of the other. He is a hinge, a mediation: and so is Tolkien's Frodo, the middle-most character in all of Middle-earth.

I've since figured it out.

Continuing...the up and down to God or Hell you can see in the two spirals in Before and After and in Wickedness- indeed on the West gate of Moria too. Going up and down is movement between rational planes. Becoming more rational or less rational. You can regard each plane as one of the turns in the spirals in the pictures above. The spirals are actually entwined like a double helix or Anglo Saxon knotwork. He is talking about marriage here to C.S.Lewis..and as I said it's all about his marriage to Edith under God:

Well, if we try to ascend straightaway to a rational plane, and leave behind mere anger [Letter 49 To C. S. Lewis (draft)]

The Door is the right angle in the triangle. The Door can only function if there is harmony between male and female. The Door requires both the voices of the Female-Left-Time and Male-Right-Space (back to the Music of the Ainur). Both points of view. That's why all of this is based on his marriage with Edith under God. It requires, in short, both the opposite and adjacent side of the triangle. Take one of those sides away, or silence it, and you no longer have a functioning triangle. The Door closes with no chance of a way to God. Tolkien took the idiomatic 'my other half' and developed it from husband and wife, to sides of a triangle!

Doors open at twilight in Tolkien's works right? For e.g the Door into the Lonely Mountain, It turns out that the Sun and Moon are Time and Space- it's just another mapping along this duality I'm talking about. Twilight = two lights. And so when Sun and Moon meet at twilight the Door opens. So Doors opening at twilight is a narrative expression of this geometry. Through the Door the characters are able to advance upwards towards their goal. And this is why Minas Tirith consists of 7 planes- it's a medieval symbolic landscape (as seen in the Arthurian Romances for eg) with the inner spiritual world being manifested in the landscape of the exterior world. Dante's Purgatorio.

And so the Straight Road lies 'West of the moon East of the Sun'. That phrase describes a meeting in the middle. That meeting place can be found in the Door at the top of the triangle, at the right angle. What lies between Minas Ithil and Minas Anor? The Anduin. Where do the Fellowship join the Anduin? At Lorien which is a place of twilight. And this is why I claim that the letters 'U' and 'I' in And-UI-n refer to 'You' (Edith) and 'I', Tolkien in this relationship. And you can trace 'You and I' back to the Cottage of Lost Play poems...which are down the Straight Road. And so that leads us back to my claims about the floral alphabet...the letters U and I in that represent Edith and Tolkien. They are all ideograms much like in Egyptian hieroglyphs or the mystic understanding of the aleph bet. The Letters as spiritual and material structures much as in Jewish Mysticism. That's why Tolkien refers to 'mystic words' in the Sun and Moon.

Ilkorin A negative prefix *il-* is given in both dictionaries; in *GL* it is said that *il-* 'denotes the opposite, the reversal, i.e. more than the mere negation'. See *Kor*.
Ilsalunte (Name of the Moon.) *Ilsa* is given in *QL* as 'the mystic name of silver, as laure of gold'; it is the *i* of *tilkal*, [Book of Lost Tales I]

...and why speaking a word forwards or backwards would open different gates according to their physical position on a plane. Language and the structures and orientation of the physical world are one bound together.

Now the Gates of Morn open also before Urwendi only, and the word she speaks is the same that she utters at the Door of Night, but it is reversed. [Book of Lost Tales I]

And the idea that a door requires both sides to function, and consists of two parts, male and female we get from the etymology of Door:

From our old friend etymology online! :-D

"Middle English had both *dure* and *dor*; the form *dore* predominated by 16c. but was supplanted later by *door*. The oldest forms of the word in IE languages frequently are dual or plural, leading to speculation that houses of the original Indo-Europeans had doors with **two swinging halves**.

And they swing in opposite directions obviously...giving us the two spirals, the twin flames (anticlockwise and clockwise) in *Before* and *Afterwards* and *Wickedness* etc.

And we can find in Tolkien's wedding poem:

*Lo! Young we are and yet have stood
like planted hearts in the great Sun
of Love so long (as **two fair trees**
in woodland or in open dale
stand **utterly entwined** and breathe
the airs and suck the very light
together) that we have become
as one, deep rooted in the soil
of Life and **tangled** in the sweet growth.*

J.R.R. Tolkien
printed in Carpenter's biography, Tolkien (1977)

And yep the Two Trees are Tolkien and Edith...just another mapping to this duality. You can see the 'planted heart's in the two hearts in 'Eeriness'. The trees are entwined like the two spirals in those pictures growing upwards towards God.

The Door is symbolized by the butterfly rune *dagaz*. Which you can see in outline in 'Before' and *Eeriness*. You can see the butterfly between the Two Trees in his early drawing from the Book of *Ishness*, 'Undertenishness'. The drafts for the spine of the *Hobbit* reveals an equation between the rune *dagaz* and the megalithic Door. And we know that the Door into the mountain in that story opened at twilight.

There are lots and lots of instances of characters raising their hands and arms in Tolkien's works. These moments are all symbolic of inner spiritual states, and proceed according to this geometry and planar language set out in the Music of the Ainur. The raising of both hands or arms for eg. harks back to Iluvatar raising both hands and stopping the music and discord of Melkor. At that point the conversation has ended and a command is given.

I've read the Lord of the Rings 3 times in 30 years. So there is no way whatsoever I remembered any of the details in these predictions.

I spent a year making my beginnings in this back then at reading the Akallabeth. Then I took something like 6 or 7 years out away from it, life happened! Then I went back to it 5 years ago and all my predictions were made from that point. I have no life now lol They're all based, at root, on this geometry. I've made 41 based on this understanding. I am not lying!

When you said that about Frodo being a Christ figure I went and looked into the passage on the Barrow Downs where they become lost and end up in the Barrow. The passage with the headless door, the north-gate. Frodo is a hinge, the Door at the top of the triangle..the etymology of which gives German 'henge'. Of course the headless gate is a megalithic Door just like in 'Before' and 'Afterwards' but it has no headstone. I wrote a fair amount of analysis on the Barrow passage to test out a few ideas. It improved my understanding of how this orientation and the turn play out in the narrative. I've linked another pdf detailing that sequence- the turn demonstrated in action as it were in the narrative of Denethor's fall. It also covers the general narrative method that Tolkien uses. A method of linking and association. At the end it briefly applies the analysis to a couple of other passages. I've also done the same thing for the Barrow sequence but that won't be ready for a while!

Thanks for reading! :-)