

Tolkien stated that the maps were drawn as a vehicle for the languages. The maps were not conceived and drawn just because Tolkien liked to draw maps. The map is a medieval symbolic landscape, much like those found in the Arthurian Romances. Symbolic things take physical manifestation in the world.

To quote Rosalie Vermette's essay TERRAE INCANTATAE ('Land Spells'): THE SYMBOLIC GEOGRAPHY of TWELFTH-CENTURY ARTHURIAN ROMANCE, (From Geography and Literature: A meeting of the Disciplines).

"The Arthurian heterocosmos, created by Chretien de Troyes, is in reality a fictional universe based on the twelfth-century society and reflects the real world-view of a medieval Christian culture. Realistic geography is inconsequential in Chretien's and later writers' Arthurian works. Geography serves primarily as a plausible (or seemingly plausible) framework in which to situate the actions of the stories. Geography and topography function symbolically..."

In the fictional Arthurian world, geographical locations, landscapes, and topographical features are transformed to meet the needs of the various writers and are given symbolic meaning. Although there often appears to be utter geographic confusion on the surface of the Arthurian narratives, there is an inner logic at work...The symbolism attributed to the multivarious elements of the Arthurian "cosmos" serves to establish a concordance between appearances that can be perceived physically and emotionally on the one hand, and spiritual reality on the other. This was clearly understood by the readers of the time, since the symbolic mode was part and parcel of the medieval intellectual framework..."

In order to understand the symbolic function of geography and topography in twelfth-century romance literature, one must understand the medieval doctrine of universal symbolism. Emanating from a culture dominated by Christian principles, the Arthurian romance literature of the period reflects the Augustinian tradition that maintains that the world is the exterior sign of the Word of God, the divine principle. The world therefore, is God speaking to man.

Setting is perhaps the most symbolic of the three constituent elements of any work of fiction (plot and characterization being the other two). Setting is the fictionalized environment in which the author unfolds the plot and against which the protagonists are characterized. As such, setting implies geography as well as topography and landscape. For the medieval mind, geography was the ordering of the natural, physical world. In the medieval educational curriculum, the study of geography was subsumed under the study of geometry..."

In order to understand the symbolism we need to turn the map upside down. The Fall of Numenor represents the Enlightenment of the Primary World- more or less. At this point the world gets turned on its head- like Spengler's, The Decline of the West. Atlas the god of myth gets replaced by the atlas, a cartographic scientific book of maps. Scientific rationalisation. In this way myth becomes history. The dividing line is the Fall of Numenor.

From (draft) Letter 156 to Robert Murray, 4 November 1954:

When Numenor still was, "they were still living on the borders of myth – or rather this story exhibits 'myth' passing into History or the Dominion of Men;

From (draft) Letter 191 to Miss J. Burn, 26 July 1956:

"After the grand crash (and the end of visibly incarnate Evil) before the Dominion of Men (or simple History) to which it all led up the mythological and elvish legends of the Elder Days will not be quite the same".

West = left, East = right on the page.

**In this pdf I make reference to Predictions which is a set of 34 predictions I've made about details in Tolkien's works I've been studying during the last few years. It's in a separate pdf.*

We see a hidden symbolic landscape in Tolkien's illustration 'Eeriness'.

In Eeriness, Tolkien has hidden within the landscape the symbolic forms of the geometry. The details of the landscape very much serve the underlying symbolic reality.



The Lord of the Rings map incorporates Tolkien's monogram. Why? Because Tolkien maps his world to geometric planes. His whole system of geometry is built around it. We first see his monogram in the illustration 'Eeriness'. At that time he was creating rather abstract drawings in the Book of Ishness. The Book of Ishness I believe refers to the Book of Engl-ishness, Engl(angle)-ishness. England being the land of Angles, Angle-land. Geometry.

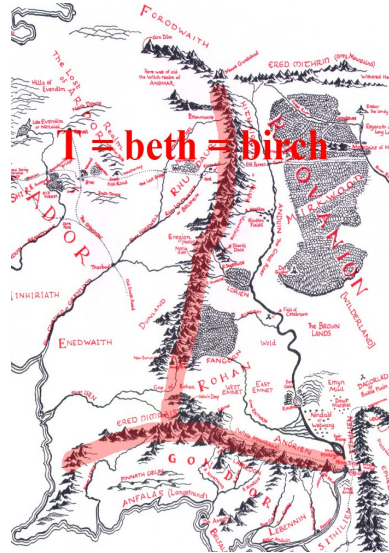
The vertical plane running up the letter T is Time. This is the World Tree. Heaven is at the top. Hell is at the bottom. The vertical stem is the Axis Mundi. Time proceeds up the vertical axis in the world.

The horizontal plane running along the top bar of the letter T is Space. Each horizontal plane is a rational plane- running up the stem of the tree like rungs in a ladder. Imagine lots of T's stacked on top of each other. The planes are circular and the lowest rational plane is Hell. Hell = Space without Time.

Minas Tirith forms the 7 rational planes which the Fellowship move through during the Lord of the Rings. Minas Tirith, true to the medieval symbolic landscape idea, is a physical manifestation of this inner spiritual journey. Minas Tirith is Dante's Purgatorio. The Lord of the Rings is chiefly about the Romance of Aragorn and Arwen. They represent Tolkien and Edith. The purgatory is the time that Tolkien spent in forced separation away from Edith through the will of Friar Francis. Hence Elrond's attitude to Aragorn and their marriage. Tolkien-Aragorn has to prove his worthiness. The Ring is the 'burden' of proof- to prove himself as a man who could support his family (then) and (later in writing the TLoTR) as an artist in the world. As an example, in Tolkien's scheme, the plane of Wrath occurs between the West Gate of Moria and the Dell at the revelation of the mithril coat on the east side.

In his monogram..**J.R.R.T** has the following symbolism:

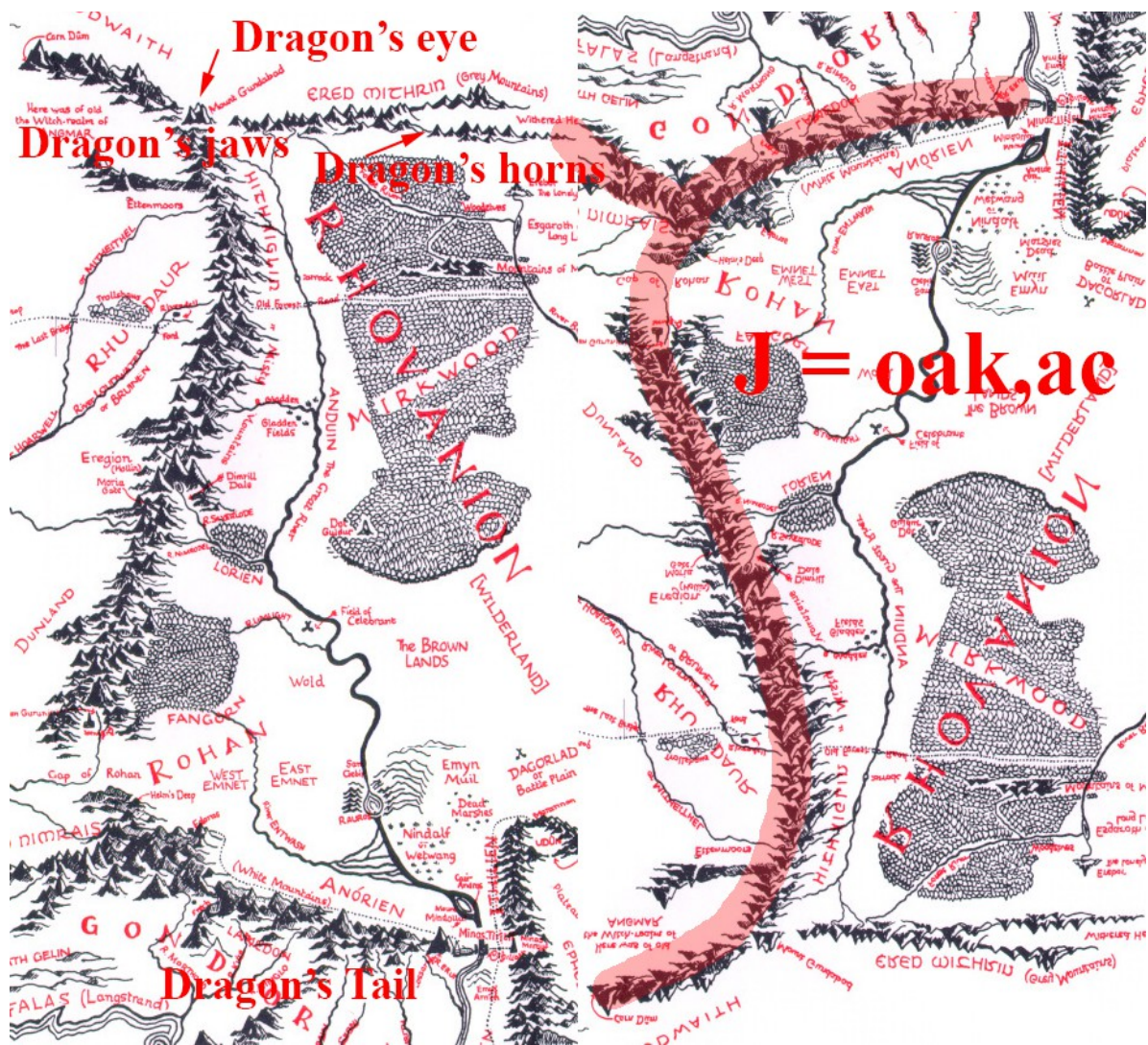
T = beth, the birch from the Beth-Luis-Nion. The ogham letter for 'b', is 'T'. It indicates beth, the birch in the Beth-Luis-Nion. Tolkien actually incorporates the legend of the origins of Ogham and Lugh into The Lord of the Rings. Lug being Aragorn, his bride being Edith and Balor being the Eye of Sauron. Beth is also the Hebrew 'home' of course and this is also salient because the letter 'T', the alphabetic expression of Tolkien's geometry, consists of the vertical and horizontal graphemes which symbolize Time (Goldberry-Edith) and Space (Bombadil-Tolkien) in union: the 'House of Tolkien'. But primarily beth is the birch from the Beth-Luis-Nion.



Alternatively, the Ogam Tract credits Ogma mac Elathan (Ogmios) with the script's invention. Ogma was skilled in speech and poetry, and created the system for the learned, to the exclusion of rustics and fools. The first message written in ogam were seven b's on a birch, sent as a warning to Lug mac Elathan, meaning: "your wife will be carried away seven times to the otherworld unless the birch protects her". For this reason, the letter b is said to be named after the birch, and In Lebor Ogaim goes on to tell the tradition that all letters were named after trees, a claim also referred to by the Auraicept as an alternative to the naming after Fenius' disciples. <https://wikivisually.com/wiki/Ogham>

T = the Tree of Tales, the World Tree.

J = the oak, the Enemy, The Dragon. The Dragon spirals around the World Tree. See plate 40 Three Dragons in 'Pictures By J.R.R Tolkien'. The dragon hidden in the map as the letter 'J' is Ancalagon the Black.



Hence Ak-al-la-beth. Ak = oak, al= tree, beth = birch. Note the line of symmetry in 'al-la'. The Battle between Lit and Lang = birch and oak. The world crosses this line of symmetry (rotates) at the bending of the world. You can see this in the letter 'P' in the 'floral alphabet' rebus. It has 3 drops of water on the stem = 3 falls of Elves, Men and Dwarves. The apparent swirling rotation inside the head of the 'P' is the rotation. The Flower...the Flower Speaker of Inzilbeth...again 'beth'. The same symmetry with two elements can be found in the lament in the Notion Club Papers:

And then I got a kind of lamentation or chant, of which I have put down all that I can now remember. You'll notice the order is altered at the end. There were two voices here, one singing A and the other singing B, and the chant always ended up as I have set it out: A B B A. The last word was always Atalante.

We know that Tolkien tried to set up Lit and Lang A and B schemes in his teaching.

There are a number of items of supporting evidence. Here's the letter J from Tolkien's Floral alphabet. The Floral Alphabet is Tolkien's symbolic layer of meaning for the letters in his invented languages. His letters represent the material structures of the world and the letters and words are mystical. He took his inspiration from the origins of our own alphabet in Egyptian hieroglyphs and from the ideas in the Rabbinnic Commentaries of the Mystic Talmud. You can clearly see the worm-like shape and the use of the colour black. Black and red being the colours of the Enemy in his rebus.



The J stands for a number of things.

1. **The rune Jeran.** The rune for g in the word ger meaning summer (year) is sometimes transcribed as j because that would be the German spelling of a Y sound. *year*, German *Jahr*

Jera (also **Jeran**, **Jeraz**) is the conventional name of the *j*-**run**e of the Elder Futhark, from a reconstructed Common Germanic stem **jēra-*^[1] meaning "harvest, (good) year".

The corresponding letter of the Gothic alphabet is Gothic **Ķ**, named *ĶĶR* (*jēr*), also expressing /j/. The Elder Futhark rune gives rise to the Anglo-Frisian runes **ƿ** /j/, named *gēr* /je:ri/, and * /io/, named *ior*, and to the Younger Futhark **ár** rune †, which stood for /a/ as the /j/ phoneme had disappeared in Old Norse.

Note that † also can be a variation of dotted Isaz used for /e/, e.g. in Dalecarlian runes.

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Name	Proto-Germanic	Old English		Old Norse
	* Jēra-	Gēr	Īor	Ár
	"year, harvest"	"year, harvest"	"eel"	"harvest, plenty"
Shape	Elder Futhark	Futhorc		Younger Futhark
Unicode				
	U+16C3	U+16E1 U+16C4	U+16E1	U+16C5 U+16C6
Transliteration	j	j	io	a
Transcription	<i>j</i>	<i>j</i>	<i>io</i>	<i>a</i>
IPA	[j]	[j]	[jo]	[a]
Position in rune-row	12	12	28 or 29	10

Name [edit]

The reconstructed Common Germanic name **jēran* is the origin of English *year* (Old English *gēar*). In contrast to the modern word, it had a meaning of "season" and specifically "harvest", and hence "plenty, prosperity".

The Germanic word is cognate with Greek **ὥρος** (*horos*) "year" (and **ὥρα** (*hora*) "season", whence *hour*), Old East Slavic **яра** (*jara*) "spring" and with the *-or-* in Latin *hōrmus* "of this year" (from **hōjōrō*), as well as Avestan **𐬎𐬀𐬎𐬀** (*yāra*) "year", all from a PIE stem **yer-*o-.

This article contains runic characters. Without proper rendering support, you may see question marks, boxes, or other symbols instead of runes.

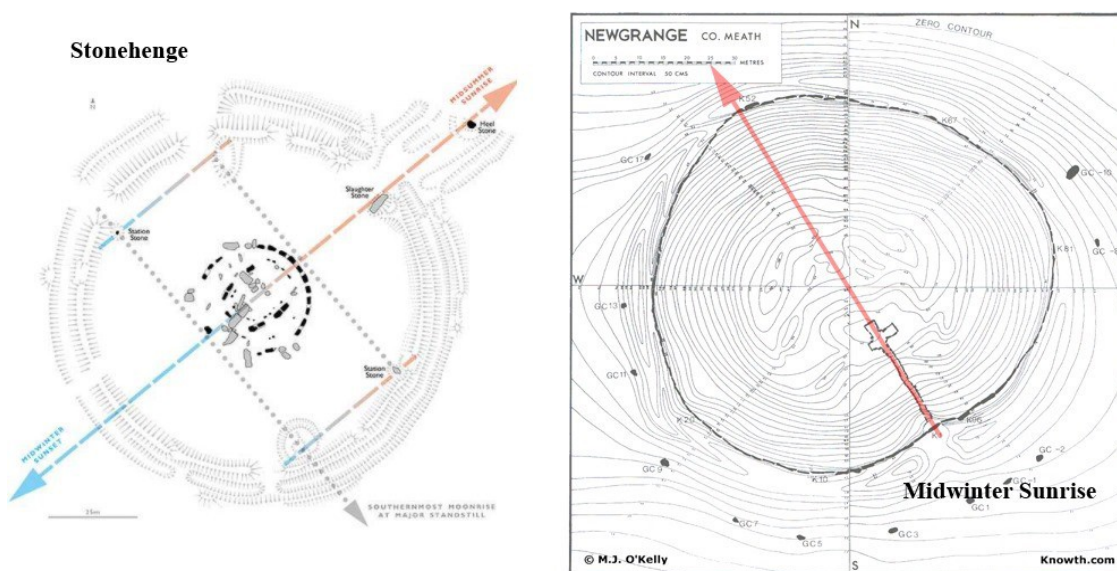
Look up
 Reconstruction:Proto-Germanic:*jēra* in
 Wiktionary, the free dictionary.

The letters are the material structures of the world. Same with the monogram. The span from the bottom of the monogram to the top represents a period of a year. The bottom is hell, midwinter. The top is heaven, corresponding to midsummer. Aragorn and Arwen are married on midsummer's day. At midsummer the two cross a threshold. That threshold is a door, the same door you see in 'Before' and 'Afterwards'. Passage through the Door is the crossing of a threshold which involves Tolkien's; device called THE TURN. The crossing over can be many things. Their marriage is one, death is another. The Door is represented by the rune dagaz, which you see at the top of the letter J on the right. The rune for gift gyfu also is used in the same manner. So we can see that at the top of the

letter J is the Door. The flame at the top of the monogram symbolizes two things: the soul crossing the threshold through the Door into the Afterlife. It also symbolizes sex. The same door you see at the top of the letter J on the right as described.

The passage of the Sun determines the year. The Sun dies in midwinter and is reborn and begins its journey once again. It begins in hell at the bottom of the letter J. This corresponds to the jaws of Ancalagon where we find the Ring (the circular blob at the end of the letter J) at Carn-Dûm, ice. The Sun passes through the Door at midsummer to heaven. So there are two doors, which really are a single door. The journey is from earth to sky (heaven). This equates to the journey from the Iron Hills (Earth) to the Paths of the Dead (Heaven, sky). This describes the diagonal in the letter Z on the map of the Lord of the Rings over Rhovanion. The Moon's alignment is at right angle to the Sun's. It's passage is between Carn-Dûm (water) and Orodruin (fire). That describes the diagonal of the letter N. If you superimpose the two letter Z and N you get the dagaz of gifu runes. The Door can only function if Sun and Moon are in harmony. That equates to the superimposition of the two letters revealing the door. The path of the Moon lead to the two hells of ice and fire, Carn-Dûm and Orodruin. These two paths are taken by Aragorn and Frodo. Together they complete the alchemical marriage of Sun and Moon.

To frame the passage of the Sun Tolkien uses StoneHenge and New Grange. The Sun dies and is reborn at the midwinter solstice. New Grange is aligned to the rising of the Sun at the midwinter solstice. Stonehenge is aligned to the midsummer Sunrise. The dotted lines on Stonehenge show the Moon alignment which lies at right-angles to the Sun alignment.



The sun rises at the opening of the barrow in the Old Forest. The Sun (Goldberry) rises behind Bombadil. This is New Grange, the Gates of Night. The coldness in the barrow sequence symbolizes the separation of Goldberry-Edith from Bombadil-Tolkien relationship. The coldness symbolizes a midwinter. The gate with the Sun at the beginning of the old forest passage, on the opposite side of their kingdom in the west is StoneHenge, the Gates of Morning. The arm in the barrow comes from around the corner. That lies at 90 degrees to the passage into the Sun and the Sun alignment. Therefore the hand comes from the alignment with the Moon. You can see the relationship between the two in the pictures Before and Afterwards. The TURN is 90 degrees. You can clearly see the sun light shining through in Afterwards. Therefore Afterwards is the rising sun or NewGrange, day, the Afterlife (etymology of day gives lifetime). 'Before' symbolizes the Moon, or night.

However the positions of morning and night have been reversed. This agrees with the back to back geometry inherent in the separation of Goldberry and Bombadil- the diamond shape, the two arrows oriented away from one another.

In the rune Jeran you can see two details both of which symbolize the same thing in Tolkien's geometry. The two arrow heads as it were in the Elder Futhark become the diamond shape in the old English. That diamond shape is reproduced up the stem of the letter J on the right. The diamond symbolizes the stone over the Door, separation and divergent wills between the Sun and the Moon. The Enemy seeks to block the Door with the stone. The winged apparition at the Door in 'Before' is the Devil putting fear into your heart and preventing you passing through the Door, preventing you from crossing the threshold and the rite of passage in whatever that may be, marriage, Faith, life, etc. This state of divergence is the two in the marriage, Tolkien-moon and Edith-Sun, facing away from one another. This can be seen as two arrow heads facing away from one another. You can see the two arrow heads facing away from one another in the Elder futhark- the two arrow heads and the diamond shape in the Futhorc. The X shape of dagaz and gyfu are the two arrow heads facing towards each other. That orientation opens the door. In the courses of the Sun and Moon the relationship oscillates between facing away (Day and Night) and facing towards one another (Twilight, Dawn and Dusk).

2. J for John Bull and John Chinaman.

More explanation to come.

3. J for Jacob.

More explanation to come.

4. The letter J descends from the letter I which can be traced back to the hand heiroglyph.

More explanation to come.

T (birch, Free Peoples) and J (oak, Enemy) are superimposed on one another in the monogram and map. This superimposition symbolizes the Battle between the Free Peoples and the Enemy and is represented by the Dragon's Tail spiralling around the Tree below. This is the Battle of the Trees between oak and birch as framed by Tolkien in The Lord of the Rings (from the Cad Goddeau). Lit vs Lang. Tolkien has incorporated the Battle of the Trees idea from the Cad Goddeau in the TLoTR (more details elsewhere). We find expression of the Dragon and the Tree in the illustration the Three Dragons with its tail coiling upwards around the tree in an anti clockwise spiral, with its head at the roots of the tree (see below). Most people would draw the dragon with its tail pointing downward and its head at the top right? The dragon is Nidhogg (Jormungandr) who gnaws at the roots of the world. Hence why his mouth is at the base of the tree. The tree is the tree of language. The gnawing at the roots is how the Enemy changes the language (aka alchemy). Ancalagon = Biting Storm (bite = to gnaw). Roots = roots of language, word elements. You can find reference to it in the Moria passage.

'We fought far under the living earth, where time is not counted. Ever he clutched me, and ever I hewed him, till at last he fled into dark tunnels. They were not made by Durin's folk, Gimli son of Glóin. Far, far below the deepest delving of the Dwarves, the world is gnawed by nameless things. Even Sauron knows them not. They are older than he.



Note the dragon's head is facing eastwards (right on page) and there are 6 turns in the tail around the tree. This is a pun on Tree of Tales, Tree of Tails! 6 is the number of the downward left-handed spiral to hell.

You can see the Battle of the Trees in the illustration **Tol Sirion (Pictures by J.R.R Tolkien, 36)**. The pine (and fir) tree is in fact the oak via the etymology 'quercus' c.f etymologies of fir and pine. You can also see the wave in the cliff face (the overburdened stone that Gandalf speaks of). In between you can see Minas Tirith. Note how the birch is leaning and looks weak and emaciated compared to the pine. The leaning is symbolic of the imminent fall implied by the wave of the cliff- note the toppling tree on edge of it in that illustration. This is the Akallabeth- the same thematic material. The first signs of it appear in 'End of the World' (plate 36 Tolkien: Illustrator and Artist). Therefore beth as the birch, T is supported.

The map represents the medieval symbolic landscape produced by the following scenario in his letters:

The fall of the Elves comes about through the possessive attitude of Feanor and his seven sons to these gems. They are captured by the Enemy, set in his Iron Crown, and guarded in his impenetrable stronghold . The sons of Feanor take a terrible and blasphemous oath of enmity and vengeance against all or any, even of the gods, who dares to claim any part or right in the Silmarilli. They pervert the greater part of their kindred, who rebel against the gods, and depart from paradise, and go to make hopeless war upon the Enemy. The first fruit of their fall is war in Paradise, the slaying of Elves by Elves, and this and their evil oath dogs all their later heroism, generating treacheries and undoing all victories. The Silmarillion is the history of the War of the Exiled Elves against the Enemy, which all takes place in the North-west of the world (Middle-earth). Several tales of victory and tragedy are caught up in it ; but it ends with catastrophe, and the passing of the Ancient World, the world of the long First Age. The jewels are recovered (by the final intervention of the gods) only to be lost for ever to the Elves, one in the sea, one in the deeps of earth, and one as a star of heaven. This legendarium ends with a vision of the end of the world, its breaking and remaking, and the recovery of the Silmarilli and the 'light before the Sun' –after a final battle which owes, I suppose, more to the Norse vision of Ragnarök than to anything else, though it is not much like it.

As the stories become less mythical, and more like stories and romances. Men are interwoven.

For the most part these are 'good Men' – families and their chiefs who rejecting the service of Evil, and hearing rumours of the Gods of the West and the High Elves, flee westward and come into contact with the Exiled Elves in the midst of their war. Letter #131

You can see his allusions to this symbolic medieval landscape in the Notion Club Papers. There are a lot of seemingly abstruse, 'difficult' statements and discussion in there, including references to the Arthurian Romances, and strange descriptions of geography, geometry, and time and space.

We have an explicit example of a symbolic landscape in the myth surrounding Tarlang's Neck. *A local legend among the indigenous people of Gondor told of giants and one of them called Tarlang who tripped and broke his neck. The other giants did not clean up his body, which became incorporated in the land instead. The giant's neck became Tarlang's Neck, his head Dol Tarlang, and the stones he was carrying Cûl Vëleg and Cûl Bîn.[2]*

Tarlang's Neck formed part of the route by which Aragorn and the Grey Company led the Army of the Dead on their journey to the relief of Minas Tirith in the War of the Ring.[3]

The horns of the dragon are visible in the right projecting tine at base of the T in the monogram.

The circle at the end of the letter J represents the Ring: hell The ring is a closed loop which is Space without Time. Hell. The lowest possible rational plane is a circular plane- symbolized by The Ring, the closed loop. The closed loop is the same one that Tolkien speaks of in his letter #96 regarding repentance operating spirally. Both the One Ring and the Iron Crown are physical manifestations of the closed loop. It is the Circles of the World- but without an escape offered by the upwards movement through Time into the Afterlife. It's a motif Tolkien reuses of course. They are another example of a symbolic landscape. The Ring and Crown are inner intent given physical incarnation.

The Paths of the Dead is the exit from the Circles of the World. The Flame in the monogram is the Flame Imperishable which is God.

Hence why the Paths of the Dead are positioned here where the flame is in the monogram. Angmar and the Witch King is positioned at the bottom- ie hell (hell as ice). This explains why Tolkien chose to put Angmar here which I always thought was a bit strange. Hell as ice, as opposed to hell as fire in Orodruin. There are 2 manifestations of hell in the map. Carn Dum (ice) and Orodruin (fire). They can be connected by a diagonal straight line running from Orodruin through the Morannon Gate to Carn Dum. Try it with a ruler. That forms Prediction #9. The Fellowship travel figuratively along the diagonal between these two- clues found in the Bombadil passage and elsewhere. Along the south-west diagonal which you can in fact see in the monogram between the two sets of 4 dots (see first diagram above). This diagonal or hypotenuse is the means by which the soul moves between rational planes, through the megalithic door. The two hells represents idiomatically 'wrack and ruin' ('who fled from the wrack of Númenor to Middle-earth.' Unfinished Tales) or 'the devil and the deep blue sea'.. In this way the Fellowship appear to have no chance of success. No hope. This is why Narya faces north-west back along that line in opposition to the Fellowship's line of travel in his draft illustration (plate 176, 179). See Eucatastrophe and Sam's statement below. This is also why the Gates of the Elven City of Lorien face south-west, towards 'God' (Paths of the Dead).

The two Rs in the monogram represent the two spirals of '6' and '9' which can be found spiralling around the World Tree (the letter 'T') in the Caduceus and the Tau Cross (there is a single serpent in that = T + J).

The 9 is the right handed spiralling up the tree towards God. 6 is the left handed spiral going down

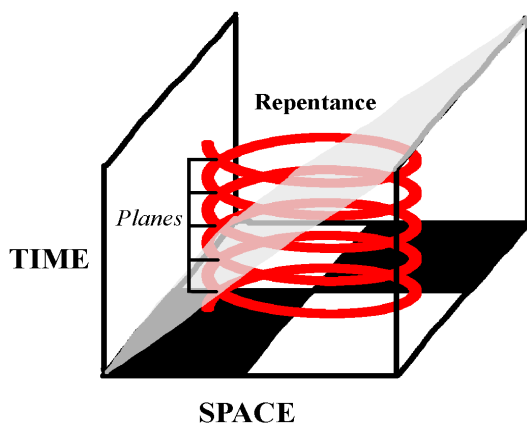
to Hell. It's taken from the Caduceus (a Masonic emblem amongst others) - which we also see in the Ring of Barahir and illustrations 'Before', 'Wickedness', the West Gate of Moria (reversed there). Obviously Tolkien could not represent them quite correctly in the monogram. The diagonal line running between the two sets of 4 dots intersects exactly where the two Rs (spirals) cross paths.

In the monogram, Time and Space are the two opposite and adjacent planes of the right angled triangle, ie the two lines of the letter 'T'. They lie at 90 degrees to one another. In Tolkien, movement across the plane of the mirror produces a turn of 90 degrees. Put another way, a mirror reflects reality at 90 degrees because it is a fallen world. See the opening remarks about cracked mirrors and butterflies (dagaz) in the Notion Club Papers early drafts.

An aside to the audience. While listening to this hotchpotch (if you do), I beg of the present company not to look for their own faces in my mirror. For the mirror is cracked...

You can see the two mirrors in the Hall at Bag End illustration (Pictures by J.R.R Tolkien. 20)- one on the west wall and one on the east wall. The east wall one reflects the outside the door (but in a twisted way) at 90 degrees. The west one reflects true. This is probably why Tolkien was disappointed in the fact that the key in the door did not turn out in the reproduction of the picture. The 'key' in the door represents the key to the symbolism. You turn a key...The key to Tolkien isthe TURN (see illustrations Before and Afterwards). Hence Secret Vice (etymology of vice). So here we have West vs East. In this way the two Rs are the mirror images of the numbers 9 and 6. We can also see the relation between the crossing of the planes as a turn of 90 degrees, in the cirth runes introduced by the dwarves for N and Z (and others). They are mirror reflections of each other. N and Z are the same figure rotated by 90 degrees. In this way the equivalence between mirror symmetry and 90 degree rotation is established. We find N and Z in 'Nazgul' and in 'Inzilbeth' (more elsewhere). The cracked or twisted mirror also appears in the symmetry of the stanza lengths of Gimli's chant in the 21st Hall, whose line of symmetry runs through the Chamber of Mazarbul (see later comments on the line running between Gundabad and the Stone of Erech for why that is). We can also see a reference to this relation in the 'mooreeffoc' analogy. From the Silmarillion:

And Túrin being under the spell of Glaurung hearkened to his words, and he saw himself as in a mirror misshapen by malice, and loathed that which he saw



The letter R has special significance in Tolkien. It represents the Atlantis Wave. R, r = wrath, roth. The lower case 'r' looks like a curling wave right? It travels from west to east down history and inclines and tends towards a fall. Imagine it as the '/' character. It's a geometrical, visual language. Look at the figure in 'Afterwards' (plate 31). Observe the abundance of blue suggesting water. I believe a visual reference to the shape of the letter 'r', the wave, is intended. It's the slippery slope which leads ultimately to 'ruin' = Orod-'ruin'. Referring to the above diagram, the letter r is specifically the movement along the diagonal going DOWN rational planes. Upwards movement is

also possible along the diagonal. The downward movement via the diagonal represents the decline (see etymology of decline) of the West (Gibbons) and Tolkien's own personal struggle in his life. It's often paired with the letter l in his writings (see A Secret Vice by Fimi for eg). The letter l = the straight line up towards God- ie a correct spiritual orientation with no chance of an impending fall. Summed up by his words in 'On Fairy Stories': "We do not, or need not, despair of drawing because all lines must be either curved or straight".

The map is also divided into a chess board influenced by Alice Through the Looking Glass (again mirrors)- see his Letters #15. The countryside in that book was described to be a chessboard. Again a symbolic landscape.

Black = the line of the Misty Mountains. **Ancalagon the BLACK**. Eriador to the left and the Mistys represent the black square.

White = the line of the White Mountains. Gondor below Rhovanion represents the white square. Mordor is another black adjacent to Gondor. (still working this out).

He chose to use it because of his special implementation of mirrors and the 'turn'. What piece on the chessboard moves in turns? The Knight. Hence why Bilbo's floor in the Hall at Bag End has a chequer board on it and why to leave Bag End through the door he must turn 90 degrees. There are other refs elsewhere. The Hall at Bag End is probably the most complete exposition of his symbolic language. The knight moves inevitably between the black and white squares. This represents an oscillation between Time and Space- and Tolkien's own life- both his work (day)/art (night) routine and his mood swings (black depressions). Tolkien playfully and self-deprecatingly models himself on the Knight in Alice through the Looking Glass.

Rhovanion is the GREY square. Hence the GREY mountains are in that 'square'. It is the line (area) between time (white) and space (black). Chessboards don't have grey squares as we know. As such Rhovanion is the line between time and space which is the hypotenuse of the right angled triangle. In Tolkien the Moon =Space (Bombadil), Sun = Time (Goldberry). Rhovanion therefore represents TWILIGHT, the time when both the sun and moon are in the sky. TWILIGHT = TWO LIGHTS. Hence why Lorien is there, the land of twilight.

You can see the rune Dagaz 'X' superimposed on Rhovanion in my first image. The rune is the butterfly rune. The rune represents the rotation of 45 degrees between Time and Space, black and white squares.

The Lord of the Rings represents a time of being lost, and wandering. Hence, the principal actor for the forces of spiritual guidance is Gandalf the Grey Wanderer, or Grey Pilgrim. It is a time of spiritual confusion, with opposing forces in the balance.

131 To Milton Waldman

*The Downfall of Númenor, the Second Fall of Man (or Man rehabilitated but still mortal), brings on the catastrophic end, not only of the Second Age, but of the Old World, the primeval world of legend (envisaged as flat and bounded). After which the Third Age began, a **Twilight** Age, a Medium Aevum, the first of the broken and changed world; the last of the lingering dominion of visible fully incarnate Elves, and the last also in which Evil assumes a single dominant incarnate shape. The Downfall is partly the result of an inner weakness in Men*

In a note in that letter he adds:

** Elrond symbolises throughout the ancient wisdom, and his House represents Lore – the preservation in reverent memory of all tradition concerning the good, wise, and beautiful. It is not a*

scene of action but of reflection. Thus it is a place visited on the way to all deeds, or 'adventures'. It may prove to be on the direct road (as in The Hobbit); but it may be necessary to go from there in a totally unexpected course. So necessarily in The Lord of the Rings, having escaped to Elrond from the imminent pursuit of present evil, the hero departs in a wholly new direction: to go and face it at its source.

Reflection here is a reference to the dividing line of the Fall, as the line of symmetry in the mirror between Myth and History as indicated in the monogram and its inversion at the Fall. The world of Elves is in Myth. The world of Men is in History.

The butterfly rune first appears in the following illustrations:

Before

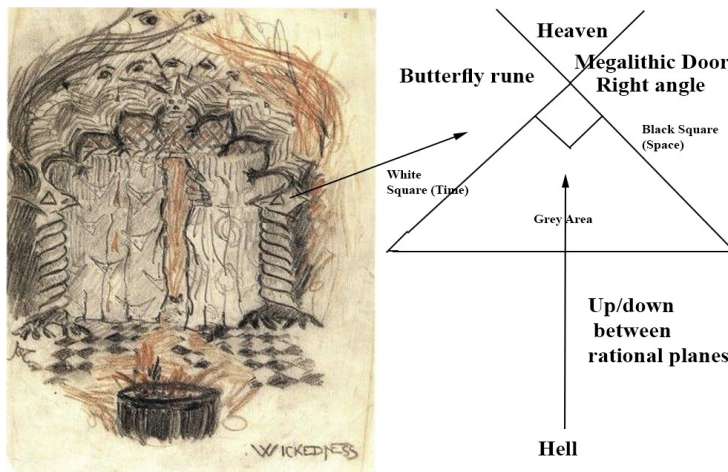
Wickedness

Undertenshness..two trees, butterfly.

Northen House (the diagonal)

Eeriness

The Land of Pohja.



Note how the wizard occupies the **grey area** identified in the previous image. This is possibly the first appearance of Gandalf the Grey. Note the two hearts. The Path of the Heart. Also note the linking of the light of the wizard's staff with the light from the trees on the hill. Kortirion? The wizard can travel to the trees by going forward which implies a turn left ahead (see 'Before' and 'Afterwards'). Also note the unusually large 'N' in the word 'Eeriness', signifying the N and Z as already mentioned.

The butterfly rune is the megalithic Door which opens at twilight. It is through this door that navigation up and down between rational planes occurs. This means that the world rotates at dawn and dusk around the Axis Mundi (World Tree). We get clues everywhere- the passage where Gandalf lies on the horn of the world after the Battle with the Balrog is quite revealing. You can see the butterfly rune and the megalithic door paired by inference in the dust jacket designs of the Hobbit. Therefore in the Lord of the Rings the Fellowship turn between Space (black square) and Time (white square) at the Tongue in Lorien- that is the exact pivotal point. Their sojourn in Rhovanion encompasses this rotation. They move from the Black Square to the White Square. This is why Gandalf returns as Gandalf The White after the Fellowship have (in fact descended a rational plane with the Fall of Boromor and the Breaking of the Fellowship) descend from Rauros. The 3

colours of alchemy traditionally are black, white and red.

In the name Rhovanion we find a veiled reference to 'rover', to 'rove' and the Eye of Rho (the counterfeit of God). This is the place of Mirkwood- the Forest of Error- wilderland, where all become lost and wander. **The horns of the dragon in the Grey Mountains represent confusion.** Think of each branch idiomatically as the horns of a dilemma or the forked tongue of the serpent. You can see the bull's head (bull = dragon = Enemy, etc) and the two horns in the shape of the page 5 of the Book of Mazarbul. (I also believe he has used 'nion' from the beth luis nion). This is why the tower on top of Minas Morgul constantly turn this way and that- symbolic of an eternal state of confusion which the Enemy seeks. This state is 'wavering' (again the Atlantis 'wave' reference) and results in trying to understand God with the Mind. The true path lies down the middle -the Path of the Heart (The Straight Road).

*Sam's hand wavered. His **mind** was hot with **wrath** and the memory of evil. It would be just to slay this treacherous, murderous creature, just and many times deserved; and also it seemed the only safe thing to do. But deep in his **heart** there was something that restrained him: he could not strike this thing lying in the dust, forlorn, ruinous, utterly wretched.*

Grey is associated with the Straight Road- between white and black (time and space). This is why Elves have grey eyes, Gandalf the Grey, etc, it's the plane of the hypotenuse. c.f his Illustration Eeriness. Yep, I know there are etymological derivations for these elements in the name Rhovanion. Tolkien is layering his ideas. The two are not mutually incompatible. The symbolism of the horn- ie the horn of Boromir, etc is symbolic of the seizing of the initiative- taking the bull by the horn idiomatically. Hence in this way a single path (single horn) is chosen and the paralysis of confusion and fear of the Enemy is overcome.

The circle of the Iron Hills is the broken Iron Crown of Melkor.

Mordor is the wings of Ancalagon. Mordor is also the Masonic emblem- the letter 'A'. More of that elsewhere. The wings (mountain ranges of Ered Lithui and Ephel Duath) are also two arms which end in two hands which hold Udun. Udun is hell. Tolkien has a recurring theme of to behold with the eye, and to hold with the hands. One is of God, the other is of the devil. Hence why Gandalf refers to Feanor's mind and hand- not mind and eye and Tolkien speaks about possessiveness in relation to Bombadil. The two mountain ranges of Mordor as arms ending in hands, see the illustration sketch for the dust-jacket, for The Return of the King (Tolkien, Artist and Illustrator, plate 181).

'The realm of Sauron is ended!' said Gandalf. 'The Ring-bearer has fulfilled his Quest.' And as the Captains gazed south to the Land of Mordor, it seemed to them that, black against the pall of cloud, there rose a huge shape of shadow, impenetrable, lightning-crowned, filling all the sky. Enormous it reared above the world, and stretched out towards them a vast threatening hand, terrible but impotent: for even as it leaned over them, a great wind took it, and it was all blown away, and passed; and then a hush fell.

And for the wings associated with Mordor see the See draft design to the dust jacket to the return of the King (plate 182). The Land of Shadow, from our old friend the online dictionary again!

shadow (v.)

Middle English schadowen, Kentish ssedwi, **from late Old English sceadwian "to protect as with covering wings"** (also see overshadow), from the root of shadow (n.). Similar formation in Old Saxon skadoian, Dutch schaduwen, Old High German scatewen, German (über) schatten.

From mid-14c. as "provide shade;" late 14c. as "cast a shadow over" (literal and figurative), from early 15c. as "darken" (in illustration, etc.). Meaning "to follow like a shadow" is from c. 1600 in an isolated instance; not attested again until 1872. Related: Shadowed; shadowing.

Tolkien has appropriated the Masonic emblem in a rebuttal of the Masons- as he sees them (worldly money and power, secrecy and the exclusion of women from their ranks: the Master of LakeTown is based on the Master of the Lodge- the laketown, an unusual choice of construction is the 'beavers lodge', 'busy as beavers' = 'business'). Language is True Stone as opposed to the stone of the 'masons' (clue is in the name :-D). Stone is the chief way to memorialise in the Primary World, and therefore is the prime manifestation of the fear of death and clinging to life. c.f Numenoreans building great monuments and works of stone, Argonath etc.

From 'On Translating Beowulf' from 'The Monsters and the Critics'.

Finally, Beowulf itself is like a line of its own verse written large, a balance of two great blocks, A

+ B; or like two of its parallel sentences with a single subject but no expressed conjunction. Youth

+ Age; he rose - fell. It may not be, at large or in detail, fluid or musical, but it is strong to stand:

tough builder's work of true stone

In the Masonic emblem the top angle of the dividers is 60 degrees. The Angle of the set square is 90. Tolkien flips the 60 degrees on its head, turning that into the right angle of the right angled triangle: 90 degrees. Hence why the angle of Mordor is wider than in the emblem. It's the 6 and 9 thing again. In Tolkien's scheme the right angle at the top leading to God is 'right' -etymology gives 'straight, true'. This understanding led to Prediction #7. I knew that the landscape of Mordor was the Masonic emblem 'A' in the symbolic landscape. (In Tolkien's language the letter A is the devil- Primary World origins of the letter 'a' give the bull). Therefore I knew that the Sea of Nurnen occupied the place where the foundation stone in the Masonic emblem should be. Water to Tolkien is the place to where we fall. Hence why Boromir falls over Rauros and symbolizes the Bitter Bottom in the True Stone scheme. Tolkien refers to this as 'the bitter bottom'. The place where Nidhogg 'bites' etymology of bitter gives bite. Therefore I knew that the waters of Nurnen would be described as 'bitter'. I was correct when I looked it up.

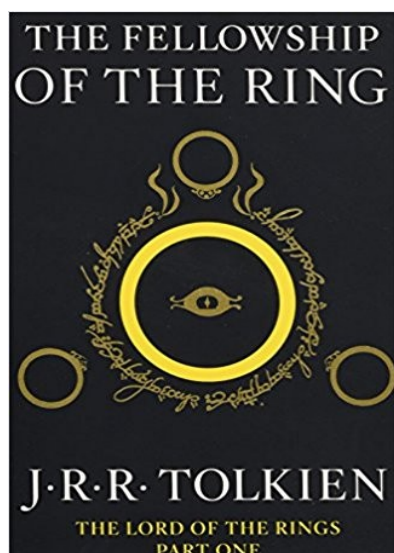
Masons build in stone using the implements in the emblem. Tolkien builds in True Stone. True Stone = language. He achieves that by assigning to each of the Fellowship an element in the symbol.

actually occupies the Flame Imperishable in the monogram, the Door to God and the Afterlife. (The Elves know this as stated, hence why their City Gates of Lorien face south-west towards it). It is turned on its head. The BlackRoot is actually the place where Nidhogg gnaws at the roots of the World Tree- in Carn Dum- the opposite end of the map!

Galadriel has the Ring of Water. Nenyia and Elrond has the Ring of Air Vilya. If we draw a line between Lorien and Imladris we see a diagonal. Air symbolizes the sky, water the Fall. In this scheme water is at the bottom of the 'T', air at the top of the 'T'. This is in contrast to Man's understanding which places Carn Dum at the top and the Paths of the Dead (Flame Imperishable in the monogram) at the bottom. Carn Dum symbolizes water, the Fall. Therefore, this again indicates that the Elves give us the clues as to the correct spiritual orientation and reality within the World.

The Blue Mountains are quite possibly the Barque of Earendil- an idea I've yet to pursue.

Tolkien superimposes the four elements of **Air, Water, Fire, Earth** on the map as well framed in the butterfly rune. The One Ring is the Ring of Earth (The Circle of the World as a prison, the inner spiritual intent of the Enemy given physical manifestation in the symbolic landscape). See dust jacket designs for the Fellowship of the Ring, plates 176, 177. How much clearer do we need it to be?



Tolkien uses the same 3 + 1 scheme in the Iron Crown of Melkor and the setting of the 3 silmarils in it. The iron crown represents the Ring of Earth, the Circles of the World as a prison. The fate of the 3 silmarils end in water (Maglor), air (star on the brow of Earendil) and fire (Maedhros).

"And thus it came to pass that the Silmarils found their long homes: one in the airs of heaven, and one in the fires of the heart of the world, and one in the deep waters." [Silmarillion, Of the Voyage of Eärendil and the War of Wrath]

Following the diagonals in the opening diagram above. Air points to the Path of the Dead. Earth points to the Iron Hills. Fire points to Orodruin. Water points to Carn Dum- hence why Tolkien mentions Carn Dum in the Bombadil and Barrow Downs passage and there is a very strong water theme in that passage: 'Ahoy'. Water accompanies all 3 falls of Elves, Men and Dwarves. Gandalf also falls into water with the Balrog. Boromir also falls over Rauros. The wave imagery of the final collapse of Mordor. This is the Atlantis wave breaking- that I mentioned. The Fall. Symbolically it represents the letter 'r' turning to the letter 'n'. See The floral alphabet rebus.

In plate 176 (his previous design to the dust jacket) according to Hammond and Scull "The runic text on the ribbon reads "In the Land of shadows where the Mordor lie, shadows and Mordor curiously inverted.". The runic text lies within the Ring. As stated the One Ring is the Ring of

Earth. It is The World after the Fall of the Akallabeth: a prison. This is supported by the upside down, inverted world, the reversal of the spirals on the West Gate as compared to those in 'Before' and Wickedness, the cirth for N and Z introduced by the Dwarves as previously stated. A direct link between physical orientation (planar axes) within the world and word reversal can be found in H.o.M.E I

In the East however was the work of the Gods of other sort, for there was a great arch made, and 'tis said, 'tis all of shining gold and barred with silver gates, yet few have beheld it even of the Gods for the wealth of glowing vapours that are often swathed about it. 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.

The words in the dust jacket are inverted because the world itself (as represented by the prison of the Ring of Earth) is inverted-see the first picture in the pdf.

I believe Tolkien took the idea 'ruin' from Barfield's discussion of the word in Poetic Diction. In that delineation of development the word moves from a mythical notion to meaning rubble of stone. More of that elsewhere. That's where the Masonic emblem comes in. Masons = stone masons of course. But we see in Gondor 'Stone Land' the movement within the LotR narrative along these lines- the white square = Gondor the land of stone. The tree is turning to stone (more elsewhere).

The 2 pairs of 4 dots in the monogram represent both the 4 elements and the 4 cardinal points of the Tetramorph. The 4 elements = the World as Stone (represented by the Square = Space). The 4 cardinal points are the World as Language (represented by the Circle = Time).

The most important idea is the connecting line between those two which is the diagonal line. This is the hypotenuse. **Thus in the monogram we have Time = vertical plane, Space = horizontal plane, and the hypotenuse all represented.** The monogram first appears in his illustration Eeriness- in that we find the butterfly rune and the path of the heart. The hypotenuse is the shaft of sunlight in both the Chamber of Mazarbul and other places such as **The Forest of Lothlorien in Spring** illustration (where we also see the path 'turn' in that).

One of the most fundamental themes within Tolkien is the 'squaring of the circle'. You can see the circle and the square in the heraldic devices and the carpets of Numenor. Obviously 'squaring the circle' has been the subject of discussion and pursuit down the ages by many including philosophers, alchemists, and it also appears in the Masonic dogma.

Circle = Female, Time, 4 cardinal points which equate to the Tetramorph. Spirit.

Square = Male, Space, diamond (rotated square) of the 4 elements air, fire, water, earth. Base matter.

The lower set of 4 dots is the diamond (square) of the 4 elements of matter. You can see them mapped in the first image above.

This upper set of 4 dots in the monogram is the Tetramorph. The Tetramorph can be found in the Book of Kells. In Tolkien's symbolism, it represents the spirit.

The diagonal between the two sets of dots is the Path of the Heart (the diagonal shaft of sunlight also represents this BUT it is unreliable and prone to error and only accurately points to God at noon in the 12 o' clock position. This is why noon is known as the 'fearless noon' and Frodo accepts the Ring Quest at the stroke of noon in the Council of Elrond). The Path of the Heart lies between Time and Space- hence why it is the diagonal (Time and Space are the opposite and adjacent planes of the right angled triangle- ie the two lines in the letter 'T'). Idiomatically in Sam's case, think of the 'path of the heart' as 'lateral thinking' or intuition. If we are (spiritually and physically) oriented correctly (like the Elves) looking upwards along the diagonal ray of sunlight towards God we see the Tetramorph. Again, the Elven city gates of Lorien point correctly along this diagonal south-west facing God at the Paths of the Dead (don't forget the world is turned on its head so south-west

points upwards!)

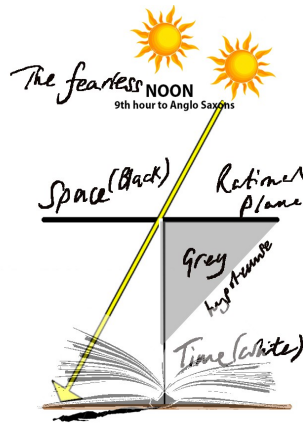
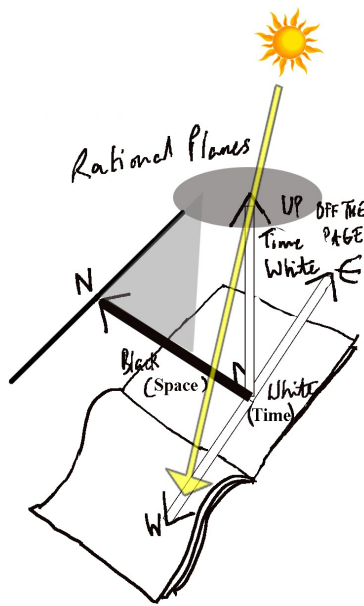
However, if we are incorrectly oriented we see the 4 elements. The 4 elements are the stuff of alchemy of course and represent base matter. Language has 'elements' and this terminology lies at the heart of the contention between spirit and matter (taur and tower).

Therefore we can move upwards through rational planes towards God or downwards towards Hell depending on our orientation. The entire course of the Histories naturally by virtue of it being a Fallen World, proceeds downwards towards Orod-ruin. Towards 'Ragnarok' ultimately. If the lower 4 dots represents the 4 elements, the Square, and the upper 4 dots represents the Spirit, the Circle, then this movement through History represents the squaring of the circle, which equates to the turning of the Tree to Stone, the alchemical turning of golden light to the metal gold. and scientific rationalisation. And 'She That is Fallen'. However, in the Lord of the Rings, we have a reprieve, in the Eucatastrophe. In the context of the Lord of the Rings and Purgatorio, She That is Fallen is the potential loss of Tolkien-Aragorn's soul mate, Edith-Arwen.

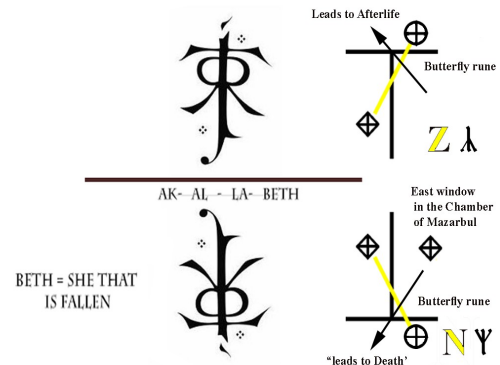
We can see the confusion (lies) revealed in two places. Firstly observe the rhyming scheme of the words written on the One Ring:

Three Rings for the Elven-kings under the **sky**,
Seven for the Dwarf-lords in their halls of stone,
Nine for Mortal Men doomed to **die**,
One for the Dark Lord on his dark throne
In the Land of Mordor where the Shadows **lie**.
One Ring to rule them all. One Ring to find them,
One Ring to bring them all and in the darkness bind them
In the Land of Mordor where the Shadows lie.'

And we find in this letter to Waldman in which he talks about the Fall he only quotes the first 5 lines. That gives us a rhyming triplet on **sky, die, lie**. The Flame Imperishable in his monogram is correctly in the **sky**, with God in Heaven. But Man has succumbed to the **lie** of the Enemy that the Door to the Afterlife (The Paths of the Dead) is where we go to **die**. And this can be seen clearly in the Chamber of Mazarbul. The ray of Sun shines from the east top-right to bottom-left, through a square window and illuminates the tomb of Balin- that being death. Using simple planar transformation of 90 degrees, the vertical off the page becomes flat on the page. In other words it speaks the lie that we can see if the world is turned on its head. In the lie, the square (base matter) is on the top in the sky, and the circle (spirit) is in the south-west where the Paths of the Dead. The lie is that the earth (the square 4 elements) is in the sky and the sky (the circle 4 figures of the Tetramorph) are in the ground. That the door of death leads to death not the Afterlife. We can also see that the diagonal ray of sunlight is encoded into the letter N and Z, and in the Angerthas Moria equivalents. The Floral Alphabet rebus reveals the very different characters of N and Z. The letter N clearly being of the Enemy. The introduction of those cirth runes occurred after the Fall of the Dwarves. The 3 pronged runes incorrectly reflect the true spiritual reality. Their rune Z points downwards, N points upwards. The reverse is true. Their fall leads to this inversion. This visual symbol of the spiritual reality is also encoded by the positions of Calma, Ore and Ando on the West Gate. The middle prong of the three can be found implied in the star at the top of the design and in the heart shape in the rock in the illustration West Gate of Moria (plate 22, Pictures by J.R.R Tolkien). The heart is the same heart of course in the picture 'Eeriness'.



The length of shadow depends on time of day. Length of shadow = power of the Enemy. Enemy sees most clearly at night, but is blind at noon. The RingBearer declares his intention to accept the quest in Rivendell on the stroke of noon. The Enemy is blind to it.



Note the association of the square with the male is not male bashing. Bombadil-Tolkien and Goldberry-Time both have fallen natures if they are separated (see Tolkien Letters #43). The union of man and woman is part of God's Divine plan. God's fix to the differences between Man (square) and woman (circle) is the point of union found at the X of the butterfly rune, where the two line of Time (woman) and Space (man) meet by correct joint orientation to God and following the Path of the Heart back to the origin: God. (see the two hearts in the picture Eeriness above). Man's solution is to overpower Womankind- ie Ar-Pharazon's usurpation of Tar-Miriel's Sceptre and throne. That is, to replace woman with man, to 'square the circle'. However, in the Akallabeth for eg, women are also shown to be wilful and fallen too.

At the Akallabeth we have a gender swap. Ar-Pharazon gives himself the title 'the Golden'. He intends it to refer to the Sun. But the sun is female (the prime exemplar being Goldberry, the Day's Eye, see the letter 'M' in the floral alphabet rebus). The Witch-king is another example of gender swapping. According to the etymology, a witch is a female sorceror, and yet the Witch-King was a male Numenorean. Therefore, the Witch-King, represents an unnatural pairing of man and woman. This helps to explain why Tolkien situated the Witch-King at Carn-Dum. Carn Dum is symbolic of the Fall (by water), a physical manifestation of the Fall in the medieval symbolic map. Hell as ice. It symbolizes the Fall of Numenor, She That is Fallen. The reversal of this gender swap occurs when Eowyn slays the Witch-King. This is why Tolkien chose a female and incorporated the prophecy.

At the other end of the south-east diagonal in which the narrative of the Lord of the Rings symbolically proceeds along, we find another male and female pairing in Shelob and Sauron in hell as fire, Mordor. Shelob symbolizes Salome and represents the overpowering of men by women, the opposite to what happens in Numenor. Again this is the reversal of She That is Fallen. Importantly both Men and Women are involved in these two reversals, but working in harmony with each other. Merry wounds the Witch-King enough for Eowyn to slay the Nazgul. Sam and the phial of Galadriel (ie Galadriel and all Womankind in the light of the stars of Varda and Yavanna's Two Trees) are involved in the defeat of Shelob. The use of the phial is in effect a weapon of re-orientation. I'll explain...

At the Fall the world rotates 90 degrees. This equates to crossing a plane of a mirror. Hence the mirror symmetry at the line of the Fall. At this point, the Seven stars of the Valacirca are captured

by the Enemy (She That is Fallen, see below as to the identity of the 7 stars), the rotation expresses that capture, and the stars of the Valacirca in the North rotate 90 degrees and become the Remmirath in the East. This forms the basis for Predictions #5, #24,#25,#26. From Prediction #5 I knew that Shelob was symbolic of the capture of the stars in her webs. Hence I was able to predict the Remmirath had the word 'flies' in its etymology. From my conclusion that Shelob symbolized Salome, I made Prediction #26. That is, I decided that each of the 7 triangular motifs on the curtain of 'Wickedness' represent the 'Dance of the Seven Veils'. Shelob is the Whore of Babylon. The relationship between Sauron and Shelob is best summarized by:

And as for Sauron: he knew where she lurked. It pleased him that she should dwell there hungry but unabated in malice, a more sure watch upon that ancient path into his land than any other that his skill could have devised. And Orcs, they were useful slaves, but he had them in plenty. If now and again Shelob caught them to stay her appetite, she was welcome: he could spare them. And sometimes as a man may cast a dainty to his cat (his cat he calls her, but she owns him not) Sauron would send her prisoners that he had no better uses for: he would have them driven to her hole, and report brought back to him of the play she made. So they both lived, delighting in their own devices, and feared no assault, nor wrath, nor any end of their wickedness. Never yet had any fly escaped from Shelob's webs, and the greater now was her rage and hunger.

The clue is in that curious statement: "*his cat he calls her, but she owns him not*". To explain this we have to call on further discussion about Tolkien, Tevildo, Beruthiel, The Cat That Walked by Himself (see 'Eeriness'), Gandalf the Grey, Roverandom, etc. In essence Tolkien characterises himself as the cat, hence why the wizard in Eeriness has a cat on his back. Letting the cat out of the bag is one of his repeated phrases right? The bag is the secretive refuge where the cat lives, the hole: BagEnd. But here, Shelob is the cat. Since she is a female, this is a role reversal. Put briefly, it's a reference to the domestic situation portayed in the poem 'The Cat that Walked by Himself' and his own portayal of himself as the undomesticated cat,- as somewhat a spare limb, an outsider, to their home life. It also links to his self-characterization as the Knight in Alice Through the Looking Glass and the Red Bull of Norrway. So, Tolkien is of course calling on the idea that cats are said to own their 'masters'. The etymology of 'own' gives 'to be the master of', 'possess' and 'to rule', or 'command', which echoes the theme in the Akallabeth. Tolkien is saying that whereas cats normally rule their masters Shelob is subjugated. This is a reversal of the situation in The Cat That Walked by Himself since the woman is very much in control of that domestic environment. Sauron here is in control. Shelob is She That is Fallen. So, again like the Witch-King there is a gender swap in Shelob as the cat. Spiders are solitary and secretive and the web in which it lives in fact is the loom of the Tree of Tales- which references Old Man Willow (another reference by Tolkien to himself. Old Man Willow is Tolkien but Tolkien who has become so extremely lost in his languages, that his art pastime has becomes destructive to his family; he has become a thing of evil). Spiders also operate on the plane of the hypotenuse, the 'grey area', hence why Shelob's webs are grey. This supports the linking of Shelob with the cat on the wizard's back in Eeriness, since the wizard occupies the grey area.

So...returning to the original point, the phial is a weapon of re-orientation in a spiritual war which, through Tolkien's geometry, can be expressed in planar terms. Here by the shining of the light of the North in the phial, the East is forcefully reoriented back to the north, in other words, 'turned'. The Seven Stars are turned back to their rightful place in the north, freed from the webs of Shelob. 'Tengwar' can be rendered 'T (birch- and the oak, the dragon coiled around it)- eng (angle from England, Angle-Land) -war'. That is, a war of angles between Good (birch) and Evil (oak). It can also be rendered as 'tongue-war'. This is why the narrative turns at the Tongue of Lorien and why the stone bridge of Khazad Dum quivers 'like a tongue of rock'- the tree of language turned to stone. It is a war of words, of language, of truth and lies.

At the end of the Lord of the Rings we experience the Eucatastrophe which in fact turns the world back the right way up. The world does indeed finally turn on its head (as Sam intuitively feels is happening). Sam has the ability to follow the Path of the Heart (hypotenuse in the masonic True Stone diagram above) and he sees into the true reality at this moment:

Sam reeled, clutching at the stone. He felt as if the whole dark world was turning upside down. So great was the shock that he almost swooned, but even as he fought to keep a hold on his senses, deep inside him he was aware of the comment: 'You fool, he isn't dead, and your heart knew it. Don't trust your head, Samwise, it is not the best part of you. The trouble with you is that you never really had any hope. Now what is to be done? '

At the failure of the Quest at Frodo's failure to relinquish the Ring. the world turns again, but by rotating again, it turns itself right way up, since it was already rotated after the Akallabeth. This is how Tolkien incorporates the complete surprise of the Eucatastrophe and the notion of the Enemy defeating itself (Gollum taking the Ring to its destruction), in planar terms. The victory manifests the true hidden symbolic meanings hidden in the map.

The number 6 = the downward spiral to hell = the fall. During this long process the living tree slowly turns to stone. Hence Sam clutching at stone. Mt Gundabad (see first pic) has 3 spires. Each refers to a spiral down, hence 666. Note that it lies in a direct line connecting The Stone of Erech (the Stone of Erech is symbolic of the world turned to stone) and Gundabad running through the Chamber of Mazarbul on the far eastern side of the Misty Mts....I'll chance a prediction as to the dimensions of the stone..hold on I'll look it up..6 is surely involved...

Ah here we are ..from Tolkien Gateway:

"The Stone of Erech was a great black stone, spherical in shape and roughly six feet in diameter.."

can't find the description right now in TLoTR. ..
here we are...

Long had the terror of the Dead lain upon that hill and upon the empty fields about it. For upon the top stood a black stone, round as a great globe, the height of a man, though its half was buried in the ground. Unearthly it looked, as though it had fallen from the sky, as some believed; but those who remembered still the lore of Westemness told that it had been brought out of the ruin of Númenor and there set by Isildur at his landing.

Well firstly we know that the height of a man is approximated as 6 feet right? Hence why Tolkien Gateway recommends it How did I predict that? Because the number 6 is the downward spiral towards hell, where the living tree turns to stone. The Stone of Erech symbolizes the whole world, the globe turned to stone. Carn Dum symbolizes the world ruled by tyrant kings (the right political wing), the Stone of Erech symbolizes the whole world ruled by the left wing (Socialists, Communists etc). Both are extremes and bad. As stated previously, the referral by Men to the river as the BlackRoot reflects their confusion. This place is not hell. The Paths of the Dead leads to the Afterlife. They have turned the world on its head. If the letter 'T' (the World Tree) was turned on its head in the monogram in the opening map, then the Morthond would indeed be at the root of the tree. So, there's Prediction no. 23! (since writing this 2 weeks ago I've added 5 more predictions). If the Misty Mountains is Ancalagon the Black wound around the birch tree 'Beth', then the name and positioning of the Morthond, 'black-root' would describe this situation very well.

The whole theme of 'turning to stone' can be seen throughout the Lord of the Rings, especially in the sequence where the Ring is destroyed:

Panting under his load Sam turned the bend; and even as he did so, out of the corner of his eye, he had a glimpse of something falling from the crag, like a small piece of black stone that had toppled off as he passed.

A sudden weight smote him and he crashed forward, tearing the backs of his hands that still clasped his master's. Then he knew what had happened, for above him as he lay he heard a hated voice.

'Wicked masster!' it hissed. 'Wicked masster cheats us; cheats Sméagol, gollum.

...

The light sprang up again, and there on the brink of the chasm, at the very Crack of Doom, stood Frodo, black against the glare, tense, erect, but still as if he had been turned to stone.

...

Sam ran to Frodo and picked him up and carried him. out to the door. And there upon the dark threshold of the Sammath Naur, high above the plains of Mordor, such wonder and terror came on him that he stood still forgetting all else, and gazed as one turned to stone.

...

You will not find me a burden much greater than when you bore me from Zirak-zigil, where my old life burned away.'

'I would bear you,' answered Gwaihir, 'whither you will, even were you made of stone.'

We can see Gundabad in the draft illustration for the Two Towers (plate 180). A 3 spired mountain. No others in M-E right?. And lying in between Minas Ithil and Isengard on the map. Gundabad gets hardly any mention anywhere. So why is it important enough to include on the cover of the Two Towers? Because the Two Towers are in fact the TOWER and the TAUR. Tower = tree of language turned to stone. TAUR = living tree of language. Both are homophemes. cf. Songs for the Philologists Lit and Lang. And if you look up Gondobad (Flavius Gundobadus) you'll find that he killed his brother's wife (She That is Fallen) and THREE of his brothers. Hence 3 falls into hell, 3 spires of stone. See here:

<https://en.wikipedia.org/wiki/Gundobad>

Note "Gundobad had Chilperic's wife drowned by tying a stone round her neck and Chilperic's two daughters driven into exile"- again stone and water as themes.

So Gondobad/Gundabad represents the Tyrant King, the Right Wing, as opposed to Socialism. Each murdered brother is one of the spirals into hell = 6. Hence 666. The Stone of Erech on the other hand is the world ruled by a single entity/single government- whatever that may be..the New World Order perhaps?? Basically 'Big Government' I guess.

In addition, the significance of the three sixes incorporates the mechanics of Tolkien's 'turn' device which allows navigation between rational planes. Each turn requires 3 phases. A hint can be found in the rather strange statement of Frodo's in Mordor:

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!'

I've found that the essential point is to understand that EVERYTHING in his works is considered fallen and corrupted from the very beginning. The Fallen World. Even the sun and moon and the Valar (they are infected with the possibility to be corrupted = free will). The devil was there from the very beginning. The only thing that is not is Eru. That's why he chose alchemy and all of the hermetic symbolism because the world is fallen from the very beginning, not because he believes in magic, the occult or alchemy. It is precisely the opposite!

This is a fallen world. The dislocation of sex-instinct is one of the chief symptoms of the Fall. The world has been 'going to the bad' all down the ages. letter #43

In the cosmogony there is a fall: a fall of Angels we should say. Though quite different in form, of course, to that of Christian myth. These tales are 'new', they are not directly derived from other myths and legends, but they must inevitably contain a large measure of ancient wide-spread motives or elements. After all, I believe that legends and myths are largely made of 'truth', and indeed present aspects of it that can only be received in this mode; and long ago certain truths and modes of this kind were discovered and must always reappear. There cannot be any 'story' without a fall – all stories are ultimately about the fall – at least not for human minds as we know them and have them. letter 131

'She that is Fallen'...

Akallabeth = She that is Fallen.

Who is She? The birch, principally Tolkien's mother (and in fact all women including Edith) and by extension the Virgin Mary. In short **Womankind**. The final dissolution comes with Shelob, Her Ladyship. Shelob as a spider 'walks on her hands'. Symbolic of the world turned on its head.

The letter T is beth, She. She fell at the Downfall of Numenor at that point the world was turned on its head. Hence why Inzil-beth appears, beth, the letter T is now on its head in the map: fallen. The map is the World turned on its head. The Stone of Erech lies exactly where the guiding star should be, guiding through the Door. The central star which we see in the symmetry of so many Tolkien images. The stone of Erech is, in this symbolic language, the star of Numenor turned to stone. The belief by some that the stone fell from the sky is a further manifestation of the notion that the world is turned on its head. What was in the sky, is now (half embedded) in the earth. The sky has come down to earth. The star of Numenor was Earendil's Silmaril. The light of the Silmaril ultimately originated with Varda and Yavanna: Womankind. In Varda we find the closest reference to the Virgin Mary and also with Tolkien's mother, Mabel. The Virgin Mary is Stella Maris. From wiki:

Our Lady, Star of the Sea is an ancient title for the Virgin Mary. The words Star of the Sea are a translation of the Latin title Stella Maris. The title has been in use since at least the early medieval period. Originally arising from a scribal error in a supposed etymology of the name Mary, it came to be seen as allegorical of Mary's role as "guiding star" on the way to Christ. Under this name, the Virgin Mary is believed to intercede as a guide and protector of seafarers in particular, the Apostleship of the Sea, and many coastal churches are named Stella Maris or Star of the Sea.

The Seven stars of Varda are the guiding stars on the sea. Minas Tirith is the Ship. The seven stars (of Ursa Major) point to Polaris. In the medieval period, stella maris came to be used as a name of Polaris in its role as lodestar (guiding star, north star). We can see the seven stars guiding to Polaris in Tolkien's Christmas card of 1932 (plate 63 J.R.R Tolkien Artist & Illustrator). We see in the name Silmaril a suggestion of 'mar' and we also find Silmarien in the Akallabeth, whose name references 'marian'. Very briefly, at the splitting of the Line of Kings from the Faithful the light becomes separated from the tree. This can be seen in the language elements of the names in the geneological tree. When the light is split from the tree the tree turns to stone. Taur becomes Tower. Hence the words of the rhyme of lore:

Tall ships and tall kings
Three times three,
What brought they from the foundered land
Over the flowing sea?
*Seven stars and seven stones
And one white tree.*

The guiding light through the labyrinth, the maze, is no longer in the tree (the maze) and the Door can no longer be found. The Door is the megalithic door, butterfly rune, which appears at twilight. As such it represents the Sun and Moon, Woman and Man. If woman has been removed from her proper rightful place, then the Door is no longer accessible. Thus the tree has turned to stone. The Tree is language of course and a direct correspondence between language, tree and stone can be seen in the symbolic form of the 3 spires of Gundabad, the Erech stone and the Cirth runes. The cirth runes in question were adopted by the Dwarves 'for unknown reasons'. They were adopted after the Fall of the Dwarves and as such reflect a confused understanding of the spiritual reality as encoded in the symbolic map as we've been discussing. The narrative and language changes are intertwined. If we superimpose those two letters (N and Z) over one another we have the butterfly rune. When the conditions arise for the butterfly rune (for eg at twilight), we then have access to the Straight Road (the Path of the Heart) which lies down the middle. We can see this in the illustration Eeriness. This is manifested in the Cirth runes for N and Z. spiritual understanding

This is why Gollum leads the Hobbits to Shelob. She is his 'guiding star' (Her Ladyship) but we know that the seven stars have been captured in her nets, in the move of the Valacirca in the north, to the Remmirath in the east. The stone of Erech is the star of She That is Fallen. Hence the legends of it falling to earth. The lodestar has turned to a lodestone. The Tree has turned to stone. The Taur has turned to the Tower. Each fall through the generations is symbolized by a step in a staircase. Hence why the full list of the line of kings = 27 = the number of stone steps leading up to door of Orthanc. Each king = a fall, 'going to bad down the ages'. The Endless Stair is another expression of this idea. The Battle up it represents the battle through the Histories of the Free Peoples (Gandalf) and the devil. The Endless Stair and stairs in general are another example of the symbolic landscape.

I do not now feel either ashamed or dubious on the Eden 'myth'. It has not, of course, historicity of the same kind as the NT, which are virtually contemporary documents, while Genesis is separated by we do not know how many sad exiled generations from the Fall, but certainly there was an Eden on this very unhappy earth. Letter #96

The other manifestation of She that is Fallen is Shelob. She-lob. She is the fallen woman and this is why Galadriel provides the star-glass which helps to defeat her. We know that Galadriel has many of the qualities of the virgin Mary. She is also referred to as 'The Lady' in opposition to 'Her Ladyship', Shelob. Thus again we have the star, as womankind, Mary, that is fallen.

But 'She' is the Star of Numenor right? **The 7 stars in the rhyme of lore are in fact 7 female figures who guide the Free People through the maze down the Histories.** Women are VERY important. I think that's a very important blow for Tolkien fans. The theme of men mistreating women is most fully explored in the Akallabeth, not surprisingly. Galadriel and Arwen are two of the 7 stars. See draft design to the dust jacket to the return of the King (plate 182). The stars guide through the maze.

In conclusion, we should consider the following statements in The Notion Club Papers:

[Jeremy].... 'as you said. But I don't think one can be so sure. Sometimes I have a queer feeling that, if one could go back, one would find not myth dissolving into history, but rather the reverse: real history becoming more mythical - more shapely, simple, discernibly significant, even seen at close quarters. More poetical, and less prosaic, if you like.

'In any case, these ancient accounts, legends, myths, about the far Past, about the origins of kings, laws, and the fundamental crafts, are not all made of the same ingredients. They're not wholly inventions. And even what is invented is different from mere fiction; it has more roots.'

'Roots in what?' said Frankley.

'In Being, I think I should say,' Jeremy answered; 'and in human Being; and coming down the scale, in the springs of History and in the designs of Geography - I mean, well, in the pattern of our world as it uniquely is, and of the events in it as seen from a distance. A sort of parallel to the fact that from far away the Earth would be seen as a revolving sunlit globe; and that is a remote truth of enormous effect on us and all we do, though not immediately discernible on earth, where practical men are quite right in regarding the surface as flat and immovable for practical purposes. 'Of course, the pictures presented by the legends may be partly symbolical, they may be arranged in designs that compress, expand, foreshorten, combine, and are not at all realistic or photographic, yet they may tell you something true about the Past. 'And mind you, there are also real details, what are called facts, accidents of land-shape and sea-shape, of individual men and their actions, that are caught up: the grains on which the stories crystallize like snowflakes. There was a man called Arthur at the centre of the cycle.'

The line between myth and history is the Fall of Numenor. It is the mirror dark. How does myth become more 'shapely'? According to Jeremy Myths made from 'the designs of geography' and 'pattern of our world'.

'Of course, the pictures presented by the legends may be partly symbolical, they may be arranged in designs that compress, expand, foreshorten, combine, and are not at all realistic or photographic, yet they may tell you something true about the Past.'

This describes Eeriness very well in which the foreshortening of the road created by perspective forms the triangle, and part of the dagaz rune. The arm of the tree reaches down to form another plane of the hidden geometry. The 'springs of history' cryptically refers to the 6 spiral of the decline.

The Myth of course here is the Ragnarok event of the War of Wrath in which Ancalagon fell. This creates the 'accidents of land-shape and sea-shape'. The etymology of 'accident' gives, 'chance', from cadere 'to fall'. The theme of The Fall being central to this discussion: She That is Fallen. It is also the ultimate projected fate of the world. The picture presented by the legend can be found in the hidden geometry in Eeriness and in map of the The Lord of the Rings and many other places and drawings of Tolkien- indeed in all of them. Speaking of hidden Arthurian-like symbolism, we find an interesting reference in the etymologies:

THUR- surround, fence, ward, hedge in, secrete. Ilk. thuren guarded, hidden. Cf. Ilk. **Garthurian** Hidden Realm (= Doriath), sc. gard-thurian; Noldorinized as **Arthurien**, more completely as Ar(d)-thoren: thoren (*thaurena) pp. of thoro- fence [see 3AR]. Thuringwethil (woman of) secret shadow, Doriathren name (N Dolwethil) assumed by Tinuviel as a bat-shaped fay [WATH]. [Cf. the Lay of Leithian line 3954, where a marginal note explains Thuringwethil as 'she of hidden shadow' (III. 297, 304). The present entry retains the story of the Lay: it was Luthien who called herself by this name before Morgoth (see III. 306).]

The Lost Road and other Writings

So we have a word undeniably constructed from Arthurian which means 'secret', 'hidden' realm. In the Lost Road we also find the Arthurian cycles in the discussion of Sceafa. We read in the Preface:

To make this a satisfactory work of reference for these purposes I have thought it essential to give the texts of the later 1930s in their entirety, even though in parts of the Annals the development from the antecedent versions was not great; for the curious relations between the Annals and the Quenta Silmarillion are a primary feature of the history and here already appear, and it is clearly better to have all the related texts within the same covers.

...

*I cannot, or at any rate I cannot yet, attempt the editing of my father's strictly or narrowly linguistic writings, in view of their extraordinary complexity and difficulty; but I include in this book the general essay called *The Lhammas or Account of Tongues*, and also the *Etymologies*, both belonging to this period.*

...

*Also hitherto unknown except by allusion is my father's abandoned 'time-travel' story *The Lost Road*, which leads primarily to Numenor, but also into the history and legend of northern and western Europe, with the associated poems *The Song of AElfwine* (in the stanza of Pearl) and *King Sheave* (in alliterative verse). Closely connected with *The Lost Road* were the earliest forms of the legend of the *Drowning of Numenor*, which are also included in the book, and the first glimpses of the story of the *Last Alliance of Elves and Men*.*

These statements indicate that the etymologies (Garthurian), the reference to Sceafa (Tolkien's incorporation of the Arthurian Legends) and the Tale of the Drowning of Numenor (She That is Fallen) are all closely connected.

In the Notion Club Papers they go on to talk about planes and degrees, (geometry), and the past being 'pictured' and made solid.

'Perhaps!' said Frankley. 'But that doesn't make such things as the Arthurian romances real in the same way as true past events are real.'

'I didn't say in the same way,' said Jeremy. 'There are secondary planes or degrees.'

'And what do you know about "true past events", Philip?' asked Ramer. 'Have you ever seen one, when once it was past?'

They are all stories or tales now, aren't they, if you try to bring them back into the present? Even your idea of what you did yesterday - if you try to share it with anyone else? Unless, of course, you can go back, or at least see back.'

'Well, I think there's a difference between what really happened at our meetings and Nicholas's record,' said Frankley. 'I don't think his reports erase the true history, whether they're true in their fashion to the events or not. And didn't you claim to be able sometimes to re-view the past as a present thing? Could you go back into Guildford's minutes?'

'Hmm,' Ramer muttered, considering. 'Yes and no,' he said. 'Nicholas could, especially into the scenes that he's pictured or re-pictured fairly solidly and put some mental work into. We could, if we did the same. People of the future, if they only knew the records and studied them, and let their imagination work on them, till the Notion Club became a sort of secondary world set in the Past: they could.'

...

'No, it wouldn't,' said Jeremy. 'You're mixing up history in the sense of a story made up out of the intelligible surviving evidence (which is not necessarily truer to the facts than legend) and "the true story", the real Past. If you really had a look back at the Past as it was, then everything would be there to see, if you had eyes for it, or time to observe it in. And the most difficult thing to see would be, as it always is "at present", the pattern, the significance, yes, the moral of it all, if you like. At least that would be the case, the nearer you come to our time. As I said before, I'm not so sure about that, as you pass backward to the beginnings. But in such a thing as a great story-cycle the situation would be different: much would be vividly real and at the same time ... er... portentous; but there might be, would be, uncompleted passages, weak joints, gaps. You'll have to consolidate. You might need help.'

'You might indeed!' said Frankley. 'Riding down from Camelot (when you had discovered just where that was) to most other places on the legendary map, you'd find the road pretty vague.'

The symbolism of the symbolic landscape is 'the moral of it all'. The Mappa Mundi maps of the

medieval era were not pragmatic but educational and salvific.

In her study, Brigitte Englisch shows that the medieval world maps (the mappae mundi) both from their concept and in their concrete practice are founded on a systematically geometric projection of the known world. The basis of this projection, however, is not geographical surveying but the harmonious order of God's creation. Using regular geometric forms like circles and triangles which are also regarded as religiously perfect, they created a coherent planispheric system. This quite basically presents the known world in its real geographic appearance which is visible in the so-called Vatican Map of Isidor (776), the world maps of Beatus of Liebana's Commentary on the Apocalypse of St John (8th century), the Anglo-Saxon Map (ca. 1000), the Sawley map, the Psalter map, or the large mappae mundi of the 13th century (Hereford/Ebstorf).

https://en.wikipedia.org/wiki/Mappa_mundi

The map of the Lord of the Rings is essentially a medieval T-O map.

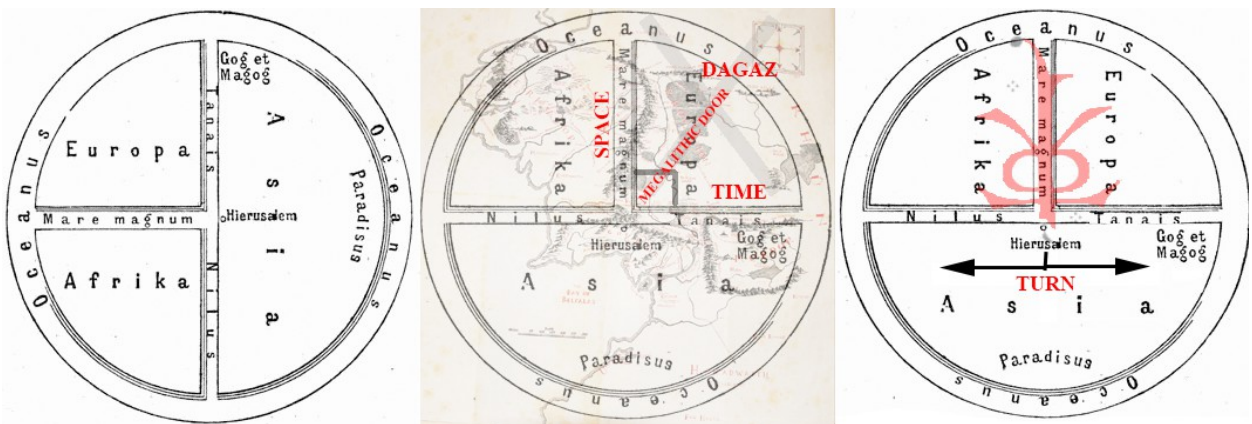
A T and O map or O-T or T-O map (orbis terrarum, orb or circle of the lands; with the letter T inside an O), is a type of medieval world map, sometimes also called a Beatine map or a Beatus map because one of the earliest known representations of this sort is attributed to Beatus of Liébana, an 8th-century Spanish monk. The map appeared in the prologue to his twelve books of commentaries on the Apocalypse.

https://en.wikipedia.org/wiki/T_and_O_map

In the Tolkienian scheme the 'T' is the World Tree as noted, and the 'O' is the Circle of the World, the Midgard Serpent which is given corrupted physical incarnation (a closed circle prison) in the One Ring and the Iron Crown before it. In God's divine order the Circles of the World are the spiral in which Time imparts vertical movement to the circle of Space allowing movement, escape and 'recovery' (recovery being 'the same place, different time', that is, the same location but on a higher rational plane, which is the essence of the 'Walking Poem') towards the Afterlife, explaining Tolkien's statements in his letter #96 To Christopher Tolkien.

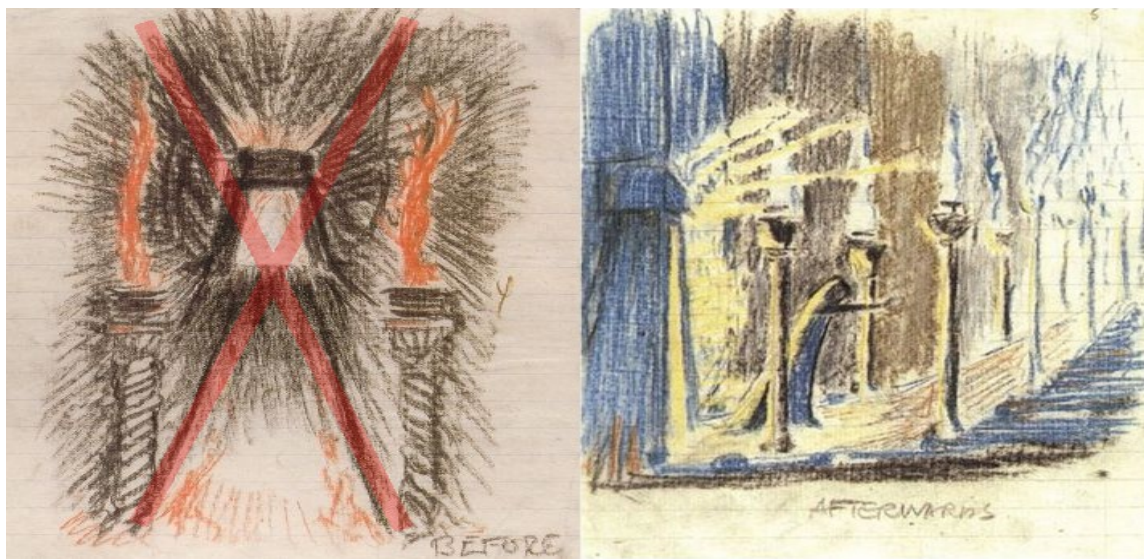
We shall never recover it, for that is not the way of repentance, which works spirally and not in a closed circle; we may recover something like it, but on a higher plane....Of course, I suppose that, subject to the permission of God, the whole human race (as each individual) is free not to rise again but to go to perdition and carry out the Fall to its bitter bottom

In the medieval T-O maps Jerusalem was placed at the centre of the map. If we take T, beth, She That is Fallen as the T of the T-O map, we see that Jerusalem lies exactly where Erech is.



The Paths of the Dead lead to it. The area of Erech represents the Afterlife, the base of the Flame

Imperishable identified in Tolkien's monogram. Erech represents the scene in the illustration 'Afterwards'. 'Before' represents life which culminates in the passage through the Paths of the Dead, through the Megalithic Door, dagaz. We can see the megalithic door implied in the corridor perspective below, just as it's implied in the illustration Eeriness by the road. We turn at the door either left or right, to heaven or hell. Dagaz is called 'day' in the Anglo Saxon rune poem. The etymology of day gives the meaning 'lifetime'. Rhovanion is marked with the dagaz rune. Therefore Rhovanion, which characterises the grey 'square', represents the lifetime of Man, who's doom is to wander, rove, in the Forest Foreboding, the Forest of Error (Mirkwood), the labyrinth. Hence why Gandalf the Grey occupies the grey area in 'Eeriness'. (It's actually coloured brown in the illustration, brown represents wildness or wilderland, discussed elsewhere). We can also see the twin spirals of 6 and 9 in 'Before'. The twin flames represent Time and Space (Edith-Goldberry, Tolkien-Bombadil). As such, the door to the afterlife lies between Time and Space: The Straight Road.



'Afterwards' represents Erech and we see the prevalence of water in the illustration. The Stone of Erech was supposedly brought there by Isildur after the Fall of Numenor. The water echoes this. With 'beth' being a theme here, it shouldn't surprise us that the stone is mentioned by Mal-'beth' the Seer:

"The Dead awaken; for the hour is come for the oathbreakers: at the Stone of Erech they shall stand again and hear there a horn in the hills ringing."

*Over the land there lies a long shadow,
westward reaching wings of darkness.
The Tower trembles; to the tombs of kings
doom approaches. The Dead awaken;
for the hour is come for the oathbreakers;
at the Stone of Erech they shall stand again
and hear there a horn in the hills ringing.
Whose shall the horn be? Who shall call them
from the grey twilight, the forgotten people?
The heir of him to whom the oath they swore.
From the North shall he come, need shall drive him:
he shall pass the Door to the Paths of the Dead.*

If Erech represents the afterlife, then its desertion by the living to the restless spirits supports this

reading.

And the terror of the Sleepless Dead lies about the Hill of Erech and all places where that people lingered. But that way I must go, since there are none living to help me.'

If this place contains the dead, the awakening of them by Aragorn represents the resurrection into the Afterlife. It's my contention that the hill of Erech is Golgotha. The grey twilight represents the state of limbo poised between heaven and hell at the junction of the 'T', at the junction of Time (spirit) and Space (mortality), at the Cross. Aragorn invokes their decision and thereby they decide to 'turn' this way or that. They are released from the labyrinth, the grey twilight of wandering which is life, into the Afterlife. We can see the reference to the wings of Ancalagon as Mordor in the prophecy:

*Over the land there lies a long shadow,
westward reaching wings of darkness.
The Tower trembles; to the tombs of kings
doom approaches.*

On the face of it the reference to the tower trembling promises destruction, but it is quite the reverse. The surface meaning and most obvious interpretation, is that it refers to Minas Tirith. It does, but Minas Tirith represents the Tree (taur) turned to stone (the tower); hence Gondor, Stone Land. The Tower is the manifestation of the male dominion over woman. The destruction of the Tower brings about the renewal of the Taur, in replanting of the White Tree by Aragorn.

This is the passage that describes the fulfillment of this part of the prophesy:

'But the Sun has not risen, yet,' said Merry.

'No, and will not rise today, Master Holbytla. Nor ever again, one would think under this cloud. But time does not stand still, though the Sun be lost. Make haste!'

Flinging on some clothes, Merry looked outside. The world was darkling. The very air seemed brown, and all things about were black and grey and shadowless; there was a great stillness. No shape of cloud could be seen, unless it were far away westward, where the furthest groping fingers of the great gloom still crawled onwards and a little light leaked through them. Overhead there hung a heavy roof, sombre and featureless, and light seemed rather to be failing than growing. Merry saw many folk standing, looking up and muttering: all their faces were grey and sad, and some were afraid. With a sinking heart he made his way to the king. Hircgon the rider of Gondor was there before him, and beside him stood now another man, like him and dressed alike, but shorter and broader. As Merry entered he was speaking to the king.

'It comes from Mordor, lord,' he said. 'It began last night at sunset. From the hills in the Eastfold of your realm I saw it rise and creep across the sky, and all night as I rode it came behind eating up the stars. Now the great cloud hangs over all the land between here and the Mountains of Shadow; and it is deepening. War has already begun.'

This detail is revisited later after their passage:

'Don't be so gloomy!' cried Pippin. 'The Sun is shining, and here we are together for a day or two at least. I want to hear more about you all. Come, Gimli! You and Legolas have mentioned your strange journey with Strider about a dozen times already this morning. But you haven't told me anything about it.'

'The Sun may shine here,' said Gimli, 'but there are memories of that road that I do not wish to recall out of the darkness.'

The most salient detail is that the Sun has gone. The Sun is Time, and the sun is the Day's Eye. The etymology of day gives 'lifetime'. Therefore we might expect the sun to be absent when the lifetime

is at an end. The Moon is Space (Goldberry is the Day's Eye, time, as can be seen in the floral alphabet letter 'M', Bombadil is the Moon: the Man in the Moon. See my solution to the Bombadil riddle elsewhere). Time-Sun and Moon-Space are mapped to the opposite and adjacent sides of the triangle. Hence why twilight (the time when both sun and moon are in the sky) opens the megalithic Door, which leads to the Straight Road between Time and Space. The rotation of the axes by 45 degrees at twilight produces the butterfly rune (see above). The loss of the Sun equates to Time ceasing. In their passage through the Paths of the Dead we read *So time unreckoned passed, until Gimli saw a sight that he was ever afterwards loth to recall*. At the root of the World Tree (the letter T, both in the monogram) is hell. Hell is Space without Time (Tolkien without Edith) and forms the lowest rational plane. This is why Bombadil is Eldest, he was before Goldberry. It is only after Goldberry arrives that Time proceeds upwards, referencing the Biblical account of the creation of Adam and Eve. The disappearance of the Sun equates to the disappearance of Edith in his three year forced separation from her. That translates into the troth put on Aragorn by Elrond (Friar Francis). Arwen is Edith. Her name contains the element 'ar', which we also find in the Elvish name for the sun, Arien. The Reunified Kingdom is the Sun and the Moon reunited (ie Tolkien and Edith) and why leading up to the Lord of the Rings, there are, in succession, 9 Kings of Arnor followed by 16 Chieftains of the Dunadain all with names beginning with the element 'ar' (For more detailed discussion see elsewhere). The change of 'Tar' to 'Ar' in the Akallabeth is of course also relevant. The Enemy seeks to separate Time (Edith) from Space (Tolkien). Time enables repentance (which Tolkien curiously says operates spirally). This creates hell which as a prison from which there is no escape. Hell is the Ring, which is a 'closed loop', that is, Space without Time. With this situation The Door is closed. See the diagram on page 8. To reiterate:

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. **96 To Christopher Tolkien 20 Northmoor Road, Oxford**

We see Time, the Sun and change are all equated here:

In the first we see a sort of second fall or at least 'error' of the Elves. There was nothing wrong essentially in their lingering against counsel, still sadly with the mortal lands of their old heroic deeds. But they wanted to have their cake without eating it. They wanted the peace and bliss and perfect memory of 'The West', and yet to remain on the ordinary earth where their prestige as the highest people, above wild Elves, dwarves, and Men, was greater than at the bottom of the hierarchy of Valinor. They thus became obsessed with 'fading', the mode in which the changes of time (the law of the world under the sun) was perceived by them. They became sad, and their art (shall we say) antiquarian, and their efforts all really a kind of embalming – even though they also retained the old motive of their kind, the adornment of earth, and the healing of its hurts.

...

*The chief power (of all the rings alike) was the prevention or slowing of decay (i.e. 'change' viewed as a regrettable thing), the preservation of what is desired or loved, or its semblance – this is more or less an Elvish motive. But also they enhanced the natural powers of a possessor – thus approaching 'magic', a motive easily corruptible into evil, a lust for domination. And finally they had other powers, more directly derived from Sauron ('the Necromancer': so he is called as he casts a fleeting shadow and presage on the pages of *The Hobbit*): such as rendering invisible the material body, and making things of the invisible world visible.* **131 To Milton Waldman**

At the root of the world tree is Nidhogg where he gnaws at the roots of the Tree, but as we've established, that is in reality, in Carn Dum. However the Fall has produced She That is Fallen. Men's understanding of the World is turned on its head. Thus now men misunderstand Death and fear it and call the Paths the Dead, at the opposite end of the Tree, 'Blackroot'. Hell is down towards earth. Therefore they see the Door (of death) as leading to Hell, not the Afterlife. In their

misconception, they have been deceived by the lies of the Enemy. At the crossing of the threshold into the Paths of the Dead Gimli's legs are described as 'turning to lead'. This is symbolic of hell, of the lowest rational plane (Space without Time), and here gold is turning to lead. To explain, here we come to the two sets of four dots in the Tolkien monogram, the Chain of Angainor and Tolkien's (medieval-like) number symbolism.

There are two sets of dots. The lower one corresponds to the 4 elements of air, water, fire and earth, and the misconception that reality is simply composed of base matter: reality conceived as a square. Recalling the lie in the Chamber of Mazarbul. The Enemy would have us believe this (this is why the sunlight shines through a square window in the East in the Chamber of Mazarbul. It shines on the tomb. This is the trickery of the Enemy: 'sky', 'die', 'lie'. The diagonal line of the sun in the Chamber equates to the diagonal on the map running north-east to south-west. The Enemy is telling the Fellowship that death lies at the Paths of the Dead. However, the Elven city in Lorien, a circle, has gates facing south-west. They have correct spiritual orientation and know that there is the afterlife, not death). The upper set are the tetramorph, the eagle, man, bull, lion: reality conceived as a circle (hence why the City of the Elves in Lorien is a circle). In this way the circle facing south-west is a direct refutation of the square window facing south-west in Mazarbul (remember up-down = north-south via the 90 degree transformation). The tetramorph is the living Tree (Taur). The 4 elements are the world as the Tower, as Stone. From these two conceptions of the World, Time and Space are symbolized by two sets of numbers.

The world as a Tree is composed of 2 and 6, which are Bombadil and Goldberry (In the enumeration of the metals in the Chain of Angainor, silver is in the number 2 position, gold in the number 6). (Note I had already offered these two numbers as '2 and 6' in my Bombadil solution BEFORE I found the chain of Angainor numbers. It forms Prediction #1). We can understand them as $2 + 6 = 8$. 8 is the octave and visually consists of two circles: each one being Bombadil and Goldberry. The octave is a musical term of course (Music of the Ainur) and is found in Christianity. In this conception, Time and Space are symbolized by the letters 'l' and 'o', which give us 'lo', the first words uttered by the Elves in Cuivienen. Why? Because one letter is straight, the other is bent. It's a simple visual language. They correspond to Time and Space.

We do not, or need not, despair of drawing because all lines must be either curved or straight
On Fairy Stories

The World as the stone Tower is composed of 4 and 6. The lowest rational plane, hell, is symbolized by the number 4 (more precisely understood as 2 raised to the power of itself), which are the base matter elements of air, water, fire and earth. As stated hell is Space without Time. In Tolkien number symbolism that means Space in this conception is symbolized by the number 4, which is lead. Lead is the 4th metal in the chain of Angainor, hence the number 4. It's alchemical counterpart is gold (the turning lead to gold being one of the aims of alchemy), which is the 6th metal in the chain. In this conception, $4 + 6 = 10$. Do you see a similarity between 'lo' and 10? Visually they appear the same but the Tree is composed of language, the Tower is composed of numbers. We recall the point about Scientific rationalisation of the Enlightenment. They are 'visual homophemes' if you like. This is why Tolkien chose the arrangement of stanza lengths in Gimli's chant in the 21st Hall.

The world was young, the mountains green,
No stain yet on the Moon was seen,
No words were laid on stream or stone
When Durin woke and walked alone.
He named the nameless hills and dells;
He drank from yet untasted wells;
He stooped and looked in Mirrormere,

And saw a crown of stars appear,
As gems upon a silver thread,
Above the shadow of his head.

The world was fair, the mountains tall,
In Elder Days before the fall
Of mighty kings in Nargothrond
And Gondolin, who now beyond
The Western Seas have passed away:
The world was fair in Durin's Day.

A king he was on carven throne
In many-pillared halls of stone
With golden roof and silver floor,
And runes of power upon the door.
The light of sun and star and moon
In shining lamps of crystal hewn
Undimmed by cloud or shade of night
There shone for ever fair and bright.

----plane of the mirror, symmetry----

There hammer on the anvil smote,
There chisel clove, and graver wrote;
There forged was blade, and bound was hilt;
The delver mined, the mason built.
There beryl, pearl, and opal pale,
And metal wrought like fishes' mail,
Buckler and corslet, axe and sword,
And shining spears were laid in hoard.

Unwearied then were Durin's folk
Beneath the mountains music woke:
The harpers harped, the minstrels sang,
And at the gates the trumpets rang.

The world is grey, the mountains old,
The forge's fire is ashen-cold
No harp is wrung, no hammer falls:
The darkness dwells in Durin's halls
The shadow lies upon his tomb
In Moria, in Khazad-dûm.

But still the sunken stars appear
In dark and windless Mirrormere;
There lies his crown in water deep,
Till Durin wakes again from sleep.

10 (Time and Space)

6 Gold

8 (Octave)

----plane of the mirror, symmetry---- "There hammer on the anvil smote,"

8 (Octave)

4 Lead

10 (Time and Space)

Above the line of symmetry we find in the chant the words '*before the fall*'. The plane of the mirror is where the Chamber of Mazarbul is located (the reference to the hammer and anvil indicates this—the description of the attack on Frodo's in the Chamber) and indicates the Fall. We can see the reversal of the rhyme in the two pairs of lines indicating a mirror symmetry. Just like we've established with *She That is Fallen*. Here gold is turning to lead. This is the world as conceived as Stone and therefore is a broken mirror (the cracked mirror as referred to by Tolkien in the N.C.P)—with imperfect symmetry created by the pairing of the 6 and 4 stanzas. The imperfect symmetry equates to a misconception of reality. This is the mirror on the East wall of Bag End in the illustration *The Hall at Bag End*. (Unlike the one on the west wall, it is curved (bent) and reflects a distorted reality at 90 degrees to it). Orientation to the East (looking eastwards) produces this erroneous, warped perception. That means Time (gold) is turning to Space (lead). In other words Time is being separated from Space which is exactly the scenario we have at the Path of the Dead with the disappearance of the Sun. This accounts for why Gimli's legs are turning to lead because he is crossing the plane of the mirror dark, from Life to the Afterlife, but in the minds of Men it is Death, not Eternal Life. The 'turn' marked on the T-O map in my diagram is where one crosses from one plane to the next, which can be found in the illustrations 'Before' and 'Afterwards'.

In addition, the Chamber of Mazarbul itself is a geometric metaphor of this broken symmetry. The western doorway is higher than the eastern one. In the spirit of the visual symbolic language that Tolkien talks about in the *Notion Club Papers*, it is intended to be a visual symbolic representation of the rune Uruz. Uruz being the ox in the rune poems. The rune indicates the letter 'a' in the cirth and as stated the letter 'a' is the bull, the devil. The ox is the bull, the Enemy (Mazarbul renders out as Maz (maze), ar (sun), bul (bull)). The higher, western side equates to the larger 6 line stanza, the lower eastern side is the 4 line stanza. Hence in their passage gold moves to lead. The Enemy of course attempts to bring about a fall in the Chamber, with the attack on Frodo. The roof, in symbolic terms, slopes down to the east: an irrational plane. This represents the decline from west to east. The decline of the west. Idiomatically, the slippery slope that Man is on. This is why we find the curious statement: *They stood peering up the stairs into the darkness. Frodo thought he could hear the voice of Gandalf above, muttering words that ran down the sloping roof with a sighing echo*. Frodo's leaning to look at the tomb is also symbolic of an imminent fall as described as the '/' character, the letter 'r' of the Atlantis wave. In the geometry of the Chamber, Tolkien implies the butterfly rune (more elsewhere). The ray of sun and the sloping eastern passage form two arms of the rune. The seven flights of steps in the eastern passage symbolize the seven falls of the Dwarves through the capture of the Seven Rings. In Tolkien's symbolic landscape, the Chamber is in fact the World in microcosm.

Thus, returning to my original point, if Gimli's feet feel like lead at the threshold, it indicates Space without Time (4 without 6). Space without time is hell. The Sun (time) has disappeared and memory in this place ceases to function. Memory being a function of time. But, understanding the symbolic map reveals that it is not hell, but the Door into the Afterlife. It is only hell in the minds and hearts of Men. Tolkien chose lead to symbolise the bitter bottom, hell, because of the plumb line which can be found in the Masonic symbols (as a tool of masons with symbolism). The plumb line symbolizes Goldberry (the line of time, timeline) and the plumb bob at the bottom symbolizes Bombadil. We get another indication of this in the well passage in Moria.

He went in cautiously, and the others filed behind. 'There!' he said, pointing with his staff to the middle of the floor. Before his feet they saw a large round hole like the mouth of a well. Broken and rusty chains lay at the edge and trailed down into the black pit. Fragments of stone lay near. 'One of you might have fallen in and still be wondering when you were going to strike the bottom,' said Aragorn to Merry. 'Let the guide go first while you have one.'

'This seems to have been a guardroom, made for the watching of the three passages,' said Gimli. 'That hole was plainly a well for the guards' use, covered with a stone lid. But the lid is broken, and we must all take care in the dark.'

Pippin felt curiously attracted by the well. While the others were unrolling blankets and making beds against the walls of the chamber, as far as possible from the hole in the floor, he crept to the edge and peered over. A chill air seemed to strike his face, rising from invisible depths. Moved by a sudden impulse he groped for a loose stone, and let it drop. He felt his heart beat many times before there was any sound. Then far below, as if the stone had fallen into deep water in some cavernous place, there came a plunk, very distant, but magnified and repeated in the hollow shaft.

As we've stated Time is mapped to the vertical axis in the world. The Endless Stair is symbolic of the Histories as stated. Therefore the well shaft is Time running down back to the origins of the World. At the bottom is Space without Time at the very beginning, the lowest rational plane, hell. The Balrog dwells there and the Nameless things that gnaw: Nidhogg. Balrog and Nidhogg are interchangeable here, as 'The Enemy'. Tolkien chose Pippin to drop the stone because Pippin is Space in the Fellowship as True Stone. Likewise with his fascination with the Palantir stone. His choice of the unusual word 'plunk' exists for two reasons. Firstly it indicates a string being plucked. The string in this case is the line of Time, the timeline. Since history unfolds as the Music of the Ainur, this makes sense.

plunk (v.)

1805, "to pluck a stringed instrument;" 1808 in sense of "drop down abruptly;" 1888 as "to hit, wound, shoot." Probably of imitative origin in all cases. Related: Plunked; plunking.

Secondly it indicates the plumb bob weight at the bottom of the timeline.

plumb (adj.)

"perpendicular, vertical," mid-15c., from plumb (n.). The notion of "exact measurement" led to extended sense of "completely, downright" (1748), sometimes spelled plump, plum, or **plunk**.

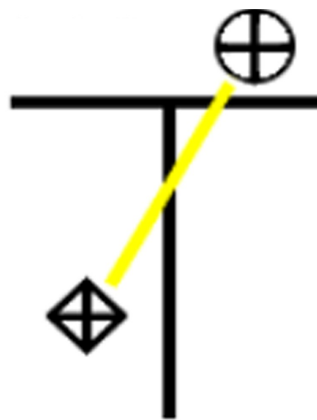
plumb (n.)

"lead hung on a string to show the vertical line," early 14c., from Old French *plombe, plomee "sounding lead," and directly from Late Latin *plumba, originally plural of Latin **plumbum** "lead (the metal), lead ball; pipe; pencil," a word of unknown origin, related to Greek molybdos "lead" (dialectal bolimos) and perhaps from an extinct Mediterranean language, perhaps Iberian.

So, returning to the Tree and Tower, as you may have noticed, gold appears in both conceptions of Time and Space, in the Tree and the Tower. In the reality as the Tree, gold is the light of the sun, (hence Goldberry as the Day's Eye). In the reality as the stone tower, gold is the metal gold. Tolkien was careful to draw the distinction between the two in his letters.

"The elements are *laure*, gold, not the metal but the colour, what we should call golden light; *ndor*, *nor*, land, country; *lin*, *lind-*, a musical sound; *malina*, yellow; *orne*, tree; *lor*, dream; *nan*, *nand-*, valley. So that roughly he means: 'The valley where the trees in a golden light sing musically, a land of music and dreams ; there are yellow trees there, it is a tree-yellow land.' The same applies to the last line on that page,³ where the elements are *taure*, forest; *tumba*, deep valley; *mor*, darkness; *lóme*, night." **230 From a letter to Rhona Beare 8 June 1961**

Here we have a description of the illustration The Forest of Lothlorien in Spring (Pictures by J.R.R Tolkien, plate 25).



In the picture there is a diagonal ray of sunlight travelling down from right to left (also note the 'turn' in the path). That ray of sunlight is the line we can draw between the two sets of 4 dots in Tolkien's monogram. It's also the ray of sun in the Chamber of Mazarbul. The diagonal ray is the plane of the hypotenuse. In the right angled triangle, the plane of the hypotenuse exists between Space (opposite) and Time (adjacent), ie, in the grey square on the map, between the Black square and the White square. Lothlorien is in the grey square Rhovanion- in the place of two lights, twilight. And that's why Tolkien describes it as 'trees in a golden light'. The golden light is the plane of the hypotenuse. As noted, the gates of their city face south-westwards towards the Door of the Paths of the Dead. The Elves are correctly oriented as per the opening diagram above. In that the upper Tolkien monogram is the correct spiritual orientation, with the ray leading downwards from right to left as in Lothlorien in Spring: before The Fall. The lower, upside-down monogram is the confused orientation of Men after The Fall. As such this picture represents reality in the incarnate world, not the true spiritual reality.

The hypotenuse is the Straight Road which the Elves know and can take, West of the Moon, East of the Sun. The river Anduin flows between Minas Ithil and Minas Anor in the same way (west of the Tower of the Moon, east of the Tower of the Sun) and the Fellowship take it from Lothlorien. The narrative hinges, turns at the Tongue in Lothlorien. That turn symbolizes the path in the picture. In the narrative at the Tongue the Fellowship turn right, southwards coming from the west. Therefore in the illustration Lothlorien, west must be on the right hand side of the picture and the picture looks southwards. That inverts the diagonal in the picture to match the diagonal in the monogram *after the fall*, ie it matches the south-easterly direction they take in the narrative. The large tree in the foreground is intended to indicate the T in the monogram framing the ray of light. Thus we have the

vertical, horizontal and hypotenuse planes just as in the monogram. But in addition, taken at face value, it also simultaneously preserves the Elven view of the world, their orientation with the ray of sunlight pointing south-west towards the Door to the Afterlife (Paths of the Dead).

The gold in the picture refers to Goldberry-Time and the fallen leaves of red refer to Bombadil-Space (who wears the crown of autumn leaves). In this way we find all 3 planes of the right angled triangle in that picture: Time, Space, the hypotenuse. In contrast to the orientation of the Elves, the Fellowship overall in The Lord of the Rings narrative take a diagonal course travelling down the diagonal from north-west to south-east, towards Orod-ruin. This is the diagonal in the lower inverted monogram. Together, these two diagonals form the butterfly rune that I've drawn over Rhovanion in the opening picture. The instructions to the Fellowship by Goldberry and Bombadil indicate them to travel south-westwards. As Space and Time, Bombadil and Goldberry are the ultimate authorities (after Eru) in Middle-Earth. Presenting some of the evidence very briefly here:

When they first enter the Old Forest and become lost we read:

After an hour or two they had lost all clear sense of direction, though they knew well enough that they had long ceased to go northward at all. They were being headed off, and were simply following a course chosen for them - eastwards and southwards, into the heart of the Forest and not out of it.

The course is chosen by Bombadil and Goldberry. They are Space and Time and this is their realm. Bombadil remarks when giving the hobbits the blades from the Barrows:

'Old knives are long enough as swords for hobbit-people,' he said. 'Sharp blades are good to have, if Shire-folk go walking, east, south, or far away into dark and danger.'

And note how the daggers are both red and gold, the same colours as symbolizing Goldberry and Bombadil in the Lothlorien picture.

For each of the hobbits he chose a dagger, long, leaf-shaped, and keen, of marvellous workmanship, damasked with serpent-forms in red and gold.

Returning to Tree and Stone, The Enemy seeks to turn the living Tree to dead Stone. This is the separation of Time from Space (the separation of Edith from Tolkien). Hence why the Sun disappears in the Paths of the Dead sequence. In the above terms, this alchemical transformation equates to turning the light of the Sun into the metal gold (that equates to the Tree turning to Stone). This occurs in Men's hearts and turns the world on its head. If the One Ring is the the Ring of Earth, the Circle of the World, its gold composition symbolizes this transformation.

Moving on, in the T-O map, we can also see Gog and Magog in Mordor. Gog and Magog were giants of the Apocalypse. A fitting place for them would be Mordor. In addition, they were also two famous ancient oak trees. To quote wiki:

The Oaks of Avalon is the collective name given to a pair of ancient oak trees, Gog and Magog, that stand in Glastonbury in Somerset, South West England. The trees were named after the ancient apocalyptic figures Gog and Magog.

The trees are believed to have been originally part of a ceremonial avenue towards the Glastonbury Tor; the avenue was cut down in 1906 to make way for a farm, with the timber being sold to J. Snow & Son, a local timber merchant.[2] At the time of the 1906 felling of the avenue one of the oak trees was measured at 11ft in diameter and had more than 2000 season growth rings.[1][3] A mythological belief has Joseph of Arimathea following the row of trees towards the tor upon his arrival in Albion.

I've yet to really pursue this, but given our discussion of the oak and the birch and the Arthurian Romances, and the apocalyptic nature of the War of Wrath and what it ultimately points to: Ragnarok, the significance of Gog and Magog in Mordor certainly seems worth further research.

Tolkien had a strong sense of humour. This is the Dragon's (Bull's) phallus in 'Belfalas'.



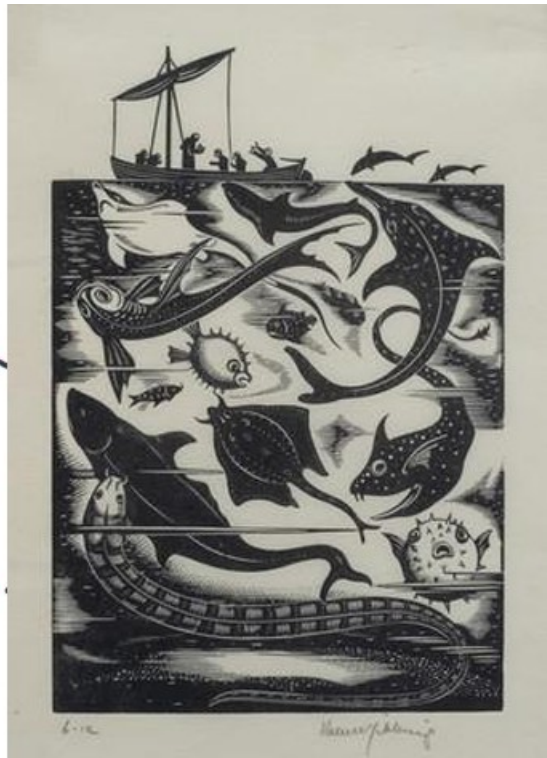
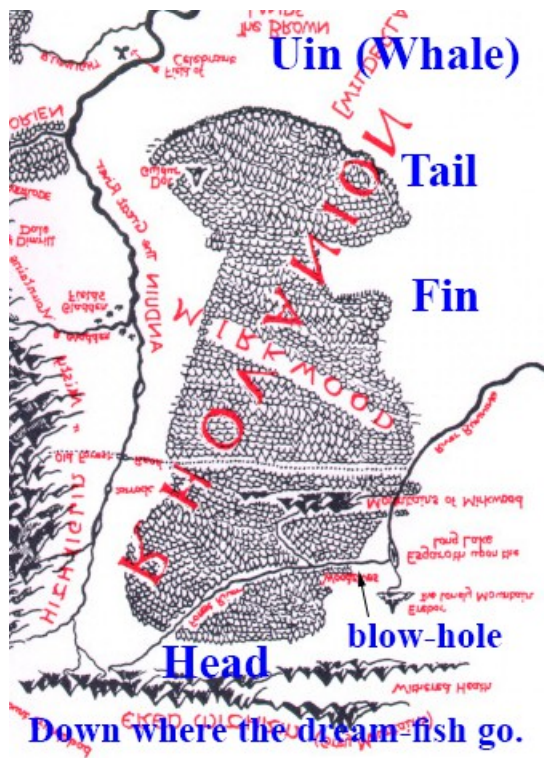
phallus (n.)

1610s, "an image of the penis," from Latin phallus, from Greek phallos "penis," also "carving or image of an erect penis (symbolizing the generative power in nature) used in the cult of Dionysus," from PIE *bhel-no-, from root *bhel- (2) "to blow, swell" (source also of Old Norse boli "**bull**," Old English bulluc "little bull," and possibly Greek phalle "whale"). Used of the penis itself (often in symbolic context) from 1924, originally in jargon of psychoanalysis.

...and possibly Greek phalle "whale". Clearly the ancients had a sense of humour too. Note the similarity of 'bhel' to 'bel' in Belfalas. The suggestion of 'phallus' from 'falas' is notable. There are many other instances of sexual innuendo and humour too throughout his works.

*This is a fallen world. The dislocation of sex-instinct is one of the chief symptoms of the Fall. The world has been 'going to the bad' all down the ages. The various social forms shift, and each new mode has its special dangers: but the 'hard spirit of concupiscence' has walked down every street, and sat leering in every house, since Adam fell. We will leave aside the 'immoral' results. These you desire not to be dragged into. To renunciation you have no call. 'Friendship' then? In this fallen world the 'friendship' that should be possible between all human beings, is virtually impossible between man and woman. The devil is endlessly ingenious, and sex is his favourite subject.*⁴³ **From a letter to Michael Tolkien 6-8 March 1941**

Mirkwood is Uin the 'primeval' whale, the Dream Fish.



As stated, the map should correctly be read upside down to read the symbolic language and reveal the symbolic reality. The fish (whale) hidden in the shape of Mirkwood references "Down where the Dream fish Go" of the Notion Club Papers and the Voyage of St Brendan. Travelling down equates to travelling back in time towards the origins of the world and language—from history into myth. As does travelling westwards, like the voyage of Brendan. Not coincidentally the language element "Uin" which names the 'primeval' whale of Tolkien's invention can also be found in the name of the river it follows back, the And-uin: The River of Time. As stated the bottom of the world is where Nidhogg (Ancalagon) gnaws at the roots of the Tree- ie at Carn Dum at the top of the map. Therefore Uin is swimming downwards. Uin appears in Tolkien's story 'Roverandom' which in true Tolkienian fashion suggests 'Rhova-nion', which is written across Mirkwood in the map. 'Rhova'-'rover'. I believe Tolkien leaves us a clue as to the location of the grey, twilight square on his map and the rune dagaz.



In Roverandom Tolkien uses a similar white, dark and grey arrangement. We have the white side of the moon, the other dark side of the moon and down the middle of the man we note that a grey spider spins the rope down which the Man-in-the-moon climbs. He probably chose 'dark' instead of

'black' because we all know, including children, that the other side of the moon as the 'dark side of the moon'. A famous ship of the Númenóreans, the Hirilondë, was also given a name after this creature: Turuphanto, meaning the "Wooden Whale". In this we see a link between wood, woods, the sea voyage of St Brendan, The SeaFarer, and the whale.

"When Aldarion had been five years ashore he began to busy again with his Mastership of Forests,....Then in the yards of Rómenna the saws and hammers were busy, while among many lesser craft a great ribbed hull took shape; at which men wondered.Turuphanto, the Wooden Whale, they called it, but that was not its name." [Unfinished Tales, ALDARION AND ERENDIS The Mariner's Wife.

To quote the Notion Club Papers:

"The first text bears the title The Ballad of St. Brendan's Death. The second text, which as the pagination shows belongs with the manuscript E of The Notion Club Papers, is entitled The Death of St.Brendan. The third (with this title) and the fourth (without title) are finely written manuscripts, and the fifth (with the title The Death of St. Brendan pencilled in as shown on p. 261) is part of the typescript F of The Notion Club Papers.

The poem, entitled Imram (Irish: 'sailing, voyaging') was once previously printed, in the issue of the periodical Time and Tide for 3 December 1955 (where it was illustrated by a woodcut of Saint Brendan and the great fishes by Robert Gibbings, originally made for Helen Waddell's book of translations Beasts and Saints, 1934). Three further typescripts, all with the title Imram, clearly belong to the later time. I print here in its entirety the text as it was published in Time and Tide, for that is now scarcely obtainable, and although the opening and concluding verses underwent very little alteration my father greatly changed most of the poem from its form in The Notion Club Papers."

In The Lost Road AElfwine chanted a form of these lines in the hall before King Edward the Elder...

A prose translation is given (whereas Lowdham translates into alliterative verse): 'The desire of my spirit urges me to journey forth over the flowing sea, that far hence across the hills of water and the whale's country I may seek the land of strangers. No mind have I for harp, nor gift of ring, nor delight in women, nor joy in the world, nor concern with aught else save the rolling of the waves.'

To quote the preface to Roverandom:

The most intriguing connection between Roverandom and the mythology, however, occurs when the 'oldest whale', Uin, shows Roverandom 'the great Bay of Fairyland (as we call it) beyond the Magic Isles', and further off 'in the last West the Mountains of Elvenhome and the light of Faery upon the waves' and 'the city of the Elves on the green hill beneath the Mountains' (see here). For this is precisely the geography of the West of the world in the 'Silmarillion', as that work existed in the 1920s and 1930s. The 'Mountains of Elvenhome' are the Mountains of Valinor in Aman, and the 'city of the Elves' is Tún – to use the name given it both at one time in the mythology and in the first text (only) of Roverandom. Uin too is drawn from The Book of Lost Tales, and although he is not here quite his namesake 'the mightiest and most ancient of whales' (Part One, p. 118), still he is able to carry Roverandom to within sight of the Western lands, which by this time in the development of the legendarium were hidden from mortal eyes behind darkness and perilous waters.

We find Uin takes Roverandom down to a forest with a palace, much like Mirkwood has a forest with a palace within it.

...

"Inside it was very dark indeed, and fishy. There Rover sat and trembled; and as he sat (not daring even to scratch his own ears) he heard, or thought he heard, the swish and beating of the whale's tail in the waters; and he felt, or thought he felt, the whale plunge deeper and downer towards the bottom of the Deep Blue Sea....There was only a pale green light; and Rover walked out to find

himself on a white path of sand winding through a dim and fantastic forest. 'Straight along! You haven't far to go,' said Uin. Rover went straight along, as straight as the path would allow, and soon before him he saw the gate of a great palace, made it seemed of pink and white stone that shone with a pale light coming through it; and through the many windows lights of green and blue shone clear. All round the walls huge sea-trees grew, taller than the domes of the palace that swelled up vast, gleaming in the dark water. The great indiarubber trunks of the trees bent and swayed like grasses, and the shadow of their endless branches was thronged with goldfish, and silverfish, and redfish, and bluefish, and phosphorescent fish like birds."

...

The subject of going down to the bottom of the sea and drinking and sleeping is echoed in Uin's sleep on the sea bed.

"There was the old whale resting just underneath; and if anyone tells you that whales don't go down to the bottom or stop there dozing for hours, you need not let that bother you."

...

Uin appears at the vassal of Ulmo in the Book of Lost Tales:

"but now Ulmo had come upon his secret island and harnessed thereto a host of the greatest fish, and amidmost was Uin the mightiest and most ancient of whales; and he bid these put forth their strength, and they drew the island mightily to the very shores of the Great Lands, even to the coast of Hisilome northward of the Iron Mountains whither all the deepest shades withdrew when the Sun first arose."

...

Fast does he follow in Ulmo's wake and yet is left far behind, for Ulmo set the might of the Valar in Uin and the whales.

...

Vainly doth Ulmo trumpet and Uin with the flukes of his unmeasured tail lash the seas to wrath,

...

Christopher Tolkien remarks: "together with Uin 'the primeval whale'; but how these relate to the other names is obscure."

We find the entry in the etymologies:

Uin See Onen. In GL uin is a common noun, 'whale', named after Uin 'Gulma's great whale' (Gulma = Ulmo); but apparently (though this entry is rather obscure) the original meaning of uin, preserved in poetry, was 'wave'. Another Gnomish word for 'whale' is uimoth 'sheep of the waves' (moth 'sheep', also '1000', probably originally 'flock'; mothweg 'shepherd').

We also find a number of connections if we look at the passage of the Hall of the Elvenking in The Hobbit which of course takes place in Mirkwood. The escape from the halls via water of course is a watery theme. For, eg, the watergate and the outflowing river through which the company escape suggests to me the blow hole of the whale. There are other references to wine, drinking, sleeping, dreaming, ('for the Wood-elves, and especially their king, were very fond of wine'), which echo Uin sleeping, and the drinking and dream fish of the Notion Club Papers. Aelfwine's (and Treowine) name is also suggestive of 'wine'. Lowdham utters the words:

I've got a very Briny Notion

To drink myself to sleep.

...

Bring me my bowl, my magic potion!

Tonight I'm diving deep.

down! down! down!
Down where the dream-fish go.

The Elven-King's palace in the Hobbit equates with the palace of the Mer-king in Roverandom. Galion and the captain of the guards drink themselves to sleep. Both the king and his subjects love the strong wine of Dorwinion and Galion the king's butler both fall asleep enabling the hobbits to escape. We have no etymological explanation of his name. I suggest it is Tolkien's sound suggestion of 'Galleon'. Uin in Roverandom is described as being like a mountain and the Elven King's palace is inside a hill. Mirkwood also has the 'Mountains of Mirkwood'. It's almost as if Tolkien might have taken inspiration from Kipling's Just So Story and included their escape as the escape from the belly of the whale. We should note that Tolkien translated the book of Jonah as part of a new translation of the Jerusalem Bible. We might also regard the grate created in the Just So Story as being similar to the portcullis of the Elven-King's water-gate, albeit in the throat, not in the blow hole. If the stream through which they escape is the blowhole it's worth considering the fact that the blow hole of a whale is in fact its nose. We have a wine cellar connected to the nose of the whale. The connection between the nose and wine is obvious and the nose is used in the playful geometrical symbolism of Tolkien's pun on 'hypotenuse' as hypote-nose, 'under the nose'.

Where is Uin diving down to in the map? At the root of it all is Carn Dum, which is exactly where Nidhogg gnaws the roots of the Tree, at the end of the letter J in the monogram. The circular end of the letter J symbolizes the circle of hell, that is Space without Time. That being the Circle of the Iron Crown and the One Ring. Before Time began there was only Space which is why Bombadil is Eldest. At Carn Dum is water, at the Fall, the bitter bottom. All falls fall into water and this coincides with the element of water being with Carn Dum. As stated this is why there is a strong nautical theme in the Barrow Downs sequence and of course we have the mention of Carn Dum and the Numenoreans and the barrow wights. Merry exclaims in the barrow: 'The men of Carn Dûm came on us at night, and we were worsted'.

Sheep (as opposed to kings) and being lost are also a theme in that passage. We see 'sheep of the sea' in the etymology of Uin, Uimoth is a whale, moth being sheep. Sheep are prone to becoming lost, hence the bellwether and the requirement of shepherds. Therefore uimoth can be understood as 'You and I as sheep'. Sheep of the sea. The sea is indeed the place to become lost as it is a dangerous unforgiving natural environment. In Middle-Earth it offers the greatest of barriers to returning to Aman, and separates history from myth. The great prow of the city of Minas Tirith symbolizes the long eastward voyage through the Histories of the Free Peoples, especially Men and we see the sheep and sea imagery in the Barrow Downs passage which houses the dead of the Numenorean kings. Dealing with the element 'moth' we find in the Silmarillion it translates as 'dusk', the entry reads: "moth 'dusk' in Nan Elmoth". Dusk is a time of twilight. Tolkien also includes the element 'ui' in the word for twilight. In the Silmarillion the entry reads: "uial 'twilight' in Aelin-uial, Nenuial." A moth is very similar to a butterfly, and we know the the rune dagaz, the butterfly rune symbolizes the door that opens at twilight. Twilight is the grey time between the white of day and the black of night. It is the time to become lost or in a state of suspension moving between day and night and back again. Nan Elmoth was just such a place.

"Elwë, lord of the Teleri, went often through the great woods to seek out Finwë his friend in the dwellings of the Noldor; and it chanced on a time that he came alone to the starlit wood of Nan Elmoth, and there suddenly he heard the song of nightingales. Then an enchantment fell on him, and he stood still; and afar off beyond the voices of the lómelindi he heard the voice of Melian, and it filled all his heart with wonder and desire.

He forgot then utterly all his people and all the purposes of his mind, and following the birds under the shadow of the trees he passed deep into Nan Elmoth and was lost. But he came at last to a glade open to the stars, and there Melian stood; and out of the darkness he looked at her, and the light of Aman was in her face.

She spoke no word; but being filled with love Elwë came to her and took her hand, and straightway a spell was laid on him, so that they stood thus while long years were measured by the wheeling stars above them; and the trees of Nan Elmoth grew tall and dark before they spoke any word.

Thus Elwë's folk who sought him found him not, and Olwë took the kingship of the Teleri and departed, as is told hereafter. Elwë Singollo came never again across the sea to Valinor so long as he lived, and Melian returned not thither while their realm together lasted; but of her there came among both Elves and Men a strain of the Ainur who were with Ilúvatar before Eä. In after days he became a king renowned, and his people were all the Eldar of Beleriand; the Sindar they were named, the Grey-elves, the Elves of the Twilight and King Greymantle was he, Elu Thingol in the tongue of that land. And Melian was his Queen, wiser than any child of Middle-earth;"

The grey elves are the elves of the twilight. And continuing with the theme of being lost like sheep Merry's unusual choice of words in the barrow 'we were worsted' chimes well with that since worsted is a woolen fabric made of twisted yarn. Wool being from sheep of course.

worsted (n.)

woolen fabric made from twisted yarn, late 13c., from Worstead (Old English Wurðestede), town in Norfolk where the cloth originally was made.

worst (adj.)

Old English wyrresta, from Proto-Germanic *wers-ista- (source also of Old Saxon wirsista, Old Norse verstr, Old Frisian wersta, Old High German wirsisto), superlative of PIE *wers- (1) **"to confuse, mix up"** (see **war (n.)**). Phrase in the worst way (1839) is from American English sense of "most severely." The adverb is Old English wyrst; the noun, "that which is most evil or bad," is from late 14c.

(The whole theme of kings and sheep is discussed elsewhere at length). And in the passage in the Hobbit where they become lost and Bilbo climbs onto the rooftop of Mirkwood we find the forest described as a 'sea of trees', we see black butterflies and the trees being like a 'bowl', giving a limited, false horizon. Moreover, Mirkwood is full of thousands of dark-grey and black moths. Grey moths symbolize twilight and being lost in a state of forgetful suspension, of drowsiness, not fully awake, nor fully asleep. Given the function of the dagaz butterfly rune as the Door from which we escape the circles of the World, we can read the black moth symbolizes the dark door, which is the literal meaning of 'Mordor'. Being lost but with the darker potential of ultimately leading to hell. much like the effects of the enchanted black stream.

Now is good place to include Prediction #36 which was made in deciphering the symbolic meaning of moths and the word mothweg.

The moth is like a butterfly. The butterfly rune is dagaz because it looks like a butterfly. Dagaz is the door through which movement between rational planes is achieved, ultimately leading up to heaven or down to hell. The letter W can be viewed as consisting of two 'V's. The letter 'W' in the floral alphabet rebus is green, indicating it is a positive letter, belonging to the forces of good. However the brownish slight redness symbolizes a potential for wildness and the fallen, earthy nature of man and woman in union can be achieved through sex. The 6 leaves symbolize the downward spiral which is the path of the course of history. The shape of the two appear to be heart shaped, just like the two hearts on the Path of the Heart in Eeriness and almost holding hands. They both appear to be facing west due to the top left curl and the leaf end on the right resembling heads-possibly swan heads. Both are facing west. In addition the two leaves in the top middle are both orienting westwards. The two visually dominant brown stems are slanting westwards but they also pointing downwards. This is the diagonal found in the letter N and describes the path of the inevitable course

of history into peril, wildness and potentially ruin. However, the far right stem appears to be new growth growing upwards and to the east. This symbolizes the new generation, which inevitably follows the course of the histories. This direction reflects the Z diagonal in the letter Z found in the Tolkien monogram. Therefore the two 'V's together indicate travelling together through time of man and woman in harmony and union of marriage.

The letter 'V' in the floral alphabet indicates a downward movement through time and is accompanied by disharmony and separation of people, especially man and woman, because of the ever present Enemy. It is also the natural course of history. The world is fallen and therefore all things naturally proceed downward. But man can travel upwards (like the salmon in the stream) through redemption. The very subtle tinge of pinky red symbolizes the fallen world and the coupling of sex which drives each new generation through time. There is certainly a strong suggestion of two swans here both facing west, but their movement is downwards through time. The three leaves form an arrow downwards. As swans there is the suggestion that the two might be in sexual union. The small V is a lyre or harp shaped. The progress of the Histories is the Music of the Ainur therefore it seems likely that this is intended.



If we look at the Tolkien illustration for Wickedness we find the letter 'W' in 'Wickedness' drawn as two very separate letter Vs. There is no loop connecting them like in the floral alphabet version. This agrees with the subject of the picture- Wickedness: Man and woman separated by sin. Also note the emphasized 'N' like in Eeriness. This symbolizes the diagonal in the letter N which runs between 'wrack and ruin', water. (Carn Dum) and fire (Oedruin). Also note the letter 'E' which has a suggestion of over-exaggeration. Mordor is the Dark Door which leads to hell and eternal death. This again agrees with the subject matter of the picture 'Wickedness'; a door behind which something sinister lurks. My analysis and understanding of the picture Wickedness led to a number of Predictions relating to Mordor and Shelob. Wickedness was drawn decades before The Lord of the Rings was written. Could this conception really have carried forward over such a time we ask? In response, it's worth considering that Tolkien conceived his geometric design and rationale in the Book of Ishness in which 'Wickedness' appears. It underpins his conception of Time and Space along the lines of which, the mechanics of language production through the human body, and development of his languages through time, are based. The separation evident in the two Vs in the W leads to the door disappearing- that is Mordor. The land itself is the door and naturally the shape of it might suggest the geometry he conceived for doors. Progress towards the Dark Door runs along the N diagonal which we can see in the two dominant stems of the letter W in the floral alphabet. The E is perhaps significantly connected to the N. Everything agrees and supports the inference that the letter E here symbolizes a broken door. Mordor had not been conceived as a land nor codified as a word in the etymologies at that point certainly, but Mordor was generated from the geometrical concepts which were laid out at the time of the Book of Ishness decades before. Indeed the very letters that make up the word 'Mordor' follow his geometric conception of Time and Space as we find in the floral alphabet rebus. For e.g. Tolkien would have know from his early time of studying etymology that 'door' has its root in Old English 'dor', which he uses to mean 'land'. He also might well have known that the idea of a door originally referred to a door which it is suggested consisted of two swinging halves- like a saloon door- because the oldest forms of the

word in IE languages frequently are dual or plural. Those two parts in the door operate together in union to create the door. In Tolkien's conception at the time of his forced separation from Edith in creating the Book of Ishness these become man and woman. In this arrangement the two form the top and bottom lateral graphemes of the letter 'E'- it is the door oriented eastwards turned away from 'God' in the west. Spatial orientation was central to his languages and world. The middle one can be regarded as the Straight Road which we have lots of evidence for the existence of in the Book of Ishness. In the shape of Mordor that middle line is stunted. The 3 pronged Cirth runes for N and Z also support this. It's a geometric symbol used throughout his works, for e.g in the trefoil of the dragon's tail.

Dealing with the element 'moth' we find in the Silmarillion it translates as 'dusk', the entry reads: "moth 'dusk' in Nan Elmoth". Dusk is a time of twilight. The two lights are the sun and moon. Therefore we can read motheweg as 'the twilight way'.

Their symbolism implies separation and dissunity. Both contain a visual 'X' indicating the butterfly rune, the door. This symbolizes that they are trying to be both man and woman in themselves- play both roles and seek salvation by themselves. Which in God's ordained plan of their marriage, they cannot. This agrees with my analysis of The Lord of the Rings. If they are separated the door becomes closed.

Going through the door is achieved by man and woman following the path, the way of God. Hence why we can render 'Gondor' as 'Gone-door' in Tolkien's symbolic language. The door is reopened by Aragorn and Arwen and their reunion is achieved in their wedding. This is the alchemical wedding of the Sun and the Moon which is symbolized by Narsil, Anduril the sword that is broken and reforged. Its blade contains the sun and moon symbols on it.

*"Narsil is a name composed of 2 basic stems without variation or adjuncts: √NAR 'fire', & √THIL 'white light'. It thus symbolised the chief heavenly lights, as enemies of darkness, Sun (Anar) and Moon (in Q) Isil.*Andúril means Flame of the West (as a region) not of the Sunset." [347 To Richard Jeffery]*

God is the shepherd. Therefore, the 'way of the moth' (butterfly) is the way of the shepherd, of union under God, of God. This is the dark grey moths of Mirwood. The black butterflies that Bilbo sees symbolize the Dark Door, Mordor, which is their imminent danger should they continue to be lost. The Necromancer now resides at Amon Lanc. This is perilously close on the map to the Paths of the Dead. Did it ever strike the reader as a slightly strange place for Sauron to take up residence? This is intended to be a symbolic move on the chess board. Note the language element 'anc' in Amon Lanc which is also found in Ancalagon and Ancalime, Aldarion and Erendis' daughter. Sauron is guarding the Door to the Paths of the Dead, to salvation, and his proximity to it on the Z diagonal is sowing the seeds for the association in men's hearts that this leads to death, which we see echoed in the Chamber of Mazarbul and the diagonal ray of light pointing to the tomb.

To return to the prediction, through the above understanding I was able to predict that the etymological root of WAY was WEG. Motheweg can be read 'twilight way'. This is certainly Mirkwood.

There was the usual dim grey light of the forest-day

The dagaz rune is called dæg "day" in the Anglo-Saxon rune poem.

Yet the light only showed them endless lines of straight grey trunks like the pillars of some huge twilight hall.

Straight refers to the straight road of the 'twilight way' which Uin takes. The trees however are turning to stone.

In the scene Bilbo sees the moths they are described as being in a bowl. We recall Lowdham's

words 'Bring me my bowl' and the saucer like depression that the hobbits find themselves in just prior to becoming lost ending in the barrow sequence, and the bowl-like depression on top of Weathertop where they are attacked by the Nazgul. Clearly it is a motif used more than once by Tolkien. The bowl symbolizes drinking from its etymology as a drinking vessel. When Bilbo climbs the trees in Mirkwood his despair at being lost is due to his having a skewed view. Symbolically this false view is created by, metaphorically, 'being drunk', drowned in the sea of trees, lost in language. We should also note that the word derives from the same root as the root of whale; balleen and bull.

bowl (n.1)

"round, low vessel to hold liquids or liquid food," Old English bolla "pot, cup, bowl," from Proto-Germanic *bul- "a round vessel" (source also of Old Norse bolle, Old High German bolla), from **PIE root *bhel- (2) "to blow, swell." Formerly also "a large drinking cup," hence figurative use as an emblem of festivity or drunkenness.** In reference to a football-stadium 1913, originally one that is bowl-shaped.

We should also recall that the enchanted black stream in Mirkwood makes one sleepy and forgetful. Therefore, all things considered, the symbolic meaning of Uin in the shape of Mirkwood is not a positive one. As discussed elsewhere the letters 'U' and 'I' in the elvish language refer to 'You and I' of the Cottage of Lost Play. Tolkien and Edith. The letter 'N' contains the diagonal which leads between Carn Dum and Orodruin (wrack and ruin), the line that runs between the devil and the deep blue sea. The letter Z contains the diagonal found in Tolkien's monogram, which runs from earth to air (heaven) and escape from the Circles of the World. Uimoth as a whale indicates through our understanding of the floral alphabet rebus that whales symbolize the diving down into the past principally by Tolkien, and as sheep of the sea, having the potential to be lost at sea. Drinking is a metaphor for Tolkien's excessive imbibing of the wines of his languages. Diving down into water is likewise a metaphor for drinking or being drunk (swallowed by the sea).

Treebeard says:

'The trees and the Ents,' said Treebeard. 'I do not understand all that goes on myself, so I cannot explain it to you. Some of us are still true Ents, and lively enough in our fashion, but many are growing sleepy, going tree-ish, as you might say. Most of the trees are just trees, of course; but many are half awake. Some are quite wide awake, and a few are, well, ah, well getting Entish. That is going on all the time.'

We can deduce a few things. The Ents were regarded as the shepherds of the trees. If falling asleep makes a Ent merely a tree, and a tree is a sheep, then this indicates a relationship between whales and trees, since whales are sheep of the sea. Reflecting this, in this feature of our medieval symbolic landscape we have a whale composed of trees; Mirkwood. Clearly the sea is not a positive thing. This rings true if we consider that all falls fall into water. This supports the interpretation that Mirkwood is a place full of trees that are asleep, in effect a place filled with lost trees. It is 'murky' and dim. Rhovanion is the place of twilight, of wandering, hence 'Mithrandir' (Grey Pilgrim or Wanderer), the element 'rand' reminding us of rover-rand-om and rhova-nion. In addition we see the Elven-king is called Th-rand-ui-l which contains both the elements 'rand' and 'ui'. As a lover of wine living in wilderland in a forest (the forest of error), he clearly characterises the themes here. (Tolkien stated in his notes that "'Random thought' – is satanic and anarchic." A Secret Vice: Tolkien on Invented Languages, and the Eye of Sauron is described as 'roving'. For more discussion see elsewhere). However the element 'il' at the end of Thranduil's name is intended to symbolize his function of reversing the state of being lost. He is an elf after all. In the Hobbit the capture by the Elves actually rescues the party and unwittingly provides them with an escape from the forest and its spiders and a quick and direct delivery into LakeTown.

The interpretation of sleeping trees is supported by the story of the Entwives who become lost to the Ents somewhere in Wilderland or Rhovanion. Therefore Mirkwood describes the Tree of

Tolkien and Edith, ie their relationship or marriage, as lost (at sea), but not dead. This is potentially the 'shipwreck of love' that he refers to in letter #41 to his son Michael. Their marriage is sleepy, brought under the effects of Old Man Willow, who is, not coincidentally, also Grey, the colour ascribed to Rhovanion in the chessboard scheme. If Uin is diving down into the past, therefore their relationship is lost, perhaps stuck in the past, over reliant on memories, in need of fresh vigour turning it back to Greenwood the Great. However, the fish primarily symbolizes Tolkien, not Edith. It symbolizes his role in their marriage. This interpretation is indeed encapsulated in the song of the Entwines:

*When Summer lies upon the world, and in a noon of gold
Beneath the roof of sleeping leaves the dreams of trees unfold;
When woodland halls are green and cool, and wind is in the West,
Come back to me! Come back to me, and say my land is best!*

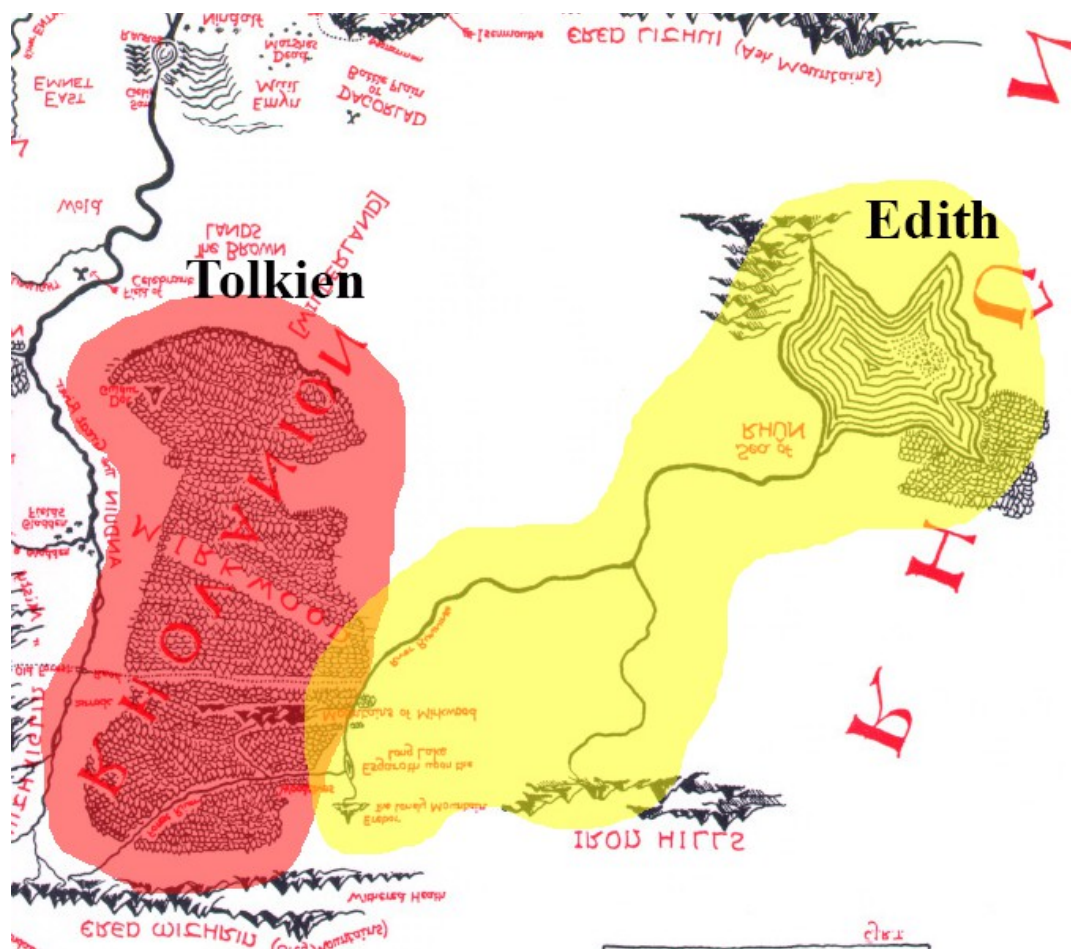
To which the Entwines reply:

*When Winter comes, and singing ends; when darkness falls at last;
When broken is the barren bough, and light and labour past;
I'll look for thee, and wait for thee, until we meet again:
Together we will take the road beneath the bitter rain!*

And we see Treebeard's preoccupation with the past 'I was forgetting: singing that song put me in mind of old times; almost thought that I was talking to young Entings.'. This is again the theme of the Cottage of Lost Play, of 'You and I' and Aelfwine. As a philologist, Tolkien is preoccupied with the past naturally.

The

The grey square of Rhovanion is the square of twilight. As such it contains the two lights of the sun and moon. That is, of Bombadil-Tolkien and Goldberry-Edith. As a medieval symbolic landscape we might expect to find their identities in the landscape. These two natural geographic features represent Tolkien and Edith. The important point being they represent Tolkien and Edith as being lost in the world and wandering, representing their fallen natures. :



To conclude, the fish symbolizes the plane of the hypotenuse. Why? The answer is revealed in Tolkien's playful use of language, in his riddles, and his geometry. In the Hobbit the fish riddle is clearly prompted by the fish leaping out of the pool.

"It must make haste, haste!" said Gollum, beginning to climb out of his boat on to the shore to get at Bilbo. But when he put his long webby foot in the water, a fish jumped out in a fright and fell on Bilbo's toes.

"Ugh!" he said, "it is cold and clammy!"-and so he guessed. "Fish! Fish!" he cried. "It is fish!"

Gollum was dreadfully disappointed; but Bilbo asked another riddle as quick as ever he could, so that Gollum had to get back into his boat and think.

No-legs lay on one-leg, two-legs sat near on three-legs, four-legs got some.

It was not really the right time for this riddle, but Bilbo was in a hurry.

Gollum might have had some trouble guessing it, if he had asked it at another time.

As it was, talking of fish, "no-legs" was not so very difficult, and after that the rest was easy. "Fish on a little table, man at table sitting on a stool, the cat has the bones"-that of course is the answer, and Gollum soon gave it.

Here legs refers to the geometry of the right angled triangle. The opposite and adjacent represent Time and Space and in geometry are often termed the legs of the 'triangle' (see my solution to the Bombadil-Goldberry riddle elsewhere). The hypotenuse is not a leg and is sometimes referred to as the arm. The fish has no legs and therefore can be identified with the plane of the hypotenuse. We have already identified Rhovanion as the grey square on the chessboard and the triangle the wizard

occupies in the picture 'Eeriness'. The grey square is the hypotenuse, between the black square Space (Eriador) and Time, the white square of (Gondor): Twilight. Therefore it makes sense to find Uin symbolically swimming down to where the dream fish go in Rhovanion and incorporating the two letters 'U' (Edith-Goldberry-Sun) and 'I' (Tolkien-Bombadil-Moon) as the twin lights of twilight. We read in the Notion Club Papers:

These mysterious Papers, discovered in the early years of the twenty-first century, report the discussions of a literary club in Oxford in the years 1986-7, in which, after an account by one of the members of the possibilities of travel in space and time through the medium of 'true dream', the centre of interest turns to the legend of Atlantis, the strange communications received by other members of the club out of the remote past, and the violent irruption of the legend into the North-west of Europe.

The hypotenuse is the plane through which rational planes are ascended or descended. The escape by the hobbits through the nose of the whale enables the continued progress of the adventure. The escape through the cellar door of the Elven-King's wine cellar recalls Tolkien's words on 'cellar door'. This sheer love of language for the sake of is metaphor for languages as wine.

Most English-speaking people ... will admit that cellar door is 'beautiful', especially if dissociated from its sense (and from its spelling). More beautiful than, say, sky, and far more beautiful than beautiful. Well then, in Welsh for me cellar doors are extraordinarily frequent, and moving to the higher dimension, the words in which there is pleasure in the contemplation of the association of form and sense are abundant. [1955 lecture [English and Welsh](#)]

The escape from the forest, from the labyrinth, through the love of invented language (his wines) symbolizes a mischievous unapologetic comment on his own life and his role within his marriage. We should recall that in the early drafts of the Hobbit, Thorin originally had a ball of spider silk like Theseus in the maze. Mirkwood is the labyrinth of life, of Tolkien's own life. A wine cellar therefore is an appropriate means of escape from the world through the phonaesthetic 'cellar door'.

The role of Thranduil is somewhat ambiguous because, put briefly, Tolkien didn't implement his symbols very clearly (or consistently to his long-standing rationale and symbolic language) in The Hobbit. I believe this was fundamentally why he stated that he wasn't fully satisfied with it. The runes Gandalf leaves on the door of Bag End indicate a somewhat (self) deprecatory view of the adventure by Tolkien (more elsewhere). The fact that the Elven King has an oaken staff and the trap doors out of the cellar are also oak reveals a lack of sophistication in his employment of his symbols which is present in his masterpiece, the Lord of the Rings. The story was written for children and the fun of it ran away with the story. It was much more lighthearted and frivolous than The Lord of the Rings. Tolkien was sharing in the childish delight of his intended audience in being mischievous. The same delight is celebrated in his poem 'Tom Goes Boating'.

The link between trees and the whale is also further supported in the custom among the [Númenóreans](#): when one of their ships set sail over the sea, a woman, usually a relative to the captain, placed a branch of [oiolairë](#) as the [Green Bough of Return](#) at the prow. The theme of estrangement and gradual decline in marriage relations between man and wife (She That is Fallen) is fully explored in the story Aldarion and Erendis (and indeed throughout the Line of Kings).

Sheep is also a theme as Erendis loves Emerië:

Thereafter for a while doubt again assailed Erendis, for Aldarion turned his thoughts again to the works at Rómenna, and busied himself with the building of great sea-walls, and the raising of a tall tower upon Tol Uinen: Calmindon, the Light-tower, was its name. But when these things were done Aldarion returned to Erendis and besought her to be betrothed; yet still she delayed, saying: "I have journeyed with you by ship, lord. Before I give you my answer, will you not journey with me ashore,

to the places that I love? You know too little of this land, for one who shall be its King." Therefore they departed together, and came to Emerië, where were rolling downs of grass, and it was the chief place of sheep pasturage in Númenor; and they saw the white houses of the farmers and shepherd, and heard the bleating of the flocks.

...

"I will not share my husband with the Lady Uinen," said Erendis.

"That is a twisted saying," said Aldarion. "As well might I say that I would not share my wife with the Lord Oromë of Forests, because she loves trees that grow wild."

"Indeed you would not," said Erendis; "for you would fell any wood as a gift to Uinen, if you had a mind."

"Name any tree that you love and it shall stand till it dies," said Aldarion.

The Line of Kings carries the theme of kings (shepherds) and sheep. This portrays the long decline of men as the turning of Men from shepherds into sheep. This is continued into the Lord of the Rings and is one of the themes of She That is Fallen. It features in the Bombadil passage and when the hobbits become lost on the barrows.

Uinen was Ossë's wife. A Maia of Ulmo, she was known as the Lady of the Sea. Her name also contains the element 'ui'. Much like the words of Merry in the barrow, again we see the use of the words 'twisted' in the same passage as sheep. This again links sheep to trees and whales (sheep of the sea). Ossë was an unruly water spirit of wrath. The quote from Tolkien Gateway casts him in a light which very much supports our analysis and argument.

"In the early days of Arda, Ossë turned to Melkor for a time, but Uinen brought him back to the loyalty of Ulmo. However, Ossë's wild and wilful nature was still evident despite remaining loyal to Ulmo."

Aldarion is cast as Osse who through his wilful nature, like the sheep, is prone to leave the path, and become lost. Erendis likewise prefers to live in Sheep-land rather than the place of her governance.

One of the themes in She That is Fallen is the theme of the sea and in Rhovanion, much like Rover, Tolkien-Aragorn and Edith-Arwen are lost at sea. In Tolkienian word play the forest of Mirkwood is symbolically, like the truant Turuphanto, a 'whale of wood'. If sleeping trees are sheep, then it is a wood of sheep, a herd of sheep. The company have to avoid the enchanted stream in the hobbit which brings them sleep and forgetfulness. The hobbits fall asleep against the standing stone which begins the sequence in which they become lost: sheep and sea imagery feature in that. That ends in the barrow where the wight sings:

*Cold be hand and heart and bone,
and cold be sleep under stone:
never mare to wake on stony bed*

Old Man Willow tries to make the hobbits sleep. Bombadil when he dives back into the past in his recollections and tales to the hobbits becomes drowsy. Ramer likewise in the N.C.P.

Suddenly Tom's talk left the woods and went leaping up the young stream, over bubbling waterfalls, over pebbles and worn rocks, and among small flowers in close grass and wet crannies, wandering at last up on to the Downs. They heard of the Great Barrows, and the green mounds, and the stone-rings upon the hills and in the hollows among the hills. Sheep were bleating in flocks. Green walls and white walls rose. There were fortresses on the heights. Kings of little kingdoms fought together, and the young Sun shone like fire on the red metal of their new and greedy swords. There was victory and defeat; and towers fell, fortresses were burned, and flames went up into the sky. Gold was piled on the biers of dead kings and queens; and mounds covered them, and the stone doors were shut; and the grass grew over all. Sheep walked for a while biting the grass, but soon the hills were empty again. A shadow came out of dark places far away, and the bones were stirred

in the mounds. Barrow-wights walked in the hollow places with a clink of rings on cold fingers, and gold chains in the wind.' Stone rings grinned out of the ground like broken teeth in the moonlight. The hobbits shuddered. Even in the Shire the rumour of the Barrow-wights of the Barrow-downs beyond the Forest had been heard. But it was not a tale that any hobbit liked to listen to, even by a comfortable fireside far away. These four now suddenly remembered what the joy of this house had driven from their minds: the house of Tom Bombadil nestled under the very shoulder of those dreaded hills. They lost the thread of his tale and shifted uneasily, looking aside at one another. When they caught his words again they found that he had now wandered into strange regions beyond their memory and beyond their waking thought, into limes when the world was wider, and the seas flowed straight to the western Shore; and still on and back Tom went singing out into ancient starlight, when only the Elf-sires were awake. Then suddenly he stopped, and they saw that he nodded as if he was falling asleep.

This agrees with the interpretation of Rhovanion as being a place for the lost and wilderness of wandering, a kind of purgatory in suspense of a resolution. As such Mirkwood the Dream Fish of the symbolic landscape, the dim and murky forest of error symbolizes Tolkien-Bombadil-Aragorn. It symbolizes Tolkien's fallen nature which manifests here in his disappearance into his art and languages, forgetful of his work and family obligations, which he likens to falling asleep with drinking; the diving down with the Dream Fish. We can see the association of this behaviour with Tilion the Moon, the connection between Bombadil, Tolkien, the Moon and Uin is drawn.

For Tilion tamed seldom in Valinor, but more often would pass swiftly over the western land, over Avathar; or Araman, or Valinor, and plunge in the chasm beyond the Outer Sea, pursuing his way alone amid the grotts and caverns at the roots of Arda. There he would often wander long, and late would return.

plunge (v.)

late 14c., "to put or thrust violently into," also intransitive, from Old French plongier "**plunge, sink into; plunge into, dive in**" (mid-12c., Modern French plonger), from **Vulgar Latin *plumbicare "to heave the lead," from Latin plumbum "lead" (see plumb (n.)). Original notion perhaps is of a sounding lead or a fishing net weighted with lead.** Related: Plunged; plunging. Plunging neckline attested from 1949.

This agrees with our understanding of the Chain of Angainor, lead, Tolkien's number symbolism, the number 4 symbolising hell, which is the lowest rational plane.

Put briefly, with the Fall of Numenor, the Door is closed, hence why I have suggested the rendition of Gondor in Tolkien's symbolic language to be 'Gone Door'. Indeed the literal translation gives Stone Land, which symbolizes the turning of the tree to stone, taur to tower. The fall occurs because of 'She That is Fallen'. The roles of man and woman in marriage are forgotten or become confused, and man usurps the power and place of woman, which is finally exposed fully with Ar-Pharazon and Ar-Zimraphel. Without the Door Man and Woman are kept separated and alienated from one another. The rightful place of woman and functioning of the marriage of the sun and moon occurs with the wedding of Aragorn and Arwen.

Uin was a right whale. In that Tolkien gives us a further clue. On the face of it we know that right meant that they were the right whales to hunt because, among other things, they floated in death. The etymology of right gives 'straight' from the PIE root reg and the latin rectus.

right (adj.1)

"morally correct," Old English riht "just, good, fair; proper, fitting; **straight, not bent**, direct, erect," from Proto-Germanic *rehtan (source also of Old Frisian riucht "right," Old Saxon reht,

Middle Dutch and Dutch recht, Old High German reht, German recht, Old Norse rettr, Gothic raihts), from **PIE root *reg-** "**move in a straight line,**" also "to rule, to lead straight, to put right" (source also of Greek orektos "stretched out, upright;" **Latin rectus "straight, right;"** Old Persian rasta- "straight; right," aršta- "rectitude;" Old Irish recht "law;" Welsh rhaith, Breton reiz "just, righteous, wise").

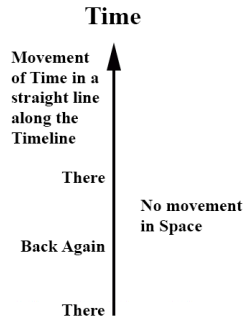
Compare slang straight (adj.1) "honest, morally upright," and Latin rectus "right," literally "straight," Lithuanian teisus "right, true," literally "straight." Greek dikaios "just" (in the moral and legal sense) is from dike "custom." As an emphatic, meaning "you are right," it is recorded from 1580s; use as a question meaning "am I not right?" is from 1961. The sense in right whale is "justly entitled to the name." Right stuff "best human ingredients" is from 1848, popularized by Tom Wolfe's 1979 book about the first astronauts. Right of way is attested from 1767. Right angle is from late 14c.

Because Time and Space interact on each other, the timeline, while in theory straight, in the actual world follows a spiral. The only true straight road is between Time and Space, West of the Moon, East of the Sun. This is the Straight Road that leads to the Cottage of Lost Play of 'You and I' (U and I). The Towers of the Setting Sun and Rising Moon are Minas Anor and Minas Ithil. These equate to west and east in the line of the poem. What lies west of the moon and east of the sun on the map? Anduin the Great. The Anduin also contains the element 'ui' to indicate Time and Space. The Fellowship join the Anduin after leaving Lothlorien, the land of Twilight. Uin is following the Anduin to its roots, he is following the Straight Road, but he cannot find the Cottage of Lost Play without his wife Edith. The Straight Road or Path of the Heart that the wizard is on in the picture Eeriness. This follows the plane of the hypotenuse in the right angled triangle. Following this leads through the Door. It is achieved through the marriage of Male (Space) and Female (Time), man and wife.

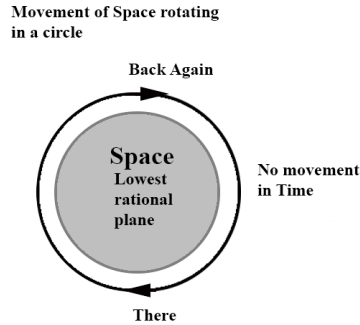
Time and Space cannot be separated, except by Eru. Thus metaphorically, Tolkien-Bombadil and Edith-Goldberry cannot be separated. They interact in a marriage of forces together to create the spiralling time-space.

"We do not, or need not, despair of drawing because all lines must be either curved or straight, nor of painting because there are only three "primary" colours." [On Fairy Stories]

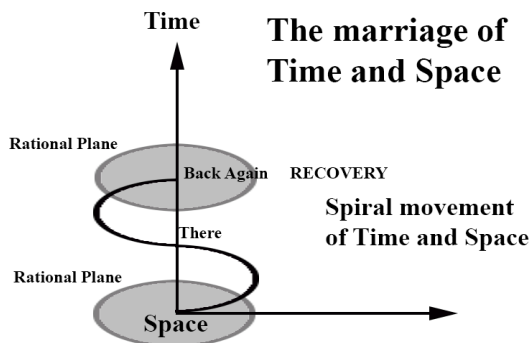
Goldberry-Edith



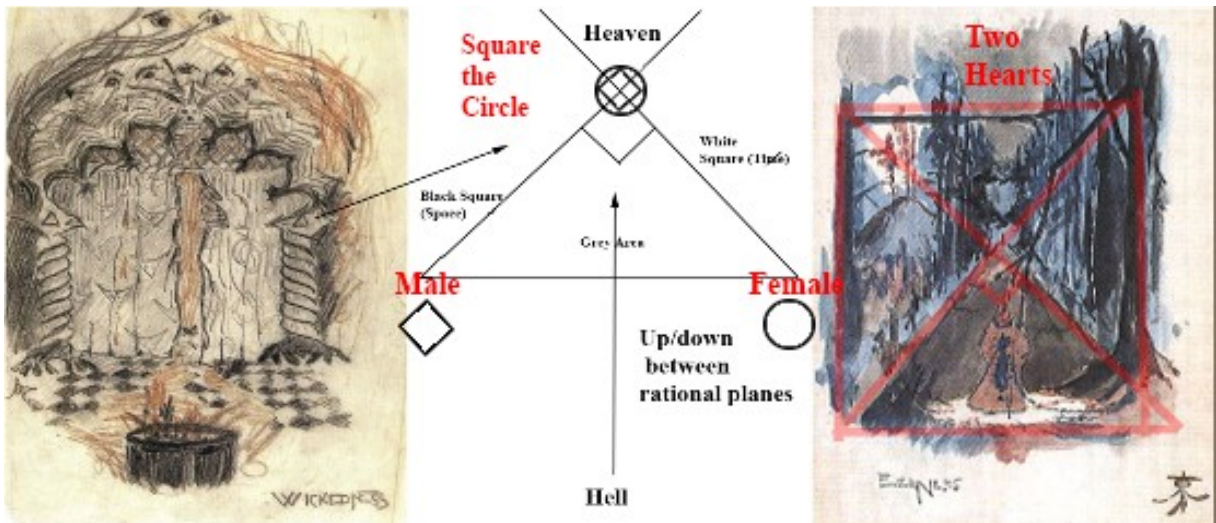
Bombadil-Tolkien



The marriage of Time and Space



For much more elucidation see my solution to the Bombadil-Goldberry riddle elsewhere.



We can see that the whale, dream fish is pointing downwards, but the kraken is inclining to the east, viewed one way, it appears to be almost running to the east. In the two we have two directions, down and east.

We also see the Uin and a kraken-like creature in Tolkien's later illustration 'The Gardens of the Merking's palace'. It was completed for Roverandom, which he originally told to his children in 1925. It was submitted for publication in 1937 after the success of The Hobbit, before The Lord of

the Rings was written, but was not published for another sixty-two years.



The squid has 7 arms. What evidence do we have that this could symbolize Edith? The number of arms agrees with the number of the seven stars. Seven is a very important number to Tolkien and always symbolizes the seven stars or the seven stones. As mentioned, the seven stars are 7 female figures in the Histories. As guiding lights through life, they take Edith, Tolkien's mother and the Mother Mary as their inspiration. The Watcher in the Water has 7x3 arms which symbolize the intertwined fate of the Dwarves and the Elves in Eregion and Khazad Dum (see elsewhere for a thorough discussion). And the 7 stars also feature in the Dwarves' history. Uin and the kraken are very close together in the picture. To me, there is also a real suggestion of them pointing along a line that intersects. The angle of intersection could very well be a right angle. There is certainly a suggestion that they are perhaps at odds and if they moved forward along their trajectories, their paths would intersect. The yellow lamp in the white coral-like structure also draws attention to this trajectory, serving as a focal point connecting the whale and the kraken. This would agree with the details of the squaring of the circle in the picture above. The tales of the battles of the giant squid and the whale, most commonly the sperm whale, are well known. Having read bestiaries widely and his inclusion of the Watcher in the Water, I'm sure he would have known that. The correspondence of seven grasping arms and the seven stars symbolizes the perversion of the relationship between man and woman. The females guide. Each of the seven stars guides the Free Peoples. In this they are twisted into seven attacking arms attempting to prevent Uin-Tolkien from travelling the Straight Road.

On the right we see the bottom right-hand corner of the picture. This is surely the white sandy path leading straight through the forest to the palace.

There was only a pale green light; and Rover walked out to find himself on a white path of sand winding through a dim and fantastic forest. 'Straight along! You haven't far to go,' said Uin. Rover went straight along, as straight as the path would allow, and soon before him he saw the gate of a great palace,

This of course is a straight path, the Straight Road, in fact, leading through the forest, much like Mirkwood. We are told though that it is winding but we have a couple of clues to support the claim that this is symbolically, the Straight Road. Next to the path on the right in the vegetation you can see a red heart. It is disguised as part of the vegetation but the top of the heart shape has been intentionally added. We see this in both the Eeriness picture and also in the Gate of Moria picture as a heart shape in the rock at the bottom of the drawing. It would not be the first time that Tolkien has disguised things as part of the landscape. In addition the marriage, the union, of man and woman under God's order, involves the sexual union. The features of the palace are intended to suggest male and female genitalia. In the previous diagram, sexual union occurs at the intersection of man and woman, at the right angle. The Door is not just the Door to the Afterlife, it is also the door of the 'little death', the vagina, orgasm, and the passing into new life, the creation of children. Sexual intercourse achieves the passage to a higher rational plane in this way. Bringing man and woman closer to God and heaven. The tension between Uin's direction to Rover to travel 'straight along' and the reality of travelling along it as '*as straight as the path would allow*', reflect the inherent tensions between the reality of relationships and marriage between man and woman, versus the dogmatic ideal. Of course, the name Rover reflects his nature, encapsulating this wandering, high capacity for the character to become lost.

Rover went straight along, as straight as the path would allow, and soon before him he saw the gate of a great palace, made it seemed of pink and white stone that shone with a pale light coming through it; and through the many windows lights of green and blue shone clear. All round the walls huge sea-trees grew, taller than the domes of the palace that swelled up vast, gleaming in the dark water. The great indiarubber trunks of the trees bent and swayed like grasses, and the shadow of their endless branches was thronged with goldfish, and silverfish, and redfish, and bluefish, and phosphorescent fish like birds.

...

Anyway Rover did not drown; but he was already wishing he was somewhere else, even in the whale's wet inside, before he got to the door: such queer shapes and faces peered at him out of the purple bushes and the spongy thickets beside the path that he felt very unsafe indeed. At last he got to the enormous door – a golden archway fringed with coral, and a door of mother-of-pearl studded with sharks' teeth.

The great gate is the vagina. Pink is explicitly the colour of sexuality in Tolkien's symbolic colour scheme. Red and brown are also used to symbolize the fallen carnal and bawdy nature of man and woman, and wildness, which lurks on the border of civilisation and civilised behaviours. We first see pink in probably 1913, in his picture of Coleridge's Xanadu. The sexual interpretations of that poem are well known. We also see it elsewhere including the floral alphabet rebus. The colour of Goldberry, as the Day's Eye, is gold naturally like the golden archway. The phallic domes of the palace swell up vast and gleaming. The words baleen and phallus both share etymological roots with the PIE root *bhel*, which means to swell up.

phallus (n.)

1610s, "an image of the penis," from Latin *phallus*, from Greek *phallos* "penis," also "carving or image of an erect penis (symbolizing the generative power in nature) used in the cult of Dionysus," from PIE **bhel-no-*, from **root *bhel- (2) "to blow, swell"** (source also of Old Norse *boli* "**bull**," Old English *bulluc* "little bull," and **possibly Greek phalle "whale"**). Used of the penis itself (often in symbolic context) from 1924, originally in jargon of psychoanalysis.

baleen (n.)

early 14c., "whalebone," from Old French balaine "whale, whalebone" (12c.), **from Latin ballaena, from Greek phallaina "whale," which is apparently phallos "swollen penis"** (perhaps because of a whale's body shape) with a fem. suffix. If so, it is from **PIE root *bhel- (2) "to blow, swell."** The b- (instead of -p-) for ph- substitution shows it entered Latin through a third language (Klein suggests Illyrian).

The sexual suggestiveness continues with *"but he was already wishing he was somewhere else, even in the whale's wet inside, before he got to the door"*. Here Rover is at the vagina before him and Tolkien speaks of the 'whale's wet inside'. Clearly he must be very averse indeed. His trepidation is given manifestation by the door of mother-of-pearl and shark's teeth. An image which suggests both a welcoming nurturing mother but also of potential adversarial danger. And I feel Tolkien's words are maneuvered into position here to express further sexual innuendo of male ejaculation: *"So he barked, and to his surprise his bark came quite loud."*

Tolkien-Bombadil and Edith-Goldberry are implied in the colours of the fish *"goldfish, and silverfish, and redfish, and bluefish, and phosphorescent fish like birds."* Gold and silver being the colours of Goldberry and Bombadil as the sun and moon. Red refers to the Enemy and their fallen natures which is evident in the tone of the passage and supports the notion that the two are at odds. Blue is the colour of heaven, the sky, which symbolizes the glimpse of redemption and the progress to a higher rational plane through their sexual union. Phosphor is the morning star from Latin phosphorus "the morning star", Venus. Venus was the star Earendil in the Anglo Saxon text used by Tolkien as inspiration for the character. To quote Tolkien Gateway:

The Old Norse together with the Anglo-Saxon evidence point to an astronomical myth, the name referring to a star, or a group of stars, and the Anglo-Saxon in particular points to the Morning Star as the herald of the rising Sun (in Crist christianized to refer to John the Baptist).

Tolkien was particularly inspired by the lines in Christ:

*éala éarendel engla beorhtast / ofer middangeard monnum sended
"Hail Earendel, brightest of angels / sent over Middle-earth to men."
which can be taken as the inspiration not only for the role of Eärendil in Tolkien's work, but also for the term Middle-earth (translating Middangeard) for the inhabitable lands.*

Christ therefore is present in the fish colour symbolism. Christ is present because their marriage is under the order of God. The first plate in J.R.R Tolkien: Artist and Illustrator 'The Hills of the Morning' depicts a sun rising above the sea with seaweed. It is very reminiscent of the Merlings palace picture. More of that elsewhere. The morning sun symbolizes new life, rebirth, in the etymology of 'day' (dagaz) we can find 'lifetime'. Hence death can be seen as the beginnings of a new life which the morning sun and Venus symbolize. To quote Father Julián Carron:

"This is the paradox of love between man and woman: two infinities 'meet two limitations,' two infinite needs to be loved meet two fragile and limited capacities to love. Only in the ambit of a greater love do they not consume themselves in pretension and not resign themselves, but walk together, each towards the fullness of which the other is sign.... If you do not love Christ, Beauty made flesh, more than the person you love, the latter relationship withers, because Christ is the truth of this relationship, the fullness to which both partners point, and in whom their relationship is fulfilled. Only by letting him in is it possible for the most beautiful relationship that can happen in life not to be corrupted and die in time." [Father Julián Carron, Pastoral Theological Congress, "The transmission of faith inside the family," on the occasion of the fifth World Meeting of Families with Benedict XVI. Valencia, Spain, July 5, 2006]

Carron is drawing something from Rilke in his speech

"The German poet, Rainer Maria Rilke, identified very keenly this drama in loving relationships, sensing that ending up in this spiral cannot be the only way out:

"This is the paradox of love between man and woman: two infinities meet two limitations, two infinite needs to be loved meet two fragile and limited capacities to love. Only on the horizon of a greater love do they not consume themselves in pretension and do not resign themselves, but walk together toward a fullness of which the other is sign."

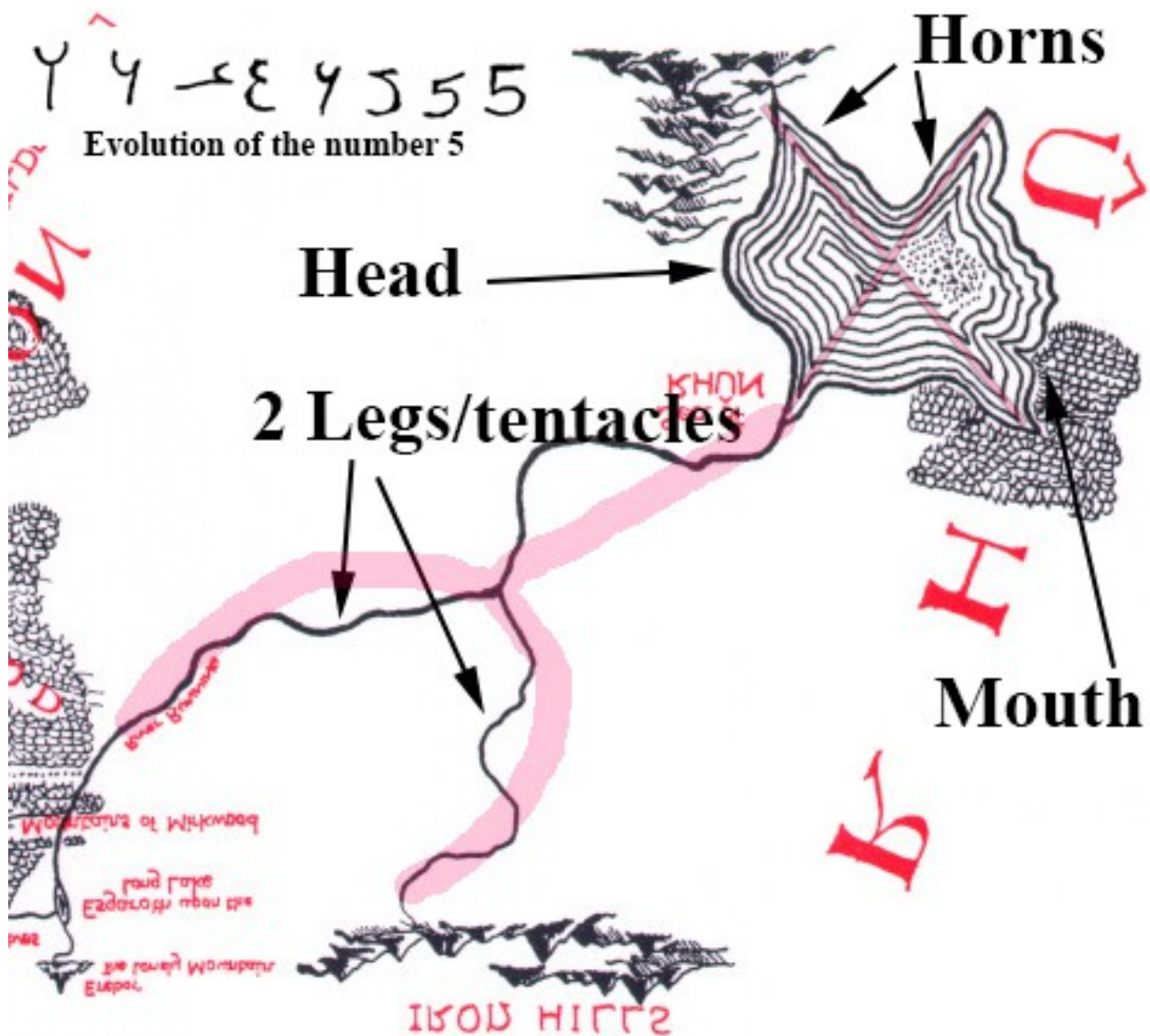
It's quite possible that Tolkien had read Rilke but my general point is chiefly to illustrate the thoughts and means of expressing the Catholic dogma in the Church, not prove that Tolkien had read the quote directly. The quotes are remarkably similar in their conceptions to my diagram.

So, in the picture, on the left we have the two at odds, the two enemies of nautical legend, but on the right hand side is the solution to their disunion, (albeit one which is potentially fraught with danger), which is the path of the heart and physical intimacy. The sea after all as we've stated is a dangerous, alien environment, navigation of which relied in Ancient times on the stars. This very much agrees with our interpretation of the two symbolic geographical features of the Uin and the Kraken: together but in some way estranged: a purgatory, which very much agrees with my analysis of The Lord of the Rings and Minas Tirith as Purgatoria in the Romance of Aragorn and Arwen (see elsewhere).

In terms of space The Dream Fish is heading downwards (which is actually upwards as discussed). The time axis leads backwards to the west. It's there we find Isengard and the tomb of Elendil, and the Stone of Erech, all relics of the Numenoreans where they first landed after the Fall. The Seven Beacons of the White Mountains correspond to the seven stars which guide the Free Peoples' down the Histories. This culminates of course in Minas Tirith, the prow of which symbolizes the ship heading eastwards down the Histories. etc. The seven beacons though are the seven stars turned to stone. They symbolize the tree turned to stone. The tower turned to the tower. The Door is gone; Gone-Door. Thus we see Aragorn's journey to and through the Paths of the Dead, to wake the Oathbreakers, as travelling back in time with the Dream Fish, to hell, the lowest rational plane where time ceases to exist.

Rhun geographic feature is a Kraken

Let's turn now to the other symbolic geographic feature, the Kraken, or squid. Like the Dream Fish, its orientation is important. The overall shape of it suggests it is leaning eastwards, it's inclined in that direction.



The Histories charts the decline of the Free Peoples. This is an inclination to turn away from the west and travel eastwards, much like the Venturers Guild of the Numenoreans and Aldarion. Tolkien uses the metaphor in Aldarion and Erendiis: "Erendis I have loved, and since our hearts lean the same way I have thought that she had much to endure that was hard." The mirror on the eastern wall of Bag End in the illustration The Hall at Bag End reveals that if we look into the mirror on the eastern wall it reveals a twisted reflection of reality. Reality is actually reflected at 90 degrees. The mirror is bent. This happens when we turn away from the West, from God. The mirror on the western wall on the other hand, reflects true. The longer we turn away from God and travel eastwards the further away we get from the truth and light of God and the more separated we become. This is Emanation. It is the opposite scenario to the square and circle meeting at the union of the Door in the previous diagram. The further away from the origin we get, the more further apart man and woman grow from one another. But the kraken is facing westward surely? - because the tentacles are leading to the whale therefore its head must be facing that direction. I believe there are two ideas superimposed in this feature.

The first idea is that this is a kraken or squid-like creature. Squids have 8 arms and 2 tentacles. If we consider the whale and kraken discussion, the two tentacles are perhaps threateningly directed at the whale, but we might also view the disinclination from the whale as representing the separation between the couple. Given the ambivalent mother-of-pearl and the sharks teeth on the door of the palace, this reading agrees with that. In this we can see a pair of legs moving away to the east. The

head (as the Sea of Rhun) has two distinct horns. The straightness of the top of the head is strikingly distinct. In the head we can see what is a suggestion of a mouth chewing at the forests. If we considered it to be moving eastwards, might the River Running describe this to be running eastwards? All of this agrees with my analysis of Edith and the Entwives which is presented in full elsewhere. I believe the head is intended to imply the Kine of Araw which inhabit the region. These are wild oxen. The ox is central to Tolkien symbolism as the bull, the Enemy. Remember, like the Dream Fish reflects the wilful nature of Tolkien, this reflects the fallen traits and tendencies of Edith. In addition, in Tolkien's symbolism, wildness is associated with the East of any given place or locale. Hence why Buckland and the Old Forest are considered to be queer and strange. This is why Tolkien describes the shapes and faces in the underwater forest as 'queer'. Queer is the most commonly used word by Tolkien to suggest what we've already termed the wilder fringe of civilisation and civilised behaviour, which also includes sex. I believe he uses it in imitation of 'quercus' which is the oak. We have Wilderland and in the Hobbit the company try and shoot a hind in Mirkwood. A hind is a deer and wilderness means 'place of the wild deer'. Orome famously got his horn from one of the Kine of Araw while hunting the monsters of the forests of the East, and he appears in the story of Erendis and Aldarion as Erendis' master, just as Uinen is Aldarion's.

*"I will not share my husband with the Lady Uinen," said Erendis.
"That is a twisted saying," said Aldarion. "As well might I say that I would not share my wife with the Lord Oromë of Forests, because she loves trees that grow wild."
"Indeed you would not," said Erendis; "for you would fell any wood as a gift to Uinen, if you had a mind."*

Uinen tames Osse. reversal? We see a reversal of roles here. The Entwives present the unreversed depiction of Tolkien and Edith. But Tolkien sees this in itself as a reversal of tradition roles. Edith as Goldberry's prime interest is commerce and money. Hence 'Gold'-berry. The pun is on 'bury', collecting and burying the gold, which is essentially to hoard. Let's look at the song of the Entwives.

*ENT. When Spring unfolds the beechen leaf, and sap is in the bough;
When light is on the wild-wood stream, and wind is on the brow;
When stride is long, and breath is deep, and keen the mountain-air,
Come back to me! Come back to me, and say my land is fair!*

*ENTWIFE. When Spring is come to garth and field, and corn is in the blade;
When blossom like a shining snow is on the orchard laid;
When shower and Sun upon the Earth with fragrance fill the air,
I'll linger here, and will not come, because my land is fair.*

*ENT. When Summer lies upon the world, and in a noon of gold
Beneath the roof of sleeping leaves the dreams of trees unfold;
When woodland halls are green and cool, and wind is in the West,
Come back to me! Come back to me, and say my land is best!*

*ENTWIFE. When Summer warms the hanging fruit and burns the berry brown;
When straw is gold, and ear is white, and harvest comes to town;
When honey spills, and apple swells, though wind be in the West,
I'll linger here beneath the Sun, because my land is best!*

*ENT. When Winter comes, the winter wild that hill and wood shall slay;
When trees shall fall and starless night devour the sunless day;
When wind is in the deadly East, then in the bitter rain*

I'll look for thee, and call to thee; I'll come to thee again!

*ENTWIFE. When Winter comes, and singing ends; when darkness falls at last;
When broken is the barren bough, and light and labour past;
I'll look for thee, and wait for thee, until we meet again:
Together we will take the road beneath the bitter rain!*

*BOTH. Together we will take the road that leads into the West,
And far away will find a land where both our hearts may rest.'*

The Entwives were clearly interested in commerce, in turning the land and trees and plants to money- making them useful. Contrarily, the Ents were interested in these things for their natural selves, in their wild state, and thought that they had value in themselves. They believed that fruit should be eaten when it had fallen from the tree as a willing gift from the nature, not extracted through industry. Corn, blade, orchard, harvest all refer to the world of farming and agriculture. Entwives believe 'straw is gold', implying that the natural world only has its value in money. The final reconciliation of the two opposed worlds comes in the final stanza, when 'Together we will take the road that leads into the West, And far away will find a land where both our hearts may rest.' We see both of their hearts in the picture Eeriness and the road leading to them brings them together along the two sides of the triangle; opposite and adjacent. Squaring the circle. As already stated, travelling back into the west brings us closer to the origin as the two lines converge on the horizon. As previously stated, Tolkien self-deprecatingly and humourously depicted himself as the White Knight in Alice Through the Looking Glass. Hence why he used the chequer board countryside scheme and why Bilbo's floor has a chequer board on it. The White Knight saves Alice from his opponent, the Red Knight (Sauron). He repeatedly falls off his horse and lands on his head, and tells Alice of his inventions, which consists of things such as a pudding with ingredients like blotting paper, an upside down container, and anklets to guard his horse against shark bites. The shark's teeth around the door of the Merkings palace are almost certainly a reference to the shark bites, and we do in fact see seven sharks in Roverandom, which happens to coincide with the number of arms on the kraken in the picture. We should also note that the tentacles of squid have small teeth on them, and we might see a passing resemblance to the end of the squid's tentacle and the lake of Long Lake on the map.



The White Knight sings the song to a tune he claims as his own invention, but which Alice recognises as "I give thee all, I can no more". By the time Alice heard it, she was already tired of poetry. The song parodies the plot, but not the style or metre, of "Resolution and Independence" by William Wordsworth. Each stanza giving a new and absurd way of making a living. The cry is "Come, tell me how you live," I cried, "And what it is you do!" Tolkien frequently very much decried his work and existence and we see this comic portrayal of his relationship between him and Edith in Syx Mynet (Old English), to the tune of I Love Sixpence. from the The Songs for the Philologists (for a full explanation see my solution to the Bombadil-Goldberry riddle). This echoes the sentiment 'I give thee all, I can no more'. Shelob is the most fully realized version of this symbol of the 'grasping' Edith. Shelob was a much more serious and horrific portrayal of She That is Fallen. The symbolic feature includes LakeTown which is a hive of industry. The Master of LakeTown is intended to be the Master of the Masonic Lodge and the town on the lake intended to be the beaver's

lodge. When people are in business they are said to be as busy as beavers. The beaver's lodge is the Masonic lodge. Tolkien had a poor view of the Masons (see elsewhere). Beavers of course famously cut down trees to make their lodges, a theme we find running throughout Aldarion and Erendis and throughout his entire works. A subject especially close to Treebeard's heart. Treebeard mentions the beaver in his mnemonic for the animals. I believe this symbolism is why Treebeard mentions the unlikely beaver. Beaver's cut down trees and the horned creature, the ox is eating the trees of Rhun. The ox is the Enemy and both Saruman and Sauron's realms illustrate what happens to trees under their dominion. The Whale is made of trees and whales and sheep are peaceful animals, albeit prone to falling asleep and getting lost. But this creature eats them, like industry eats trees turning them into timber like Saruman. The implication is that Edith would therefore consume Tolkien. The sharks' teeth around the door of the Merking's palace support this. This sexual metaphor is a very old one of course. The diametrically opposed nature of the two creatures can be seen. The orientations of the Whale and Kraken can be seen as downward and eastward. With the map turned as it is this gives us the diagonal found in the letter which runs between wrack (water) and ruin (fire) of Carn Dum and Orodruin. This way only leads to the Enemy and no hope of salvation. Uin-Tolkien is lost, believing, like the Men who named Morthond, Blackroot, that salvation lies where Carn Dum is located. Edith-kraken likewise is heading eastwards instead of westwards.

The things associated with Edith are industry, commerce, speed and haste (see discussion in full elsewhere) which is what mechanisation brings about, especially evident in the wheels and machines of Saruman. Therefore the River Running forming one of these legs is very apt. The river was prophesized to 'run with gold' in prosperous times. Another thing that is associated with Edith is the motor car via way of her association with industry. The River Car-nen is the second of the two rivers. This is a serious point made about an inherently playful game of symbolism and word puns, all for private amusement. We certainly don't have time here to discuss the arguments but we should bear in mind Tolkien's very real and strong dislike of the motor car when it invaded Oxford, that the word is a derivative of chariot, which has a very long history, and we see in letter #181

Though the spirit of 'Isengard', if not of Mordor, is of course always cropping up. The present design of destroying Oxford in order to accommodate motor-cars is a case

and in letter #16 we can hear the disapproval and tension between his work and Edith's pleasure

Mummy seems to have taken to car-riding. We have been two since you left, and I have now got to take her, P. and J.B.2 out this afternoon instead of writing. So this must be all for the moment.

Artaxerxes drives something very similar.

He was in that frame of mind when, after trying in vain to have a word alone with Artaxerxes, he saw the magician go by, down one of the royal roads leading from the palace. He was of course too proud at his age to grow a tail or fins or learn to swim properly. The only thing he did like a fish was to drink (even in the sea, so he must have been thirsty); he spent a lot of time that might have been employed on official business conjuring up cider into large barrels in his private apartments. When he wanted to get about quickly, he drove. When Roverandom saw him, he was driving in his express – a gigantic shell shaped like a cockle and drawn by seven sharks. People got out of the way quick, for the sharks could bite.

We can see Tolkien is trying to communicate the sense of importance Artaxerxes has in his car. We also find the language element 'car' in 'Al-car-ondas' (Castle of the sea) the ship of Ar-Pharazon, an equally self-important individual. Both are 'cars of the sea'. We have already identified the shark with Edith. Here we see a reference to pride, laziness, business, to barrels, and drinking?, all of which recall the passage of the Laketown and the Master in the Hobbit. According to the etymology, shark as a swindler or dishonest person, may have been the original meaning, which was later

transferred to the fish.

"When Aldarion had been five years ashore he began to busy again with his Mastership of Forests,....Then in the yards of Rómenna the saws and hammers were busy, while among many lesser craft a great ribbed hull took shape; at which men wondered.Turuphanto, the Wooden Whale, they called it, but that was not its name."

The word 'busy', used twice here, is a clue to 'business', which is the preoccupation of the Entwives and Edith. Numenor was created for Men to be at peace. A sanctuary, a haven. The travelling of Aldarion and the Venturers arises from a lack of inner peace and the search for new havens where none was needed. The name he gives his ship is Hirilondë, the "Haven-finder" The negative connotations of business can be seen in the etymology.

busy (adj.)

Old English bisig "**careful, anxious,**" later "continually employed or occupied, in constant or energetic action" cognate with Old Dutch bezich, Low German besig, but having no known connection with any other Germanic or Indo-European language. Still pronounced as in Middle English, but for some unclear reason the spelling shifted to -u- in 15c.

The notion of "anxiousness" has drained from the word since Middle English. Often in a bad sense in early Modern English, "prying, meddlesome, active in that which does not concern one" (preserved in busybody). The word was a euphemism for "sexually active" in 17c. Of telephone lines, 1884. Of display work, "excessively detailed, visually cluttered," 1903.

careful (adj.)

Old English cearful "**mournful, sad,**" also "**full of care or woe; anxious; full of concern**" (for someone or something), thus "applying attention, painstaking, circumspect" (late Old English), the main modern sense; from care (n.) + -ful. In Middle English also "miserable, unfortunate," of persons or things; "causing fear, frightening, terrible." Careful-bed (early 14c.) was "sick-bed;" careful-day (c. 1200) was "judgment day."

Dragons dryfes doun

With kene carefull crie.

["The Wars of Alexander," c. 1400]

anxious (adj.)

1620s, "greatly troubled by uncertainties," from Latin anxius "solicitous, uneasy, troubled in mind" (also "causing anxiety, troublesome"), from angere, anguere "**to choke, squeeze,**" figuratively "to torment, cause distress" (from PIE root *angh- "tight, painfully constricted, painful"). The same image is in Serbo-Croatian tjeskoba "anxiety," literally "tightness, narrowness." Meaning "earnestly desirous" (as in anxious to please) is from 1742. Related: Anxiously; anxiousness.

To choke,squeeze reminding us of to grasp, seize, take hold. The parallel between Aldarion and the Entwives is seen clearly here:

I will go from this misenchanted isle of daydreams where women in their insolence would have men cringe. I will use my days to some purpose, elsewhere, where I am not scorned, more welcome in honour. Another Heir you may find more fit for a house-servant. Of my, inheritance Idemand only this: the ship Hirilondë and as many men as it will hold. My daughter I would take also, were she colder; but I will commend her to my mother. Unless you dote upon sheep, you will not hinder this, and will not suffer the child to be stunted, reared among mute women in cold

insolence and contempt of her kin. She is of the Line of Elros, and no other descendant will you have through your son. I have done. I will go now about business more profitable."

We need to remember that both Aldarion and Erendis are at fault-much like the symbolic features of the Dream Fish and the Kraken portray both of their fallen personality traits. They become polarised and separated in their wilful stances. His generalisation of women is one of the many steps in the long decline in *She That is Fallen*. Aldarion sees the peaceful life of Numenor as daydreaming (the DreamFish) and the disenchantment recalls the black enchanted stream in Mirkwood which brings sleep and forgetfulness. The final line "I will go now about business more profitable" draws the parallel between Aldarion and the Entwives perfectly.

Tolkien sums it up not coincidentally immediately after mentioning the Entwives in letter 338

[Answering the question: did the Ents ever find the Entwives?]

As for the Entwives: I do not know. I have written nothing beyond the first few years of the Fourth Age. (Except the beginning of a tale supposed to refer to the end of the reign of Eldarion about 100 years after the death of Aragorn. Then I of course discovered that the King's Peace would contain no tales worth recounting; and his wars would have little interest after the overthrow of Sauron; but that almost certainly a restlessness would appear about then, owing to the (it seems) inevitable boredom of Men with the good: there would be secret societies practising dark cults, and 'orc-cults' among adolescents.)

Aldarion is just that: restless and bored with good and the King's Peace. The adolescents, much like the stunted children that Aldarion predicts in his children.

Aldarion's 'Mastership of Forests' is to use them for his 'profitable business'. He cuts them down into timber.

It was then that he became most widely known as Aldarion, by which name he is remembered among those who held the sceptre in Númenor. Yet to many beside Erendis it seemed that he had little love for trees in themselves, caring for them rather as timber that would serve his designs.

This is precisely how the Entwives view trees. Conversely, Ents love trees for themselves.

But our hearts did not go on growing in the same way: the Ents gave their love to things that they met in the world, and the Entwives gave their thought to other things, for the Ents loved the great trees; and the wild woods, and the slopes of the high hills; and they drank of the mountain-streams, and ate only such fruit as the trees let fall in their path; and they learned of the Elves and spoke with the Trees. But the Entwives gave their minds to the lesser trees, and to the meads in the sunshine beyond the feet of the forests; and they saw the sloe in the thicket, and the wild apple and the cherry blossoming in spring, and the green herbs in the waterlands in summer, and the seeding grasses in the autumn fields. They did not desire to speak with these things; but they wished them to hear and obey what was said to them. The Entwives ordered them to grow according to their wishes, and bear leaf and fruit to their liking; for the Entwives desired order, and plenty, and peace (by which they meant that things should remain where they had set them). So the Entwives made gardens to live in.

The gender is swapped. Aldarion in his love of business parallels Edith, and Erendis in her love of wild things parallels Tolkien. But both are in error, fallen. As previously mentioned Gender swapping is a theme running throughout the story of *She That is Fallen*. Tolkien is incorporating that into his own marriage, hence his self-deprecation in the White Knight and the reluctance of stay-at-home Bilbo (and hobbits generally) to go out into the big wide world.

Tolkien's fallen nature inclines towards escape into his Art, and speaks about Escape in the section Recovery, Escape, Consolation in *On Fairy Stories*.

We do not, or need not, despair of drawing because all lines must be either curved or straight, nor of painting because there are only three "primary" colours. We may indeed be older now, in so far as we are heirs in enjoyment or in practice of many generations of ancestors in the arts. In this inheritance of wealth there may be a danger of boredom or of anxiety to be original, and that may lead to a distaste for fine drawing, delicate pattern, and "pretty" colours, or else to mere manipulation and over-elaboration of old material, clever and heartless. But the true road of escape from such weariness is not to be found in the wilfully awkward, clumsy, or misshapen, not in making all things dark or unremittingly violent; nor in the mixing of colours on through subtlety to drabness, and the fantastical complication of shapes to the point of silliness and on towards delirium. Before we reach such states we need recovery. We should look at green again, and be startled anew (but not blinded) by blue and yellow and red. We should meet the centaur and the dragon, and then perhaps suddenly behold, like the ancient shepherds, sheep, and dogs, and horses— and wolves. This recovery fairy-stories help us to make. In that sense only a taste for them may make us, or keep us, childish.

Not coincidentally we find Tolkien's statement about straight and curved lines (as mentioned in my diagram about the spiral of Time and Space above) at the head of that section. He is, as I argue at great length in my Bombadil-Goldberry riddle solution, speaking about Time and Space and Bombadil and Goldberry; in short, his geometric implementation of Time and Space in his invented world and languages. We find 'Recovery' in that scheme. In the above quote, we see the heart as the path of the heart, and the barriers to it as wilfulness (exhibited by both Aldarion and Erendis). We see the boredom with good and the anxiety to be original of Aldarion. Aldarion unnecessarily replaces the Haven of Numenor with Vinyalonde, sought in his ship Haven-finder.

In his voyages down the coasts he looked with wonder on the great forests; and at the mouth of the river that the Númenóreans called Gwathir, River of Shadow, he established Vinyalondë, the New Haven. Tolkien says 'We should look at green again, and be startled anew (but not blinded) by blue and yellow and red'

Aldarion on the other hand is blinded by the new and novel. Note Tolkien's use of the same word 'anew' twice here:

Then Aldarion restrained his desire, and remained at home for a while for the comfort of his father; and in those days he put to use the knowledge he had gained of Círdan concerning the making of ships, devising much anew of his own thought, and he began also to set men to the improvement of the havens and the quays, for he was ever eager to build greater vessels. But the sea-longing came upon him anew, and he departed again and yet again from Númenor; and his mind turned now to ventures.

His change of heart is from Tolkien's words

The mariners said that were they blind they still would know that their ship was drawing near to Númenor because of the great clamour of the birds of the shore; and when any ship approached the land seabirds in great flocks would arise and fly above it in welcome and gladness, for they were never killed or molested by intent. Some would accompany ships on their voyages, even those that went to Middle-earth. Likewise within the lands the birds of Númenor were beyond count, from thekirinki that were no bigger than wrens, but all scarlet, with piping voices on the edge of human hearing, to the great eagles that were held sacred to Manwë,

And in his resignation of the Sceptre Aldarion turns it on its head:

Will they say to Eru: At least your enemies were amongst them? Or to fold hands, while friends die unjustly: let men live in blind peace, until the ravisher is at the gate?

This is why the phosphor fish that look like birds in the Merking's forest do not sing, because it symbolizes Roverandom's being lost at sea, much like Aldarion.

I described Edith as the Kraken as 'grasping'. This ties in with the theme of possessiveness and to hold with the hand and to behold with the eye. We don't have time to go into the full argument and evidence here (see elsewhere), but significantly we find grasp in the etymology of haven.

haven (n.)

late Old English hæfen "haven, port," from Old Norse höfn "haven, harbor" or directly from Proto-Germanic *hafno- (source also of Danish havn, Middle Low German havene, German Hafen), perhaps from **PIE root *kap-** "to grasp" (source of have) on notion of place that "holds" ships. But it might rather be related to Old Norse haf, Old English hæf "sea" (see haff). Figurative sense of "**refuge**," now practically the only sense, is c. 1200.

We are told that Bombadil does not seek to possess. Goldberry on the other hand as stated 'buries' gold. As Time, she is wind and water (the River Daughter) and we know that the One Ring becomes lost in the Gladden fields. And we see the connection between Goldberry, the Sun, wind and water in the lines of the Silmarillion:

Then Anar arose in glory, and the first dawn of the Sun was like a great fire upon the towers of the Pelóri: the clouds of Middle-earth were kindled, and there was heard the sound of many waterfalls.

The Watcher in the Water uproots the trees and replaces them with piled boulders. This is a metaphor for turning the tree to stone, the tower to the tower. And Tolkien hints at this as they pass through Hollin. The Watcher has references to the Gorgon Medusa. The Gorgon of Greek mythology may have been inspired by squid or octopus, the animal itself representing the severed head of Medusa, and a Medusa.

To hold with the hand is the Watcher in the Water, its tentacles are described as fingers, which implies that the whole creature is a hand, and also as arms. Thus over the course of the story, a haven, which begins as a place of refuge is turned by Aldarion into something which is grasped, held, possessed. Erendis on the other hand, is equally in error, preferring to live among wild sheep in obscurity rather than shepherds.

The two rivers Carnen and Running issue from Erebor and the Iron Hills, Erebor a place of dwarven refuge after the attack of the Balrog on Khazad Dum, but was seized by Smaug, turning their refuge and the wealth into a possession. Held in contrast to the prosperity of the Men of Dale and the Dwarves in Khazad Dum initially who both shared in openness. The Iron Hills are the Iron Crown of Melkor as stated. This is another dwarf stronghold. Dwarves are materialistic and possessive and Bifur, one of the dwarves in the Hobbit means 'beaver'. In this Tolkien is hinting at a parallel between Dwarves and the errors that come from greed over zealous business.

In Tolkien's symbolic number system, the number 5 is 'the will', the hand, the hand having 5 fingers. Tolkien encodes his symbolic number system in the Chain of Angainor. Iron is the fifth link in the chain. Silver and gold are 2 and 6 which corresponds to Bombadil and Goldberry (see my solution to the riddle and my 2 predictions which relied on their identification with these two numbers, including the date the Fellowship met Bombadil on). The Iron Hills

correspond to Melkor's Iron Crown symbolically indicate the number 5. The horned Y shape of the number 5 is intended to symbolize the Dark Door whose straight Road is barred and leads to death. The Great Man clawing at the door in the Paths of the Dead illustrates the symbolism.

The number 5 features heavily in the Moria story arc. For e.g:

**Rounding the corner they saw before them a low cliff, some five fathoms high*

**The Y shape (number 5) in the heart shaped rock in Tolkien's illustration of the West Gate.*

**The arrangement of the runes ando, calma and ore on the West Gate (see full discussion elsewhere).*

**'There must have been a mighty crowd of dwarves here at one time ' said Sam; 'and every one of them busier than badgers for five hundred years*

**Poor Balin! He seems to have kept the title that he took for less than five years.*

**The shape of the page of the Book of Mazarbul and:*

**'There are several pages of the same sort, rather hastily written and much damaged, he said; 'but I can make little of them in this light. Now there must be a number of leaves missing, because they begin to be numbered five, the fifth year of the colony,'*

**Every now and again it descended a flight of steps, fifty or more, to a lower level.*

**The outer door could only be reached by a slender bridge of stone, without kerb or rail, that spanned the chasm with one curving spring of fifty feet.*

The etymology of finger, which the Watcher has many, is derived from the number 5, and indeed throughout his entire works. This is why Tolkien describes the moths in Mirkwood as being as large as hands, because, Mirkwood is Uin the Dream Fish and Uin represents the wilful Tolkien who is shipwrecked and lost at sea. The Enemy is the purest expression of the will and it is through his deceitful counsel that he stirs up the will of others against the counsel of Eru through the 'ore'.

Great was the anger of Ar-Pharazôn at these tidings, and as he pondered long in secret, his heart was filled with the desire of power unbounded and the sole dominion of his will.

Equally-

And Sauron passed over the sea and looked upon the land of Númenor, and on the city of Armenelos in the days of its glory, and he was astounded; but his heart within was filled the more with envy and hate.

Yet such was the cunning of his mind and mouth, and the strength of his hidden will, that ere three years had passed he had become closest to the secret counsels of the King; for flattery sweet as honey was ever on his tongue, and knowledge he had of many things yet unrevealed to Men.

I believe Tolkien implied the number 5 in the shape of rivers in the geographic feature. (see previous image).

Numenor is star-shaped island with 5 points. It is not a coincidence that the island which the most wilful Men in Middle-Earth's history inhabit, carries 5 symbolism. After all, Elros the first king lived for 500 hundred years. The wilful destruction nears its culmination in the building of the

Temple Armenelos the Golden:

Armenelos the Golden, a mighty temple; and it was in the form of a circle at the base, and there the walls were fifty feet in thickness, and the width of the base was five hundred feet across the centre, and the walls rose from the ground five hundred feet, and they were crowned with a mighty dome.

The temple has a mighty silver domed roof so we might ask why is it called Armenelos the Golden?

The answer lies in understanding the theme of She That is Fallen. The sun is female, Goldberry as Time is the Day's Eye; gold. The moon Bombadil as Space, is male-silver. We can link the intention of Tolkien to associate the sun with the Day's Eye in the first name he gave to Sam's sister Daisie Gamgee, Arien, which he changed to Erien and eventually to Daisy. We see the language element 'ar' in Armenelos. This element at root refers to the sun, for e.g Arien who is female. The dome is intended to be phallic by Tolkien (in fact all towers are- more discussion elsewhere). The louver in the top of the dome is suggestive of that anatomy. And as such its masculinity is proclaimed in the silver of the dome. But it is called 'golden'. Naming it golden is the introduction into the heart, language and lore of Men the confusion between men and women and the rightful roles in their relationship and marriage. The confusion had already begun before this as the long step by step decline in the relationship between men and women exposed in for e.g in the tale of Aldarion and Erendis, the story of the Akallabeth and the names in the geneological tree of the Line of Kings (for a full discussion see elsewhere), culminating in Ar-Pharazon. This manifests in many ways for e.g gender swapping-the 'Witch-King' and Eowyn for e.g, in Eowyn's case a dissatisfaction with their God-given role. Sauron caused the temple to be built. The act is a usurpation of the position of women.

The temple is also circular at its base. The circle is symbolically female, the square is male. The heraldic devices are clear about this. This usurpation later manifests in Ar-Pharazon taking the name 'the golden'. Men are trying to replace women, indeed do away with their place altogether, and seize both the role of men and women at once. This is an attempt by man to square the circle, the base is circular which belongs to the sun of gold, but the dome is silver, the male, square. Hence why we see the suggestions of dagaz rune in both the Dream Fish and kraken symbolic features. Both are trying to deny the other.

The dagaz rune in the Tolkien-Uin feature is created through the writing of Mirkwood and Rhovanion. Writing is Tolkien's means of escape from his obligations to his wife, family and marriage so it is fitting that the butterfly shape is suggested with 'writing'. Tolkien is trying to substitute writing for his wife. His wife as Edith-Goldberry symbolizes Time. Writing, or more accurately language and philology, is associated with Time and is the reason why the whale dives down into history much as the philologist does with etymological study. Likewise the suggestion of the butterfly rune in the kraken is achieved through the shape of the Sea of Rhun. In other words via spatial characteristics. Edith-Time is trying to substitute Tolkien-space in this way. The fact that the Sea of Rhun is a dead end is an unnatural unhealthy feature symbolizing her unnatural state. The Sea of Rhun is an endorheic basin- a limited drainage basin that normally retains water and allows no outflow to other external bodies of water, such as rivers or oceans. It is a closed hydrologic system. The term comes from the Ancient Greek: ἔνδον, éndon, "within" and ῥεῖν, rheîn, "to flow". We should recall that Edith symbolizes Time and time is water and wind. (Water and wind flow like time flows- see solution to the Bombadil riddle). It being closed symbolizes her being closed to Tolkien. The lack of flow of the rivers to the sea is a metaphor for her disfunctionality. This water system ending in the stone of the surrounding mountains symbolizes the tree turning to stone so it shouldn't surprise us to see the mouth of the creature consuming the forests.

This is the essence of the Armenelos the Golden with the silver domed roof. It is trying to be both. As such it is attempting to find a complete existence by itself, alone, which is contrary to God's plan. This is the behaviour of Melkor and Sauron who want to silence all others as we find in Melkor's behaviour during the singing of Music of the Ainur and Sauron's creation of the One

Ring. Taken to its most extreme logical conclusion it is an attempt to counterfeit Eru the One.

The White Tree is burned. The white tree as discussed is beth, the birch, womankind. Hence Akallabeth, She That is Fallen. We can see a clear reference to the birch of Smith of Wooten Major, linking Erendis and womankind with the birch.

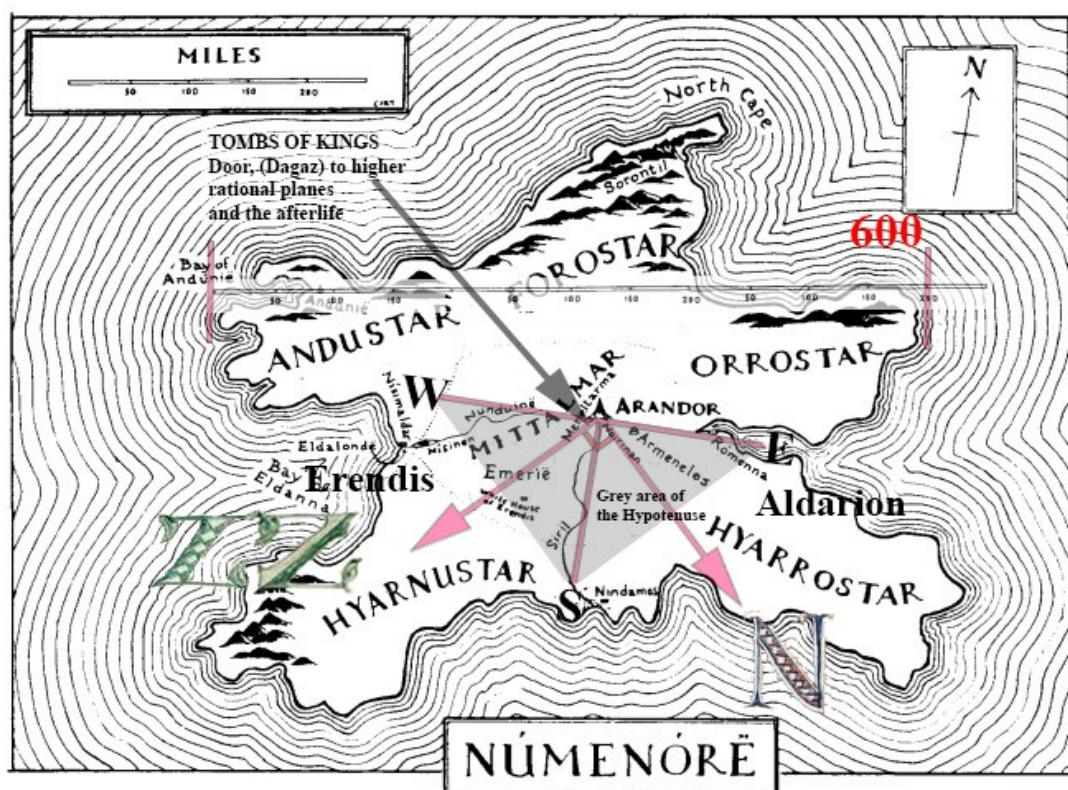
We also are daughters of the great, and we have wills and courage of our own. Therefore do not bend, Ancalimë. Once bend a little, and they will bend you further until you are bowed down. Sink your roots into the rock, and face the wind, though it blow away all your leaves.

Indeed the mutation in the language of the royal title from 'Tar' to 'Ar' is significant. The letter 'T' represents the two axes of Time and Space from the monogram. Together they are male and female in union which makes access to the Door possible. (Beth is also the 'house' of Tolkien from the Hebrew). This is removed in a long process where the union slowly breaks down. The proper functioning of Time and Space is breaking down and we arrive at the Bending of the World.

This replacement of the rightful place of women with men continue into the Lord of the Rings. This is why the world is turned on its head and the monogram hidden in the symbolic landscape, which represents the union of man and woman (Tolkien and Edith) among other things, is symbolically on its head. Gondor symbolically can be rendered 'Gone Door' as stated. In the line of Isildur there are 25 successive figures with names beginning with the element 'AR'. Isildur's name itself is a clue. It can be rendered 'isil(moon)-door. The highly unusual asymmetry (Tolkien underpins everything in his works with symmetry) in the Pillars of the Argonath ('the left hand of each was raised palm outwards in gesture of warning; in each right hand there was an axe') exists because of this wilful breakdown in symmetry of man and woman. The Argonath are the 'Gate of the North'. The 'gate' is the Door but it is broken and this is reflected in its orientation to the north, not the west. The letter 'N' for north, carries the diagonal (see floral alphabet rebus) which leads to Carn Dum and Orodruin (wrack and ruin).

No man, however truly he loved his betrothed and bride as a young man, has lived faithful to her as a wife in mind and body without deliberate conscious exercise of the will, without self-denial. [43 From a letter to Michael Tolkien]

The 'N' diagonal is implied in the physical geography of Numenor, again which can be regarded as a symbolic landscape.



The whole land of Númenor was so posed as if it had been thrust upward out of the sea, but tilted southward and a little eastward; and save upon the south the land in nearly all places fell towards the sea in steep cliffs.

That indicates that the island tilts south-eastward. A tilt is an inclination and symbolizes the orientation towards a decline or fall. Is this prophetic and intentional? It is Goddes Privatee as exercised by Tolkien to know the Music of the Ainur and the unfolding of the hidden purposes of Eru. Another instance is the inscription of 'Moria' on the West Door of Khazad Dum.

tilt (v.1)

Old English *tyltan "to be unsteady," from tealt "unsteady," from Proto-Germanic *taltaz (source also of Old Norse tyllast "to trip," Swedish tulta "to waddle," Norwegian tyлта "to walk on tip-toe," Middle Dutch touteren "to swing"). Meaning **"to cause to lean, tip, slope"** (1590s) is from sense of "push or **fall over**." Intransitive sense "to lean, tip" first recorded 1620s. Related: Tilted; tilting.

In Tolkien's words 'The whole land of Númenor was so posed' we return to the subject of Numenor being a haven of rest and the restlessness of Aldarion. It was intended as a gift as a rest from the ever present attacks of the Enemy.

pose (v.1)

late 14c., posen, "suggest (something is so), suppose, assume; grant, concede," from Old French poser "put, place, propose," a term in debating, from **Late Latin pausare "to halt, rest, cease, pause"** (source also of Italian posare, Spanish posar; see pause (v.)). **The Late Latin verb also had a transitive sense, "cause to pause or rest,"** and hence the Old French verb (in common with cognates in Spanish, Italian, Portuguese) acquired the sense of Latin ponere "to put, place" (past participle positus; see position (n.)), by confusion of the similar stems. Meaning "put in a certain position" in English is from early 15c. Sense of "assume a certain attitude" is from 1840; the transitive sense (as an artist's model, etc.) is from 1859. Related: Posed; posing.

And we might why did Tolkien 'pose' it in this way?

pose (v.2)

"to puzzle, confuse, perplex," 1590s, earlier "question, interrogate" (1520s), probably from Middle French poser "suppose, assume," from Old French poser "to put, place, set" (see pose (v.1)). Also in some cases a shortening of English appose "examine closely," and oppose. Related: Posed; posing.

This tilt is an unsteadiness to fall in that direction. This presages the Fall of Numenor. of She That is Fallen. Erendis takes up residence in Emerie and as we can see the island leans away towards the opposite side.

But for the most part the Mittalmar was a region of pastures. in the south-west there were rolling downs of grass; and there, in the Emerië, was the chief region of the Shepherds.

Aldarion on the other hand removes to the eastern side of the island:

At that time he, having no mind to live upon land in Armenelos, had a ship built that should serve as his dwelling-place; he named it therefore Eäambar, and at times he would sail in it from haven to haven of Númenor, but for the most part it lay at anchor off Tol Uinen: and that was a little isle in

the bay of Rómenna that was set there by Uinen the Lady of the Seas.

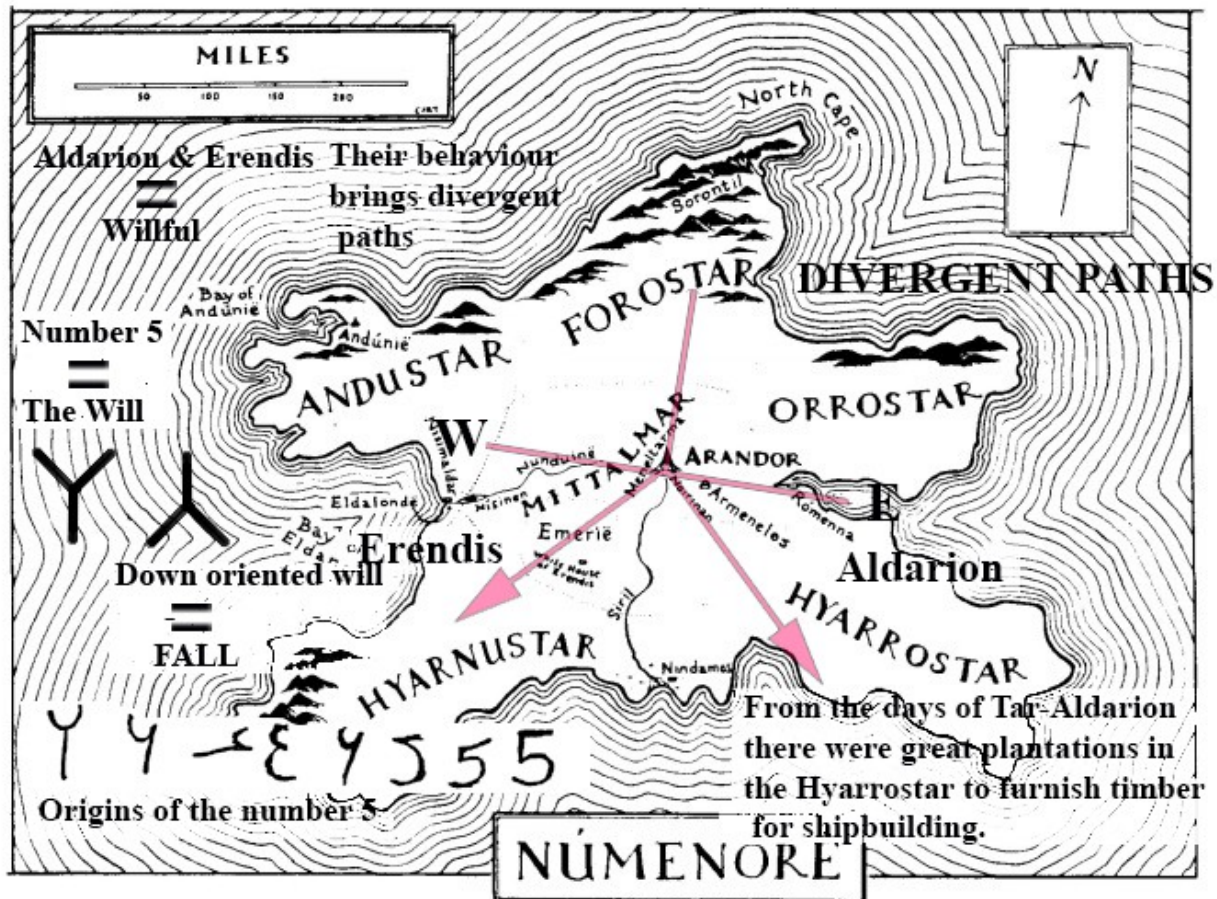
This tilt symbolizes an inherent flaw and bias towards men which is revealed in the positioning of Aldarion and Erendis geographically. Erendis says to Aldarion of Emerie "Here could I be at ease!" It's clear that her error is to seek too much for ease, to escape her proper place of rulership.

ease (v.)

c. 1300, "**to help, assist,**" from Old French aiser, from aise (see ease (n.)). **Meaning "to give ease, mitigate, alleviate, relieve from pain or care" is from mid-14c.** Meaning "render less difficult" is from 1630s; the sense of "to relax one's efforts" is from 1863 (with up by 1907, earlier with a more specific sense in sailing). Farmer reports ease in a slang sense of "to content a woman" sexually, with an 1861 date. Related: Eased; easing.

To assist and relieve from pain and care is part of the role of Aldarion as her husband which she is denying. It is also part of her role to him.

In contrast, Aldarion is the opposite. He is restless. These opposite characters take geometric expression in the south-west and south-east axes on the map.



We read:

The base of the Meneltarma sloped gently into the surrounding plain, but it extended, after the fashion of roots, five long low ridges outwards in the direction of the five promontories of the land; and these were called Tarmasundar, the Roots of the Pillar. Along the crest of the south-western ridge the climbing road approached the mountain; and between this ridge and that on the south-east the land went down into a shallow valley. That was named Noirinan, the Valley of the Tombs; for at its head chambers were cut in the rock at the base of the mountain, in which were the tombs of the Kings and Queens of Númenor.

Noirinan occupies the place of the right angle in the map diagram. This is the Door, dagaz. It is fitting that the tombs are there since the Door leads to the Afterlife.

The slight inclination in the island towards the east is also in the drawing of the arrow direction for north. It inclines slightly eastward. This was not an accident. It would have been far more convenient after all to just simply follow mapmaking convention and draw it pointing straight north. The width of the island at approximately 600 miles might very well symbolize the number 6 downward spiral which accompanies a fall.

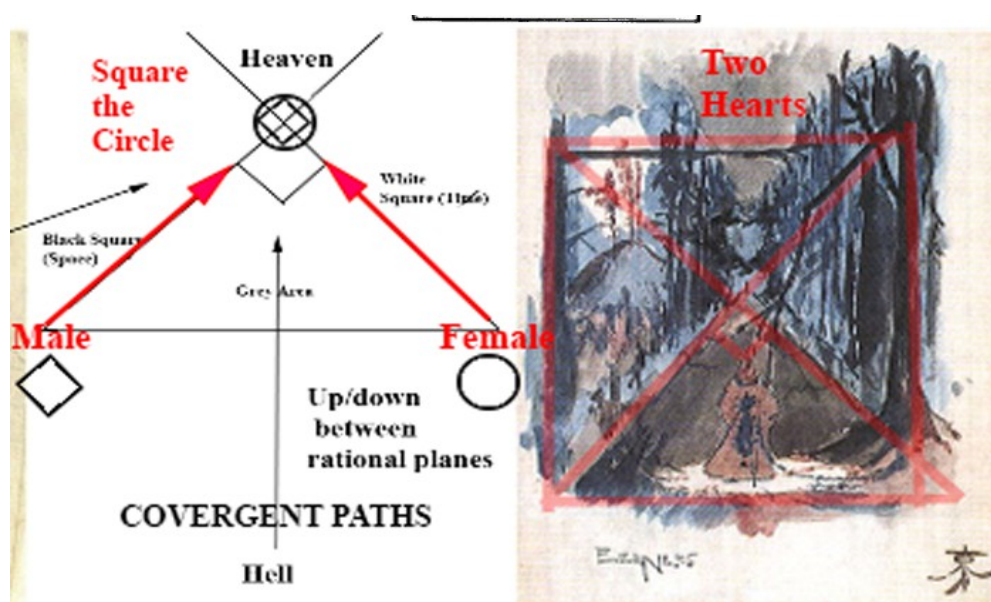
The orientation of the tilt south-west follows the diagonal in the letter 'N'. It is ultimately men that bring about the downfall of She That is Fallen when Ar-Pharazon seizes the sceptre from Miriel who he renames Tar-Zimraphel. She That is Fallen is also the island itself. The Land that is fallen low is Atalante (Atlantis). Thus the falling of Womankind accompanies the toppling of the island into the sea. Thus the Door into the West is closed, mankind becomes lost at sea, man and woman become shipwrecked which supports the suggested symbolism of the whale and the kraken in the place of wandering Rhovanion.

The woman is another fallen human-being with a soul in peril. But combined and harmonized with religion (as long ago it was, producing much of that beautiful devotion to Our Lady that has been

God's way of refining so much our gross manly natures and emotions, and also of warming and colouring our hard, bitter, religion) it can be very noble. Then it produces what I suppose is still felt, among those who retain even vestigiary Christianity, to be the highest ideal of love between man and woman. Yet I still think it has dangers. It is not wholly true, and it is not perfectly 'theocentric'. It takes, or at any rate has in the past taken, the young man's eye off women as they are, as companions in shipwreck not guiding stars. [43 From a letter to Michael Tolkien 6-8 March 1941]

We can see the difference in the two letters N and Z on the map. N looks like a prison, an iron fortress perhaps like Angband. The letter Z is green, the colour of growing things. In one of them we can see the gold shaft of sunlight in the diagonal. This diagonal leads from earth from the Iron Crown to heaven (sky) at the Paths of the Dead. The symbolic meaning of the orientations of the square patterns within those two letters is discussed elsewhere.

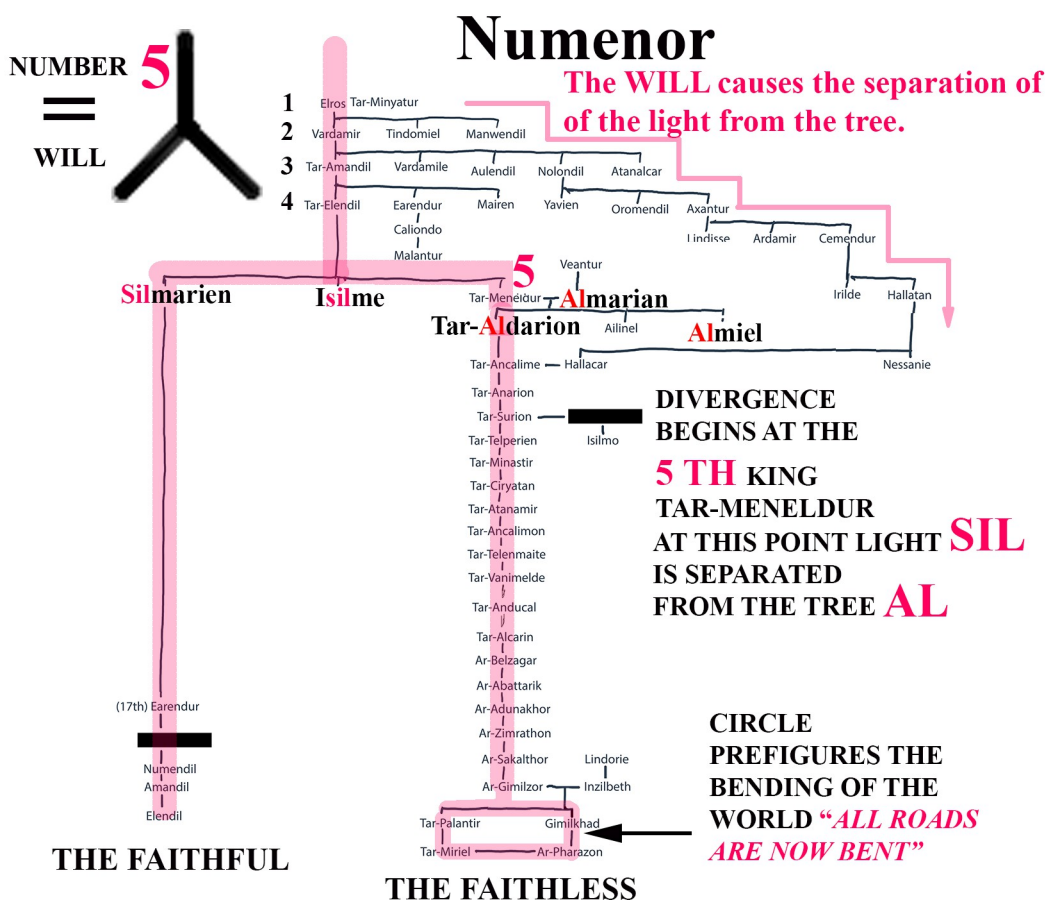
The divergent paths of Aldarion and Erendis are contrasted with the correct functioning of their roles illustrated here. Walking towards God in union and growing understanding:



In the Hyarrostar grew an abundance of trees of many kinds, and among them the lauringuë in which the people delighted for its flowers, for it had no other use. This name they gave it because of its long-hanging clusters of yellow flowers; and some who had heard from the Eldar of Laurelin, the Golden Tree of Valinor, believed that it came from that great Tree, being brought in seed thither by the Eldar; but it was not so. From the days of Tar-Aldarion there were great plantations in the Hyarrostar to furnish timber for shipbuilding.

The diverging paths of Aldarion and Erendis is brought about by their wilfulness. We hear echoes of the themes we have been discussing, of the usefulness of trees and living things. This is the attitude of the Entwives. That the delight in the flowers is useless. The trees are only good for timber. The people are mistaken in thinking that the tree came from the seed of Laurelin. This is one of the many example of the breakdown in the lore which is transmitted from one generation to the next. A result of the gradual separation of the Numenoreans from their Elven lore masters and their teachings. This error is passed on to the next generation which brings further decline and we see a spiralling down into the abyss. The most obvious manifestation of that are the changes in the Adunaic language, and its use. There are a number of errors made along the way which mark significant steps in the decline; the long alchemic process of time as Tolkien terms it in *On Fairy Stories*. That disinclination finds visual and geometric expression in the slight inclination of the

north arrow on the map of Numenor towards the east. This culminates in the seemingly purely arbitrary naming of Ar-Pharazon and the renaming of Miriel.



The mistaken trees of *laurinquë* are a metaphor for the replacement of the Sun, the 'squaring of the circle', the usurpation of women by men. Laurelin was the golden tree, the sun of course. In other words the trees are useless, therefore the woman (as the Sun) has become useless. Erendis is seen as useless by Aldarion. The trees are farmed by Aldarion and no delight is taken in their flowers. In the word 'plantation', there are slave and enslavement connotations too. In the etymology of 'furnish' we glean the notion of 'progress' (as forward motion) and the inclination to the east of both the north arrow on the map of Numenor and the leaning of the Edith-kraken eastward in the symbolic geography.

furnish (v.)
 mid-15c., "fit out, equip, to provision" (a castle, ship, person); "provide (soldiers)," from Old French furniss-/forniss-, present participle stem of furnir/fornir "accomplish, carry out; equip, fit out; provide" (12c.), from Vulgar Latin *fornire, alteration of *fromire, from West Germanic *frumjan "forward movement, advancement" (source also of Old High German frumjan "to do, execute, provide"), from Proto-Germanic *fram- "forwards" (see from). General meaning "to provide" (something) is from 1520s; specifically "provide furniture for a room or house" from 1640s. Related: Furnished; furnishing.

Erendis bitterly says to Ancalime her daughter:

Her mother had spoken unceasingly against men, and indeed a remarkable example of Erendis' teaching in this respect is preserved: Men in Numenor are half-Elves (said Erendis), especially the high men; they are neither the one nor the other. The long life that they were granted

deceives them, and they dally in the world, children in mind, until age finds them - and then many only forsake play out of doors for play in their houses. They turn their play into great matters and great matters into play. They would be craftsmen and loremasters and heroes all at once; and women to them are but fires on the hearth - for others to tend, until they are tired of play in the evening. All things were made for their service: hills are for quarries, river to furnish water or to turn wheels, trees for boards, women for their body's need, or if fair to adorn their table and hearth; and children to be teased when nothing else is to do - but they would as soon play with their hounds' whelps. To all they are gracious and kind, merry as larks in the morning (if the sun shines); for they are never wrathful if they can avoid it. Men should be gay, they hold, generous as the rich, giving away what they do not need. Anger they show only when they become aware, suddenly, that there are other wills in the world beside their own. Then they will be as ruthless as the seawind if anything dare to withstand them.

We also are daughters of the great, and we have wills and courage of our own.

In the Kraken geographic feature symbolically we can read the map as the two rivers issuing from Smaug and Melkor. More correctly it is the dwarves and Melkor. Why? Because if we draw a line between the runes on the door of the West Gate of Moria ando, calma and ore , they describe the number 5 'Y'. Ore is inner mind and can be influenced by counsel of both Eru and the Enemy. Calma is the will. These two correspond to the same positions of Erebor and the Iron Hills in the Kraken feature. This associates the River Running and the implied business as argued, with the dwarves. Which seems very resonable. The Carnen is the 'Redwater' and the colour of the Enemy is red in the floral alphabet and elsewhere. The rivers ultimately end in an inland sea, a culdesac. This is also the fate of the genealogical Tree of Feanor who demonstrates the errors of the will par excellence, which does not prosper at all and similarly ends in the dead end of Celebrimbor and in the seven sons-each of which is symbolized by the seven stones, his legacy is stone. Likewise the two rivers in the feature run into stone (the mountains at the back of the head) and the felling, consuming of trees to the front. The same phenomenon is found in the genalogical tree of the Akallabeth. If we rotate the tree facing upwards, the Faithful occupy the right hand side which is the side of ore, of counsel of the inner mind which can come from either Eru or the Enemy. The left hand side, the faithless line of kings, is the side of the will. Similarly the Master of Laketown flees:

The old Master had come to a bad end. Bard had given him much gold for the help of the Lake-people, but being of the kind that easily catches such disease he fell under the dragon-sickness, and took most of the gold and fled with it, and died of starvation in the Waste, deserted by his companions.

The dragon-sickness is a clear reference to hoarding of gold and greed.

And finally, to end our discussion of these two geographic features, we see a mischievous reference by Tolkien to the subtext. Just like the goblins in the Merking's forest grin at his passage using sexual imagery, he is cocking a snoot at his oblivious readership:

Uin dived again so suddenly that he could not be sure. If he was right, he is one of the very few creatures, on two legs or four, who can walk about our own lands and say they have glimpsed that other land, however far away.

'I should catch it, if this was found out!' said Uin. 'No one from the Outer Lands is supposed ever to come here; and few ever do now. Mum's the word!'

catch (n.)
late 14c., "device to hold a latch of a door," also "a trap;" also "a fishing vessel," from catch

(v.). Meaning "action of catching" attested from 1570s. Meaning "that which is caught or worth catching" (later especially of spouses) is from 1590s. Sense of "hidden cost, qualification, etc.; something by which the unwary may be entrapped" is slang first recorded 1855 in P.T. Barnum.

catch (v.)

c. 1200, "to take, capture," from Anglo-French or Old North French *cachier* "catch, capture" (animals) (Old French *chacier* "hunt, pursue, drive (animals)," Modern French *chasser* "to hunt;" making it a doublet of *chase* (v.)), from **Vulgar Latin *captiare** "try to seize, chase" (also source of Spanish *cazar*, Italian *cacciare*), from **Latin *captare*** "to take, hold," frequentative of *capere* "to take, hold," from **PIE root *kap-** "to grasp."

Its senses in early Middle English also included "chase, hunt," which later went with *chase* (v.). Of sleep, etc., from early 14c.; of infections from 1540s; of fire from 1734 (compare Greek *apto* "fasten, grasp, touch," also "light, kindle, set on fire, catch on fire"). Related: *Catched* (obsolete);

A kraken could be likened to a fishing vessel, casting its arms like nets or angling with hooks, and interestingly we see 'spouses' mentioned. And we see the root KAP 'to grasp' To quote, of KAP:

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *kapati* "two handfuls;" Greek *kaptein* "to swallow, gulp down," *kope* "oar, handle;" Latin *capax* "able to hold much, broad," *capistrum* "halter," **capere** "to grasp, lay hold; be large enough for; comprehend;" Lettish *kampiu* "seize;" Old Irish *cacht* "servant-girl," literally "captive;" Welsh *caeth* "captive, slave;" Gothic *haban* "have, hold;" Old English *hæft* "handle," *habban* "to have, hold."

We can see the twisted behaviour that turns a refuge into something to possess from the previous etymology of 'haven' in PIE root *kap- "to grasp" (source of have) in the notion of a place that "holds" :

Tar-Meneldur looked coldly on the enterprises of his son, and cared not to hear the tale of his journeys, believing that he sowed the seeds of restlessness and the desire of other lands to hold. In that time Aldarion became estranged from his father

Again this ties in with the enduring theme of to hold with the hand and to hold with the eye: behold.

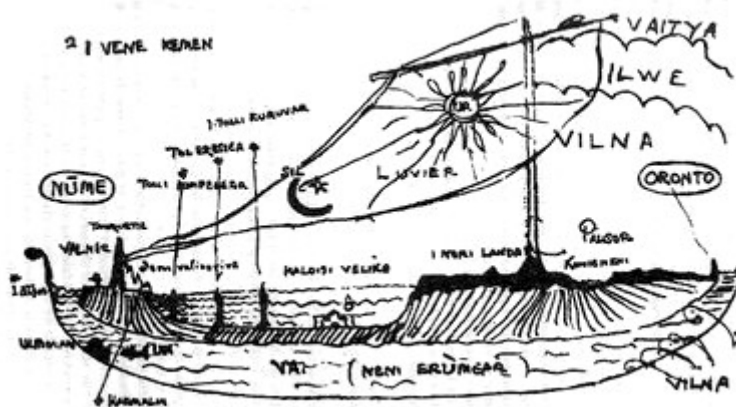
Roverandom was written for his children, and Edith is of course 'mum'. This supports the argument that Uin is indeed Tolkien and from these words, that diving (with the DreamFish) is not popular with his wife, that being diving into his philological language invention and art and in turn that the geographic feature is Edith as the Kraken of the Tolkien illustration.

I'll end this section with the words of Tolkien's letter of 1969 to Christopher which illustrate how Tolkien saw his real work:

I was delighted to get your letter of 27th today, and felt very unhappy about my own silence. I begin to feel a bit desperate: endlessly frustrated. I have at last managed to release the demon of invention only to find myself in the state of a man who after a strong draught of a sleeping potion is waked up and not allowed to lie down for more than a few consecutive minutes. Neither in one world or another. Business – endless — lies neglected, yet I cannot get anything of my real work finished.

The Ship

We see another appearance of the Kraken and Uin idea in the earliest conceptions of the world. This is indeed a symbolic landscape as you can see.



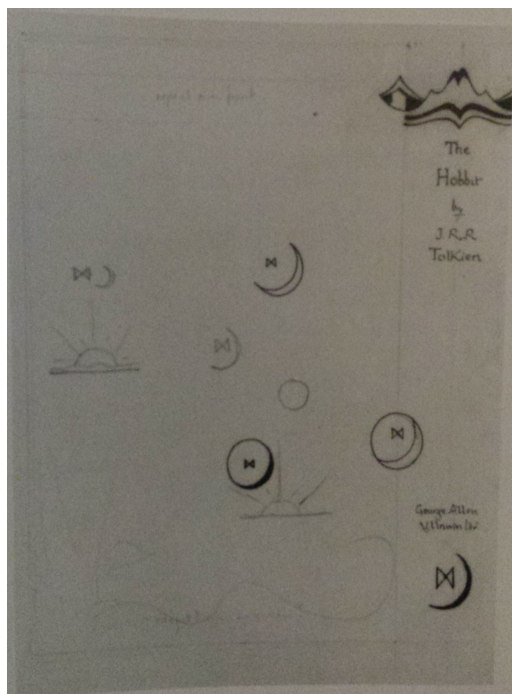
The Sun UR is the female. You can see suggestions of an octopus or squid with the shape of the arms of the Sun. They end in bulges which might suggest the ends of the tentacles of squids. Not hos one of the arms is stretching right out to the star and has a hook around it. The line of the arm extension has been drawn after the ray it is attached to. Clearly it was intended to mean something. Again, form the geometry, the Sun and Moon are the left and right hands. The Kraken is the left. Uin is the right. You can see that Uin does indeed feature in the image at the bottom left. We can draw an approximate line diagonally down from the Kraken-/Sun to Uin. But the focus is on the moon Sil.

The moon is the crescent Moon which symbolizes the dominant male. The two horns of the crescent are the two horns of the bull. The Moon seeks to capture the Door. The two, the sun-Kraken and the moon Sil are warring over control of the Door. This is the same battle of the sexes we saw above. And note the nautical theme much like the Merking's Palace illustration.

How do we know that the star is the Door? The two horns of the bull represent the left and right turns at the Door. The horns of the bull has no middle way, only the left and right. The Star is the middle way- or rather points to the middle way. It appears at the centre of all of Tolkien's symmetries in his illustrations. It symbolizes polaris. The axis mundi runs through this pole. This is the Door. In Tolkien's draft illustrations to The Hobbit we can equate the butterfly rune Dagaz with the Door. We have the Sun and Moon to the east and west- we must reverse the dust jacket because it is intended to be faced down when reading the book. The Sun is setting and the dragon is on the side of the Moon. The Eagles are on the side of the Sun. We can clearly see the roles of Evil and Good in that symbolism. We can see the megalithic Door in the mountain.

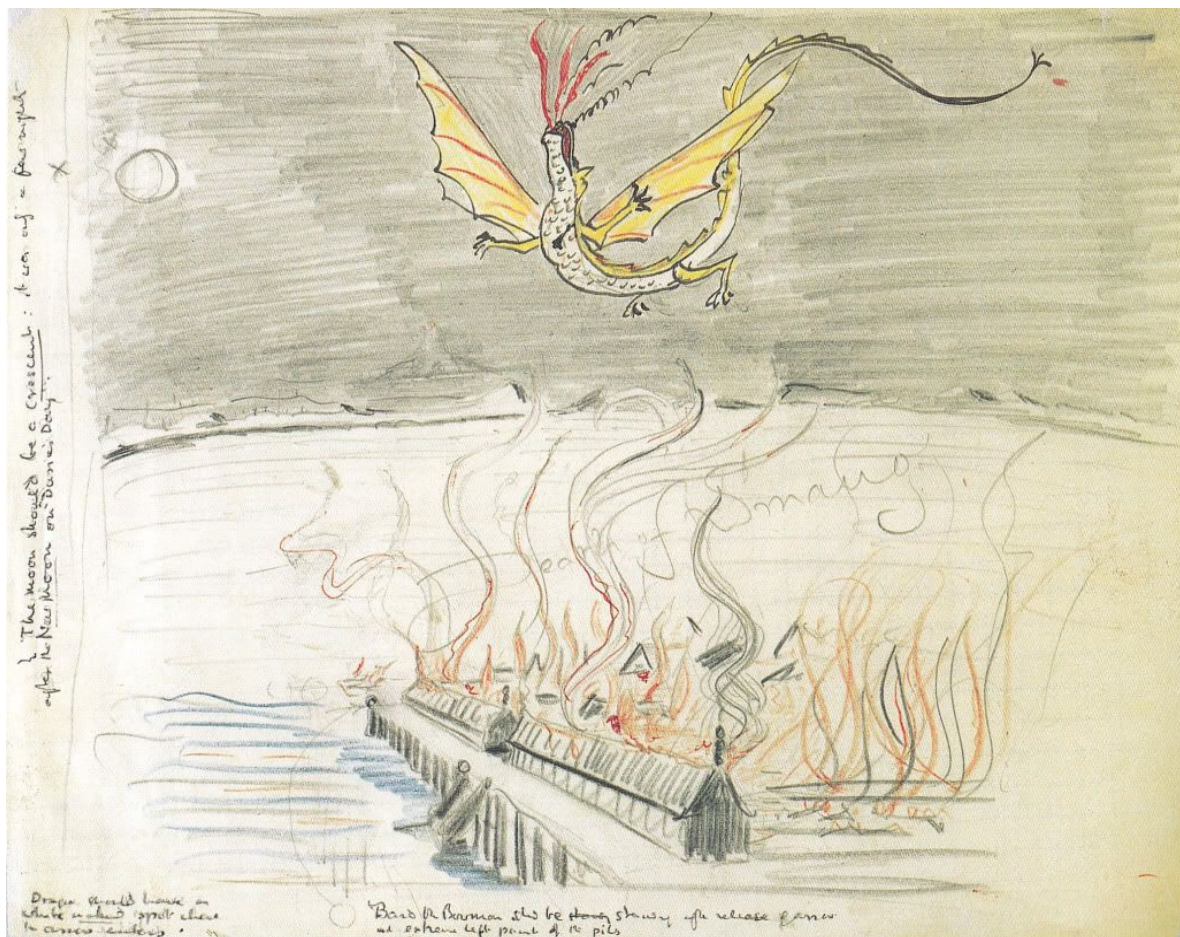


The Rune 'X' at the very bottom was intended by Tolkien to be exactly central aligned with the Door in the mountain. The Door Dagaz appears on the spine aligned with Door in the mountains, the same place that the X appears ultimately. The 'X' is a very similar rune shape.



We can see Tolkien is experimenting with the same symbolism that we find in the sail of the ship: the crescent moon surrounding the star, except here, it is the dagaz rune. We know that dagaz is the butterfly rune and we know that Tolkien referred to the 7 stars as the 7 butterflies in his early works. Therefore we know that the rune dagaz symbolizes a star. The 7 stars of Ursa Major all point to the pole star, polaris. The circle of the moon surrounding the rune is intended to symbolize the capture of the star, the Door by the Moon. The Moon has been characterized as being on the side of evil, the east, already. and similarly we also see the sun is close to the crescent moon, just like the Sun Ur is involved with the Crescent Moon in the sail. The capture here is the same seizure of the star by Ur in the sail with her hooked arm. The Sun and the Star symbolize the female. The female is trying to wrest free the stars from the clutches of the moon.

The stars are finally freed from the Moon's clutches at the slaying of the Dragon, which we saw was on the side of the crescent moon in the jacket. At the top right the two 'X's are no longer in the circle of the Moon. And from this we can associate the 'X' rune at the bottom of the of the jacket cover with the Dagaz rune, the Door.



You saw previously that the kraken arm extends right to Erebor. The Door into Erebor is the Door. It opens at twilight. Therefore Ur and the crescent Moon wrestling over the Door is the same imagery that appears in the symbolic landscape with Uin and the Kraken.

Bard the Bowman shoots Smaug. The Bow through its shape symbolizes the Crescent Moon. The arrow down the middle symbolizes the Door. That's why Tolkien chose the weapon.

There is a further piece of supporting evidence to associate the rune 'X' with dagaz. The rune 'X' is gyfu, which is glossed as 'gift'.

Generosity brings credit and honour, which support one's dignity;
it furnishes help and subsistence
to all broken men who are devoid of aught else.

The Arkenstone is given as a gift. But the the notion of the gift becomes a theme of contention.

"You may see it!" said he. "It is this!" and he drew forth the Arkenstone, and threw away the wrapping.

The Elvenking himself, whose eyes were used to things of wonder and beauty, stood up in amazement. Even Bard gazed marvelling at it in silence. It was as if a globe had been filled with moonlight and hung before them in a net woven of the glint of frosty stars.

"This is the Arkenstone of Thrain," said Bilbo, "the Heart of the Mountain; and it is also the heart of Thorin. He values it above a river of gold. I give it to you.

It will aid you in your bargaining." Then Bilbo, not without a shudder, not without a glance of longing, handed the marvellous stone to Bard, and he held it in his hand, as though dazed.

"But how is it yours to give?" he asked at last with an effort.

"O well!" said the hobbit uncomfortably. "It isn't exactly; but, well, I am willing to let it stand

against all my claim, don't you know. I may be a burglar-or so they say: personally I never really felt like one-but I am an honest one, I hope, more or less. Anyway I am going back now, and the dwarves can do what they like to me.

I hope you will find it useful."

The Elvenking looked at Bilbo with a new wonder.

"Bilbo Baggins!" he said. "You are more worthy to wear the armour of elfprinces than many that have looked more comely in it. But I wonder if Thorin Oakenshield will see it so. I have more knowledge of dwarves in general than you have perhaps. I advise you to remain with us, and here you shall be honoured and thrice welcome."

"Thank you very much I am sure," said Bilbo with a bow. "But I don't think I ought to leave my friends like this, after all we have gone through together. And I promised to wake old Bombur at midnight, too! Really I must be going, and quickly."

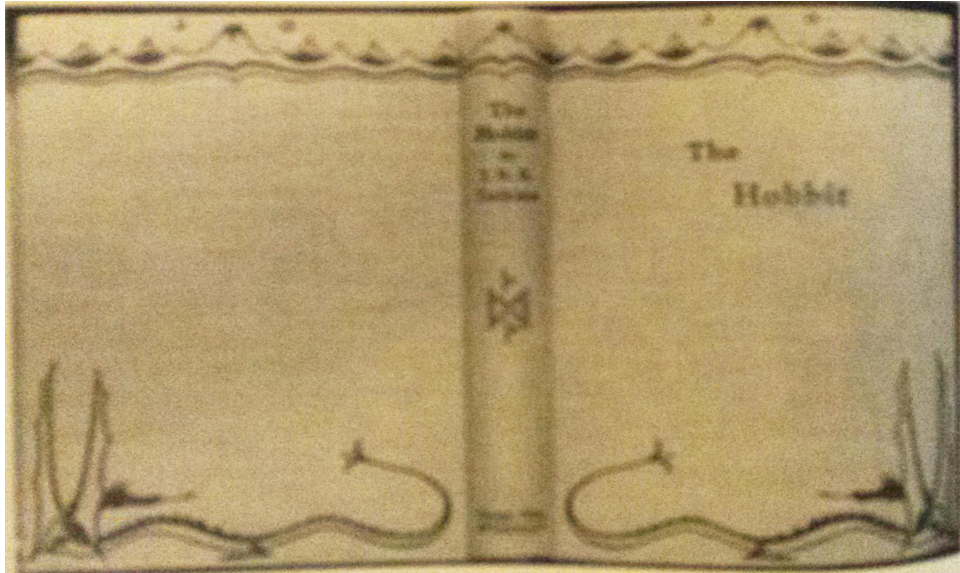
We see the Arkenstone positioned at the middle arch of the three arches in the illustration of Smaug. The three arches are the two horns of the bull of the crescent Moon and the middle one symbolizes the Door.




Smaug is trying to prevent them going through the Door. And the picture symbolism shows this. His tail has three ways, just like his tongue. And so does the flames of the dragon pointing upwards in Death of Smaug. His tail points towards the left hand arch. Next to that we see spears crossed. Coming from the arch we can see smoke. This symbolizes the smoke of the fire with which he will destroy them. And note how the smoke curls are like hooks- somewhat similar to the hook of the arm of Ur on the sail. And we have identified that arm as being the same arm as the one around Erebor in the symbolic landscape. His tongue points south-west. Between the tail and the tongue we have a diagonal running along the north-west and south-east axes. This has special significance in Tolkien's geometry. It is the same diagonal in the letter 'N' which runs in opposition to the letter 'Z'. The 'N' diagonal is that of the Enemy which, in The Lord of the Rings leads to hell as ice in Carn-

Dum and hell as a fire in Orodruin. Smaug is trying to persuade them that the Door is on the left hand arch. Tolkien is telling us that the Door is through the middle arch where the Arkenstone is. The left hand arch is the Moon which we see is the same side as the Dragon is on in the dust jacket. The crossed spears are persuading us, and Bilbo that 'gar', gift is that way. In the shape of the gleams of the Arkenstone we can even see another trefoil which is counter to the trefoils of the tongue and tail of the Dragon.

Tolkien left us some clues as to the symbolism of the picture. We can see an axe shaped rune, a 'thorn' shape on the urn next to the left hand arch way. And we see another two to either side of the ladder on the urn in the foreground. In this way Tolkien is hinting at the underlying symbolism here. We can link the two arches to the foreground urn. The ladder equates to the middle arch. To either side we see two thorns. The other arch on the right, which is hidden would also have another thorn rune. But we can't see it. That would be too easy. The right arch has been 'silenced' and represents the Sun. The left arch represents the Moon. The Door only opens in the middle when Sun and Moon are in the sky, at twilight, much like the Door in the wall of Erebor. And the door is linked with the ladder via the spine of the Hobbit which has the Door dagaz and the two axe heads, the two thorns above and below it, flanking it. We can see Sun and Moon to either side of the mountain. The Door runs between Sun and Moon. Therefore the Door in the mountain is the Door.



The ladder symbolizes the rational planes through which we descend or ascend after passing through the Door. In addition the thorn shapes, the axe shapes symbolize the two axes of the two spirals of Sun and Moon which go up and down the rational planes. Tolkien is punning on the weapon axe and the turning axes. He does the same thing in the North Gate of the Argonath. When we understand this we can understand these two points, we can rationalize the fact that the axe thorn heads are on top and below the Door on the spine illustration, rather than to the right and left as in the three arches. However, Tolkien was probably forced to do this because he was limited in space to the right and left of the Dagaz rune on the spine. It still works though because one axis turns up and one turns down.

In addition to gyfu, the Anglo-Saxon futhorc has the gār rune , named after a species of medieval spear. It is attested epigraphically on the Ruthwell Cross, and also appears in 11th-century manuscript tradition. Phonetically, gār represents the /g/ sound. It is a modification of the plain gyfu rune X.



Note the description of the Arkenstone.

It was as if a globe had been filled with moonlight and hung before them in a net woven of the glint of frosty stars.

"This is the Arkenstone of Thrain," said Bilbo, "the Heart of the Mountain; and it is also the heart of Thorin. He values it above a river of gold. I give it to you.

Before we understand this symbolism, we need to know that the Moon and the Sun are warring, as the battle of wills between the female left hand and the male right hand: Ur and the crescent moon on the sail. The stone is the Heart of the Mountain. The Mountain is the Enemy. The stone symbolizes a 'heart of stone'. Thorin is the right hand. The clue is in his name Thor-in and 'oak-enshield'. Thor is the giant, the Enemy. Odin is the left hand. The oak is the right hand. The birch is the left hand. Smaug's tail hitting the mountains side is described:

And not a moment too soon. They had hardly gone any distance down the tunnel when a blow smote the side of the Mountain like the crash of battering-rams made of forest oaks and swung by

giants.

Smaug, the Enemy, the right hand, the Moon, has captured the Sun, the left hand. The Sun has been silenced. The Door can only open again when the Sun and the Moon are again in harmony together. This is why the Arkenstone lies pointing at the middle arch. The middle arch is the Path of the Heart running between the two horns of the crescent moon where the star is in the sail on the ship. This is why the stone is called the Heart of the Mountain. It is the heart of the Enemy, which is in the right hand. Bilbo (and Frodo) is the left hand, they symbolise the female. Bilbo's taking the golden cup from the hoard and the river running gold is symbolic of him freeing the Sun. The cup symbolizes the left hand. This is why Galadriel asks 'Who will now fill the cup for me' in The Lords of the Rings. Galadriel symbolizes the Morning Sun.

Thprin values the stone over the the 'river of gold'. We know that symbolizes the Sun. Therefore he values the stone over the Sun. The stone symbolizes the heart of stone. This is Tree versus Mountains symbolism. Taur versus Tower symbolism. The living Tree is the left hand. The dead tower is the right hand. The opposition between Tree and Mountain is revealed in the first Hobbit riddle

More proofs elsewhere.

The following is from prediction #67

The World as The Word.

Here Pengolodh is quoting Fëanor.

He is reported by Pengolodh to have said that "words may be analysed into their tengwi, but I would say rather that they have one or more chambers, and the vowel is the room in each, and the consonants are the walls. One may live in a space without walls, but not in walls with no space: kt is only a noise, hardly audible in normal speech, but ket may have significance. Our fathers therefore in building words took the vowels and parted them with the consonants as walls; but for them the word-beginnings and word-endings were sufficient divisions, though the least that could be allowed. The word-beginning was the stronger, as we see in that vowels at the beginning seldom disappear, whereas those at the end often vanish, having no end-wall to contain them".

This statement suggests that Fëanor thought that the fathers wanted to put more division between the word-beginnings and endings. Especially if we consider the etymology of 'sufficient'.

But for them the word-beginnings and word-endings were sufficient divisions, though the least that could be allowed.

sufficient (adj.)

early 14c., from Old French *sufficient* "satisfactory," or directly from Latin *sufficientem* (nominative *sufficiens*) "adequate," present participle of *sufficere* "to supply as a substitute," from *sub* "up to" (see *sub-*) + combining form of *facere* "to make, to do" (**from PIE root *dhe-** "to set, put").

In his psychology, they wanted a bigger building, more space. But his psychology is flawed and it colours how he interprets things.

The vowel at the beginning and end of the word refers to the marriage vow. The metaphor is that the vow is strong at the beginning of the marriage but disappears at the end. This wrongly associates

the beginning with strength. The beginning is bet, the female. Strength is the characteristic of the male. This is wrong-headed because strength is not required for marriage vows. And this underlies the whole metaphor for the Word as a building. The Word is a living tree. Listening to the wife, the female will be the guide to extending the marriage vow- making the marriage last in other words.

The beginning of the word refers to the left hand. The end refers to the right hand. The order of Ilúvatar is reversed at the making of Arda. Because of this the courses of the Sun and Moon progress from the east at the Gates of Morn into the West ending at the Doors of Night.

contain (v.)

c. 1300, "restrain (someone), control (oneself), behave (in a certain way)," from Old French contein-, tonic stem of contenir, from Latin continere (transitive) "to hold together, enclose," from assimilated form of com "with, together" (see con-) + tenere "to hold," **from PIE root *ten-** "to stretch."

From mid-14c. as "to have (something) as a constituent part;" from late 14c. as "have something inside, enclose." Related: Contained; containing; containable.

Again we see 'to stretch' in the root. This is the plane of the hypotenuse. We see the sense of to restrain, to control oneself. This implies that the male needs restraint in order to control himself. The male will find it more difficult to show self-restraint if he does not listen to his wife. Listening to his wife will make for a better relationship.

We can see the connection between 'room' and the physical structure of the World in the etymology of 'room' and Tolkien's early drawing for the World.

room (n.)

Old English rum "space" (extent or time); "scope, opportunity," from Proto-Germanic *ruman (source also of Old Norse, Old Saxon, Old High German, Gothic rum, German Raum "space," **Dutch ruim "hold of a ship, nave"**), nouns formed from Germanic adjective *ruma- "roomy, spacious," **from PIE root *reue- (1) "to open; space"** (source also of Avestan ravah- "space," Latin rus "open country," Old Irish roi, roe "plain field," Old Church Slavonic ravinu "level," Russian ravnina "a plain"). Old English also had a frequent adjective rum "roomy, wide, long, spacious."

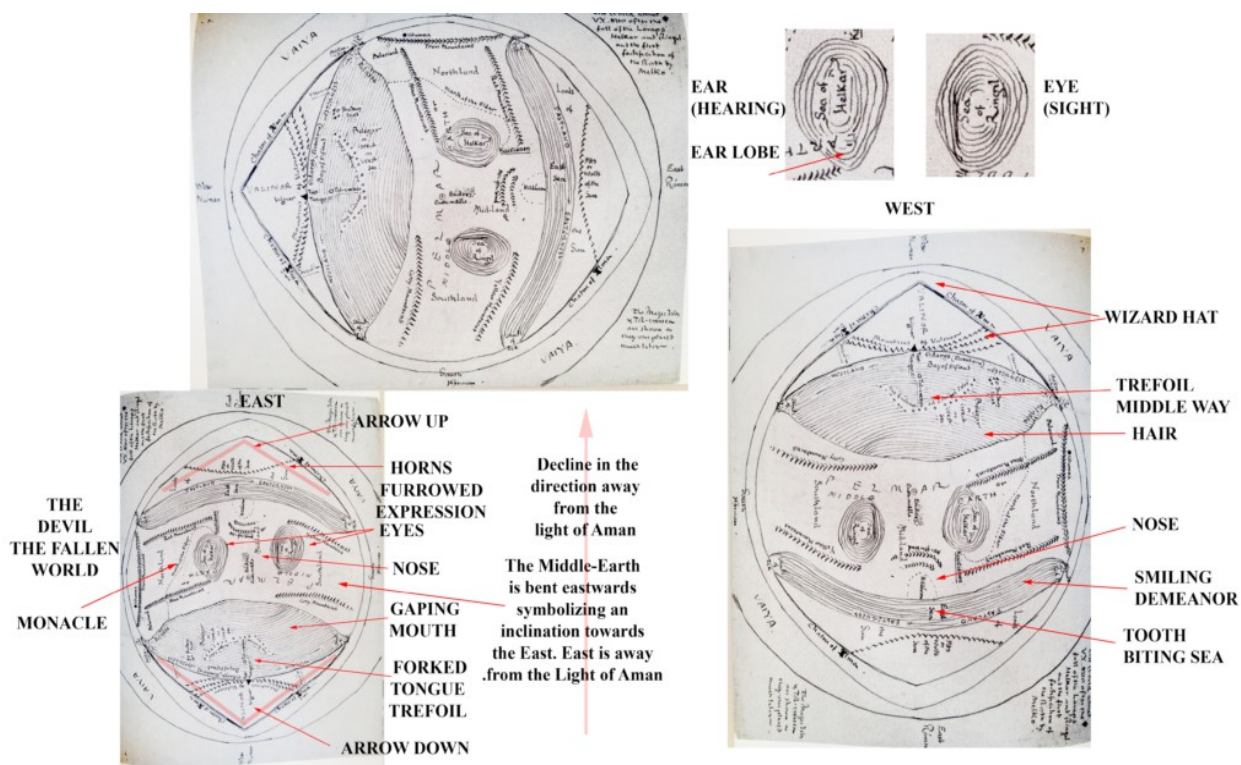
Original sense preserved in make room "clear space for oneself" (late 14c.); **meaning "chamber, cabin" first recorded early 14c. as a nautical term**, and first applied mid-15c. to chambers within houses. The Old English word for this was cofa, ancestor of cove. Room-service is attested from 1913; room-temperature from 1879. Roomth "sufficient space" (1530s, with -th (2)) now is obsolete.

We also see the meaning in the etymology of 'space'. Space is the male. The hypotenuse is the meeting of male and female. In this sense we can see the male trying to silence the female and dominate.

The Face World.

We can see the mouth symbolism clearly in Tolkien's early map of Arda. Tolkien fully intended this to be a symbolic map, in the vein of the medieval T-O maps. Why else would he draw such a

strange map? The arrangement of the mountains are..well absurd. It's only when you make the leap of recognizing it as such, that you can begin to decode the symbolism.



The map is intended to be viewed from two directions, facing east and facing west. Eastward is the natural direction of the progress of the Music of the Ainur. Moving eastwards leads further and further away from the origin, God. Ultimately it leads to Ragnarok. Therefore the face is demonic. The mouth is at the bottom of the face. It is gaping like the mouth of hell and indeed we see the same symbolism in the Carach Angren, from which the Mouth of Sauron comes forth. We see the trefoil once again in the tongue. It's very clear that Tolkien arranged the lettering to visually suggest features, and he used this technique on the map of the Lord of the Rings. The two red arrows indicated represent the two divergent wills of the left and right hand facing away from one another. The eyes are actually an eye and an ear. The ear is on the left looking eastward symbolizing the female left hand. We can see that Tolkien chose to elongate the shape and suggest a lobe at the bottom. His decision to write Helcar in the centre contrasts with the other which has 'Ringil' written outside it. In this way he can preserve the circularity of the 'eye'. as I've already stated the left hand is hearing and the right hand is sight. So you can see that the left and right hands are actually represented on both axes, in both the eyes and in the arrows. This is because the Music of the Ainur actually proceeds along a diagonal. That diagonal we see in the monogram as the line suggested by connecting the two sets of four dots. For more information see [The Turn in Practice](#). The monacle is suggested by the line of the march of the Eldar. The monacle is intended to convey the idea that that eye is 'hard of seeing', because it is actually an ear. It is connected with Goldberry-Edith, the left hand through the etymology, but no time to go into it here. Tolkien would later swap the symbolism and swap the places of the ear and eye with the repositioning of Illuin and Ormal.

If we turn the map upside down we see the wizard with the more pleasant, smiling demeanor. The wizard's hat is pointed and has a conical base formed by the markings indicating the mountains of Valinor. The trefoil points upward and the Straight Road indicated by the middle way leads into the west. The Door is indicated by Taniquetil. The lower arrow heading onto the west however has a more clearly defined angle and is intended to indicate the Door to which the wizard's hat points in the illustration 'Eeriness'. The gap in the markings in the east sea suggest a tooth. Tolkien could have easily continued the lines of the sea between the two words 'east sea', but conspicuously chose not

to. He wanted to suggest a tooth. We should note that the nose in the wizard face is much better formed than in the demonic face. In fact Tolkien intended that the demonic face not have a nose at all. That's because the nose symbolizes the plane of the hypotenuse, and that plane is where the conversation between the two hands take place and the the Path of the Heart is found. In the devil face there is no conversation, and therefore no Path to God can be found. We can see the the nose in the wizard face is actually divided into two nostrils. The nose is created by the dotted line around Hildórien. The division into nostrils is created by the words 'Hildórien'. I didn't attempt a prediction here but I suspected that if I looked up Hildórien I would find references to the nose. On brief scrutiny, there are three references.

The first is the most obvious. We are told that of Nuin finds Hildórien.

On a time did Nuin wander far to the east of Palisor, and few of his folk went with him, nor did Tu send them ever to those regions on his business, and strange tales were told concerning them; but now⁴ curiosity overcame Nuin, and journeying far he came to a strange and wonderful place the like of which he had not seen before. A mountainous wall rose up before him, and long time he sought a way thereover, till he came upon a passage, and it was very dark and narrow, **piercing** the great cliff and **winding ever down**. Now daring greatly he followed this slender way, until suddenly **the walls dropped upon either hand** and he saw that he had found entrance to a great bowl set in a ring of unbroken hills whose compass he could not determine in the gloom. **Suddenly about him them gushed the sweetest odours of the Earth -- nor were more lovely fragrances ever upon the airs of Valinor, and he stood drinking in the scents with deep delight, and amid the fragrance of [?evening] flowers came the deep odours that many pines loosen upon the midnight airs.** Suddenly afar off down in the dark woods that lay above the valley's bottom a nightingale sang, and others answered palely afar off, and Nuin well-nigh swooned at the loveliness of that dreaming place, and he knew that he had trespassed upon **Murmenalda** or the "Vale of Sleep", where it is ever the time of first quiet dark beneath young stars, and no wind blows

Again we see the element 'alda' in 'murmenalda'. That's not a coincidence.

The second is in Nuin's name in which we find the letters U and I which we know to indicate You and I, the left and right hands. When they appear together they symbolize twilight, when the Sun (You) and the Moon (I) are together. This links back to my prediction above that Fanuidhol would be referred to as grey. That union occurs on the plane of the hypotenuse. Yes, Tolkien's symbolism runs this deep even into the elements of his language and strokes of the letters themselves. The plane of the hypotenuse symbolizes the nose.

The third is in the etymology of 'follow'. We know from the Silmarillion that Hildor means the followers.

Hildor 'The Followers', 'The Aftercomers', Elvish name for Men, as the Younger Children of Ilúvatar.

[The Silmarillion]

...

Hildor, since the stem *KHILI 'follow' was not current in Sindarin, was rendered by Aphadon, pl. Ephedyn, class-plural Aphadrim, from S aphad- 'follow' < *ap-pata 'walk behind, on a track or path'.

[The War of the Jewels]

follow (v.)

Middle English folwen, from Old English folgian, fylgian, fylgan "to accompany (especially as a disciple), move in the same direction as; follow after, pursue, move behind in the same direction," also "obey (a rule or law), conform to, act in accordance with; apply oneself to (a practice, trade, or

calling)," from Proto-Germanic *fulgojanan (source also of Old Saxon folgon, Old Frisian folgia, Middle Dutch volghen, Dutch volgen, Old High German folgen, German folgen, Old Norse fylgja "to follow"). Probably originally a compound, *full-gan, with a sense of "full-going," the sense then shifting to "serve, go with as an attendant" (compare fulfill). Related: Followed; following.

Sense of "accept as leader or guide, obey or be subservient to" was in late Old English. Meaning "come after in time" is from c. 1200; meaning "to result from" (as effect from cause) is from c. 1200. Meaning "to keep up with mentally, comprehend" is from 1690s. Intransitive sense "come or go behind" is from mid-13c. **To follow one's nose "go straight on" first attested 1590s. "The full phrase is, 'Follow your nose, and you are sure to go straight.' " [Farmer].** The children's game follow my leader is attested by that name from 1812 (as follow the leader by 1896).

By following your nose you do indeed take the Straight road because it is on the plane of the hypotenuse. Following your nose mean to go straight ahead where your nose points to. The nose is between the ears and eyes of the left and right hands, and therefore is straight, not turned to either side.



We also see more symbolic landscape in the map of Beleriand. You can find the symbolic map of

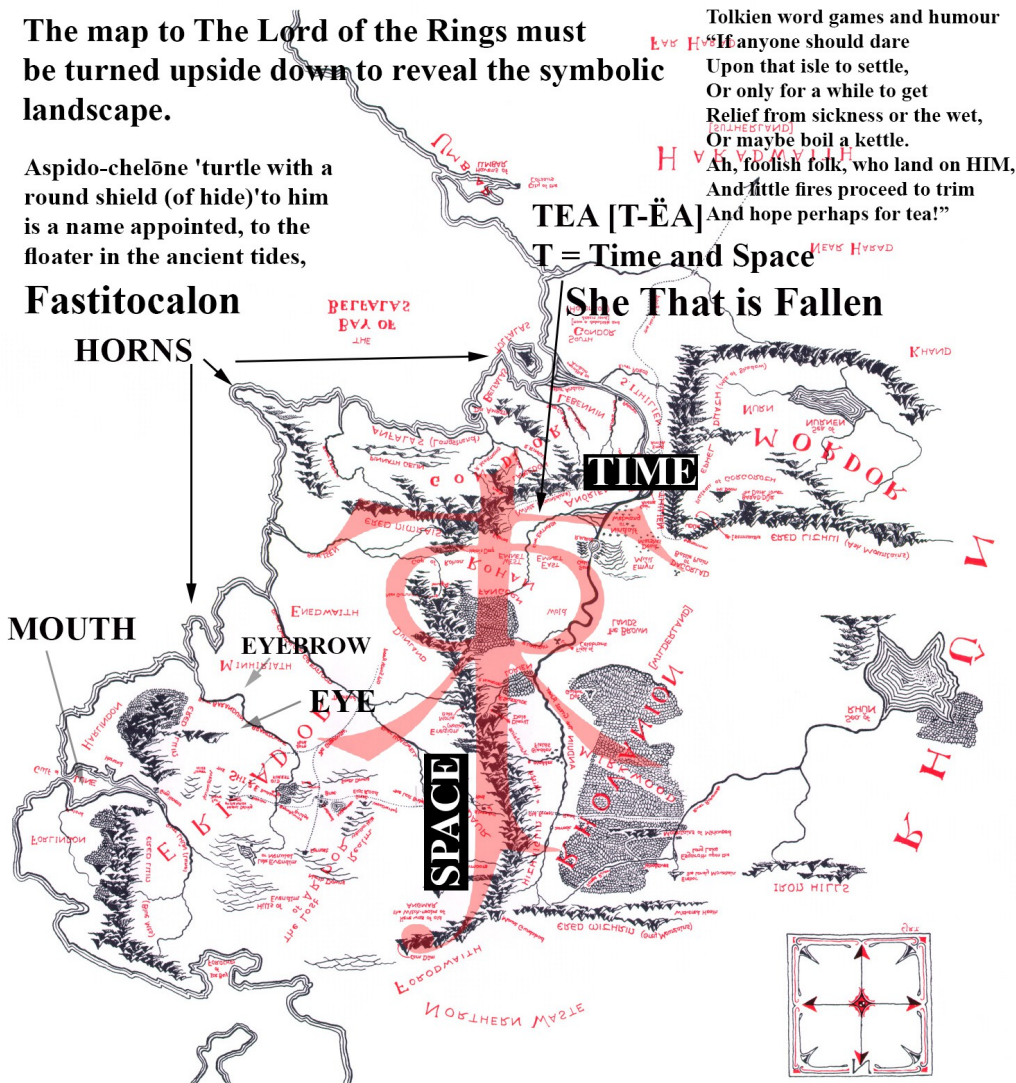
the Lord of the Rings decoded here in '[The Symbolic Landscape](#)'. Unlike in the map to The Lord of the Rings, the geography of the symbolic landscape in Beleriand is turned the right way up. It is the event of the Drowning of Númenor which sets the symbolic landscape on it head. The head and the mouth is facing west but Arda is here also fallen. Everything created after the discords of Melkor is fallen. For more information regarding the Speaker and the Listener see '[The Turn in Principle](#)' and '[The Turn in Practice](#)'.

Middle-Earth is the Fastitocalon

The map to The Lord of the Rings must be turned upside down to reveal the symbolic landscape.

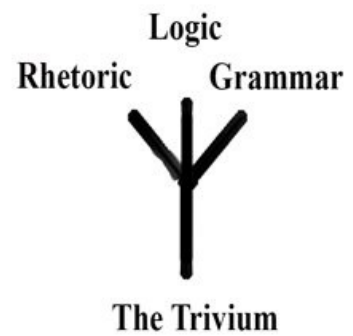
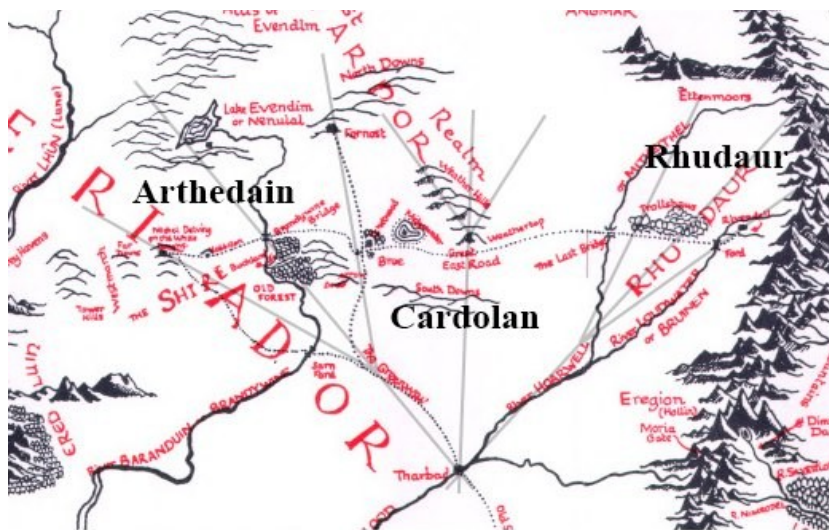
Aspido-chelōne 'turtle with a round shield (of hide)' to him is a name appointed, to the floater in the ancient tides,

Fastitocalon



Geometry in the landscape.

The geometry surrounding the wills. Divergent wills lead to the two diverging lines of the fork. Convergent wills lead to the Straight Road, which is the centre line.



*After Eärendur, owing to dissensions among his sons their realm was divided into three: Arthedain, Rhudaur, and Cardolan. Arthedain was in the **North-west** and included the land between Brandywine and Lune, and also the land north of the Great Road as far as the Weather Hills. Rhudaur was in the **North-east** and lay between the Ettenmoors, the Weather Hills, and the Misty Mountains, but included also the Angle between the Hoarwell and the Loudwater. Cardolan was in the **South**, its bounds being the Brandywine, the Greyflood, and the Great Road.*

The medieval symbolic landscape of the Lord of the Rings. Tolkien, like all Master Craftsmen, repeatedly and efficiently reuses the same themes and motifs. I'm still in the process of working this one out...Weathertop is pivotal. Note the direct line between Weathertop and Tharbad and the forks formed by the roads to the west, and the rivers to the east. Rivendell is situated in its own little fork which I've not shown for reasons of clarity. In the geometrical representation of the trivium, grammar is positioned with óre (inner mind, counsel), rhetoric with calma, and logic with the door, ando. This is the battle field of counsel and the will, right and left, male and female, moon and sun. The idea is that in every single trivial moment we have free will and the Enemy is ever present. The Tree, our tree is made up of these moments. In other words it's the little things in life that matter, but they are so easily overlooked as unimportant. And this is precisely how Frodo and Sam are able to overthrow the might of Sauron. This can be applied at the microcosmic scale or at the macrocosmic.

Rauros Area

The sign for Mercury could be regarded as a combination of male and female from the signs for Taurus (in Tolkien the bull, male) and Venus (female).

Tolkien is using the 7 planetary metals of the ancient world in his own scheme which match his own personal number system- much like the medieval preoccupation with number symbolism.

Seven metals are associated with the seven classical planets, and seven deities, all figuring heavily in alchemical symbolism. The planetary symbolism is limited to the seven wandering stars visible to the naked eye,

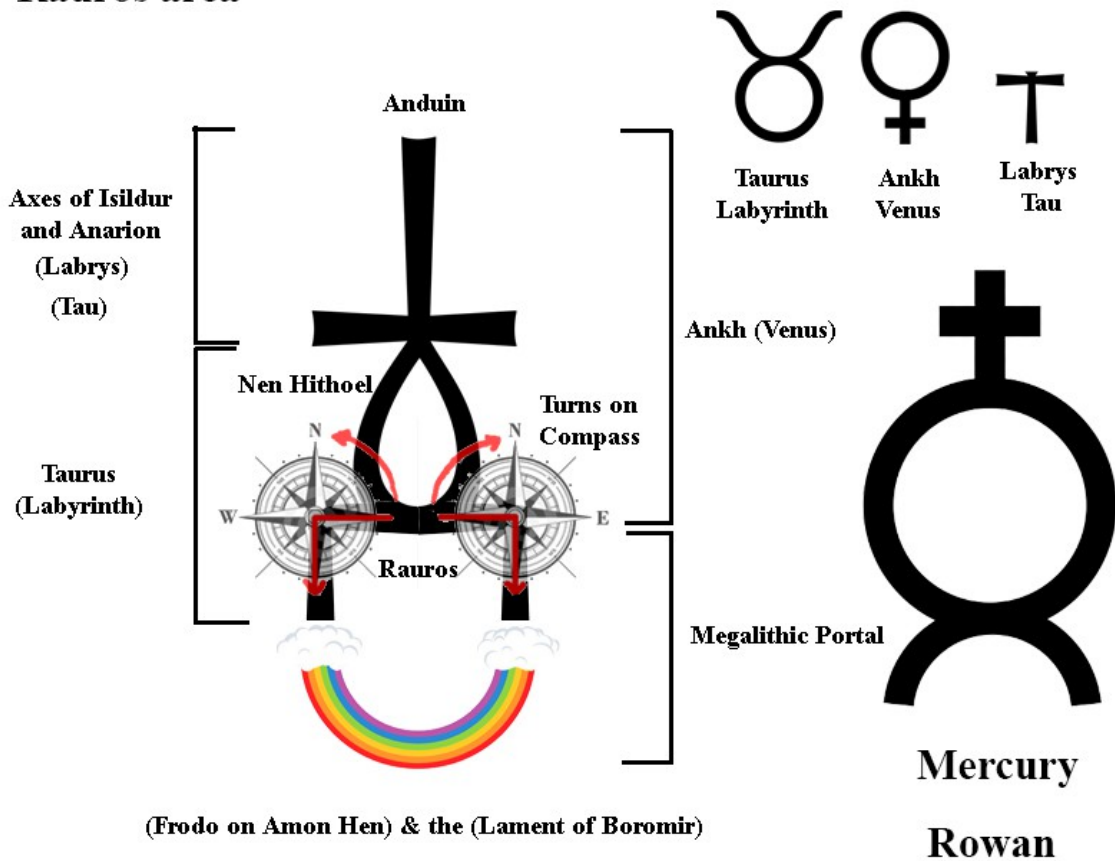
- Lead
- Tin
- Iron
- Gold dominated by sol (sun)
- Copper
- Mercury
- Silver dominated by Luna (moon)

Tolkien's own system:

- 1 Copper TAMBE
- 2 Silver ILSA
- 3 Tin LATUKEN ladog
- 4 Lead KANU
- 5 Iron ANGA
- 6 Gold LAURE
- 7 Quicksilver (Mercury) TILKAL

He uses the Caduceus symbolism (Mercury) in the topography of Rauros: the staff of Hermes (Mercury) from which we derive the name 'hermetic'. The two serpents around the staff equate to the two spirals, much like in the Ring of Barahir. Tolkien is punning on the word axe for axis. In addition we find the word 'ax' describes a spindle for a loom, to weave. In this way the two axes held by the statues of the Argonath, Isildur and Anarion, refer to the two axes of 9 and 6. The two spirals are Time-Goldberry-Sun-Hearing and Space-Bombadil-Moon-Sight.

Rauros area



Tolkien assigns the Rowan tree to Mercury. The two spirals are symbolized by the colours green and red. Tilkal contains both red and green as does the rowan in the imagery Tolkien uses.

*"Behold, Aule now gathered six metals, copper, silver, tin, lead, iron, and gold, and taking a portion of each made with his magic a seventh which he named therefore **tilkal**, and this had all the properties of the six and many of its own. It's colour was **bright green or red** in varying lights and it could not be broken, and Aule alone could forge it. Thereafter he forged a mighty chain, making of it all seven metals welded with spells to a substance of uttermost hardness and brightness and smoothness, but of tilkal he had not sufficient to add more than a little to each link."*

[The Book of Lost Tales Part One, Chapter IV, "The Chaining of Melko"]

We know that the Enemy corresponds to the red colour from:

*Tulkas indeed dragged Melko out before the gates, and there Aule set upon each wrist one of the Vorotemnar and upon each ankle twain of the Ilterendi, and **tilkal went red at the touch of Melko**, and those bands have never since been loosened from his hands and feet.*

These colours can be found in the floral alphabet which serves as a symbolic, mystic alphabet.

Tolkien is also punning on the word 'row-an' as in 'to row a boat'. Tolkien uses boat imagery, and one of the symbolisms he uses is the idea of the oars. Each oar = the male and female, the two spirals. Both oars rotate in the same direction. If they go in opposite directions the boat goes nowhere. That's why Bombadil forgets his oars in Bombadil Goes Boating. Rowing the oars clockwise takes you forward. Rowing anti-clockwise takes you backwards. Forward and backwards equate to up and down the river of Time. And I believe he's making reference to the folk song: 'Row row row your boat, gently down the stream, merrily merrily merrily merrily, like is but a dream'. A circle of rowan trees features in the Rauros sequence.

The narrative sequence of Rauros occurs at the end of the passage where the Fellowship turn at the Tongue of Lorien. This is a TURN, hence the presence of the two spirals in the topography, Sun and Moon in Isildur, Anarion, two axes, Amon Hen and Amon Lhaw, the Rowan circle etc. And here we find the battle between the Fellowship and the Enemy who represent those two spirals. The passage is the maze, the labyrinth

*Frodo dodged aside and again put the stone between them. There was only one thing he could do: trembling he pulled out the Ring upon its chain and quickly slipped it on his finger, even as Boromir sprang at him again. The Man gasped, stared for a moment **amazed**,*

which foreshadows the later scene:

*He knelt for a while, bent with weeping, still clasping Boromir's hand. So it was that Legolas and Gimli found him. They came from the western slopes of the hill, silently, creeping through the trees as if they were hunting. Gimli had his axe in hand, and Legolas his long knife: all his arrows were spent. When they came into the glade they halted in **amazement**; and then they stood a moment with heads bowed in grief, for it seemed to them plain what had happened*

At the West Gate the Fellowship pass through the plane of wrath in Tolkien's implementation of Dante's Purgatory. The seven tiers of Minas Tirith equate to those planes. Rational planes. Both this and Rauros symbolize the two letter Rs back to back in Tolkien's monogram. The letter R is Tolkien symbolizes wrath or roth. It is the roaring wave of his Atlantis complex which threatens to topple him into the pit in a fall. The two letter Rs in his monogram symbolize him and Edith in their relationship in a state of divergent wills, facing away from each other. They can also be viewed as the letter 6 and 9 if we flip one of them. Note how a line can be drawn between the 2 sets of 4 dots in the monogram that goes straight through where the 6 and 9 spirals intersect. The dots represent the male and the female. They make an appearance in his illustration 'Grownupishness' and there you can see the back to back question marks to the right and left of the plane of symmetry. You can also see squares and circles which represent male and female from Tolkien's heraldry.

Tolkien is using the letter R from Egyptian Hieroglyphics. The letter R means 'mouth'. Both the drums in Moria and Rauros are described in similar terms. The mouth speaks without listening, which invoked the Speaker:Listener relationship (see The Turn of Denethor pdf).

Suddenly at the top of the stair there was a stab of white light. Then there was a dull rumble and a heavy thud. The drum-beats broke out wildly: doom-boom, doom-boom,

And later..

*Sheer rose the dreadful cliffs to unguessed heights on either side. Far off was the dim sky. The black waters **roared** and echoed, and a wind screamed over them. Frodo crouching over his knees heard Sam in front muttering and groaning: `What a place! What a horrible place!*

...

*The **voice** of Rauros was a mighty **roaring** mingled with a deep throbbing **boom**.*

Both symbolize the seizure of both hands, of commanding without listening.

*Gandalf had hardly spoken these words, when there came a great noise: a rolling Boom that seemed to come from depths far below, and to tremble in the stone at their feet. They sprang towards the door in alarm. Doom, doom it rolled again, as if **huge hands were turning the very caverns of Moria into a vast drum**.*

And at Rauros we have the assymetry of the two raised left arms

Giants** they seemed to him, **vast** grey figures silent but threatening. Then he saw that they were indeed shaped and fashioned: the craft and power of old had wrought upon them, and still they preserved through the suns and rains of forgotten years the mighty likenesses in which they had been hewn. Upon great pedestals founded in the deep waters stood two great kings of stone: still with blurred eyes and crannied brows they frowned upon the North. **The left hand of each was raised palm outwards in gesture of warning; in each right hand there was an axe;

The letter d and b in doom boom are used to symbolize the back to back letter Rs. The letters d and b and back to back in shape: db. Tolkien also uses that in 'Barad': bd.

The etymology of roar gives to bellow which is the sound made by the bull. This links with the chamber of Mazarbul (Maz-AR-bul).

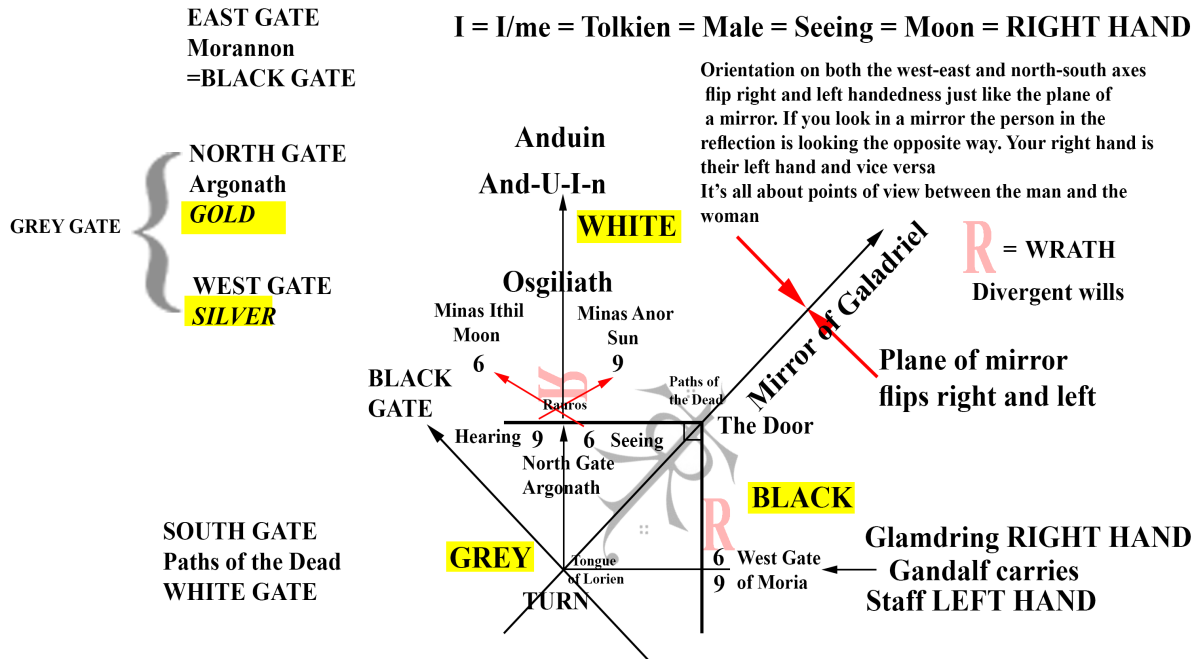
*Then with a rush it leaped across the fissure. The flames **roared** up to greet it,*

The west gate and the north gate are paired as the two letter Rs on either side of the plane of symmetry in the mirror. The plane of symmetry runs through Rhonavanion at the Tongue of Lorien. The whole of Rhovanion symbolizes the grey area between the black and white square on the chess board. It is the place of twilight wandering. Hence the Grey Mountains running along the top. It exists between time and space and therefore exists in the plane of the hypotenuse. This is why we find Uin and the Kraken in the symbolic landscape, because those two figures symbolize a situation of divergent wills in Tolkien and Edith. The Kraken faces east and the Uin faces north. Both of those orientations are towards the Enemy and are at right angles to one another. The plane of the mirror reflects at right angles.

The West Gate is on the black square which is Space (Misty mountains are actually Ancalagon the Black). We see the Moon in Ithildin and silver at that. The North Gate lies on the White Square. In Rauros we see gold. At the tongue we see gold and silver together naturally- the twilight realm.

U = 'You' = Edith = Female = Hearing = Sun = LEFT HAND

I = I/me = Tolkien = Male = Seeing = Moon = RIGHT HAND



Lorien is called the The Golden Wood because Galadriel dominates Celeborn. The battle of the sexes. But Galadriel is trying to reorient the Free Peoples and restore the rightful place of the Sun, of Womankind, She That is Fallen. She has the authority.

'You passed through the Hidden Land,' said Faramir, 'but it seems that you little understood its power. If Men have dealings with the Mistress of Magic who dwells in the Golden Wood, then they may look for strange things to follow. For it is perilous for mortal man to walk out of the world of this Sun, and few of old came thence unchanged, 'tis said.

<p>mistress (n.)</p> <p>c. 1300, "female teacher, governess; supervisor of novices in a convent," from Old French maistresse "mistress (lover); housekeeper; governess, female teacher" (Modern French maîtresse), fem. of maistre "master," from Latin magister "chief, head, director, teacher" (see master (n.)).</p> <p>Sense of "a woman who employs others or has authority over a household and servants" is from early 15c. Meaning "woman who has mastered an art or branch of study" is from mid-15c. Sense of "kept woman of a married man" is from early 15c. As a polite form of address to a woman, mid-15c. Meaning "woman who is beloved and courted, one who has command over a lover's heart" is from c. 1500.</p>

The two Rs are the two mouths. Those two Rs are the male and female mouth in the conversation as laid out in the Speak:Do:Listen framework of the 3 chords of Iluvatar. Both are speaking but not listening.

The black waters roared and echoed, and a wind screamed over them.

The black waters are the male (the male - Space, black), The wind is the female, and she is screaming over them. This is conflict and not listening. This is the Voice of the female. The female is wind and water. The waterfall of Rauros symbolizes the woman falling hence why the rising of

the Sun for the first time was accompanied by the sound of many waterfalls.

Then Anar arose in glory, and the first dawn of the Sun was like a great fire upon the towers of the Pelóri: the clouds of Middle-earth were kindled, and there was heard the sound of many waterfalls.

Rauros is replete with images of gold.

*The summit of Tol Brandir was tipped with **gold**.*

...

*Now they laid Boromir in the middle of the boat that was to bear him away...The **golden belt of Lórien gleamed about his waist**... The steep sides of Tol Brandir were glowing: it was now mid-afternoon. As they went south the fume of Rauros rose and shimmered before them, **a haze of gold**. The rush and thunder of the falls shook the windless air.*

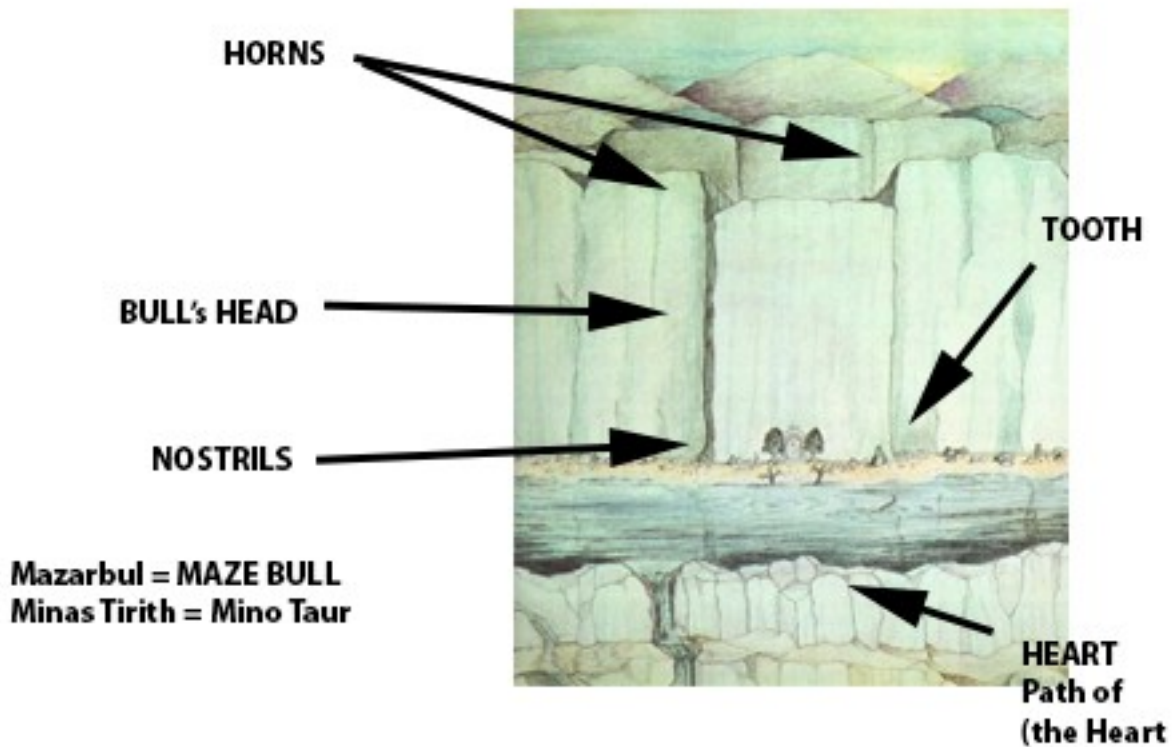
...

*Sorrowfully they cast loose the funeral boat: there Boromir lay, restful, peaceful, gliding upon the **bosom** of the flowing water. The stream took him while they held their own boat back with their paddles. He floated by them, and slowly his boat departed, waning to a dark spot against the **golden** light; and then suddenly it vanished. Rauros roared on unchanging.*

And from the lament:

*And Rauros, **golden** Rauros-falls, bore him upon its **breast**.
'O Boromir! The Tower of Guard shall ever northward gaze
To Rauros, **golden** Rauros-falls, until the end of days.'*

The Moria passage symbolizes the voice of the male, which is the Balrog and the drum.



There used to be a shallow valley beyond the falls right up to the Walls of Moria, and the Sirannon

flowed through it with the road beside it. Let us go and see what things are like now! ' They found the stone steps without difficulty, and Gimli sprang swiftly up them, followed by Gandalf and Frodo. When they reached the top they saw that they could go no further that way, and the reason for the drying up of the Gate-stream was revealed. **Behind them the sinking Sun filled the cool western sky with glimmering gold.** Before them stretched a dark still lake. Neither sky nor sunset was reflected on its sullen surface. The Sirannon had been dammed and had filled all the valley. Beyond the ominous water were reared **vast** cliffs, their **stern faces** pallid in the fading light: final and impassable. No sign of gate or entrance, not a fissure or crack could Frodo see in the **frowning stone.**

'There are the Walls of Moria,' said Gandalf, pointing across the water. 'And there the Gate stood once upon a time, the Elven Door at the end of the road from Hollin by which we have come. But this way is blocked. None of the Company, I guess, will wish to swim this gloomy water at the end of the day. It has an unwholesome look.'

frown (v.)

"contract the brows as an expression of displeasure," late 14c., from Old French frogner "to frown or scowl, **snort, turn up one's nose**" (preserved in Modern French refrogner), related to froigne "scowling look," probably **from Gaulish *frogna "nostril" (compare Welsh ffroen "nose"),** with a sense of "**snort,**" or perhaps "haughty grimace." Figurative transitive sense "look with displeasure" is from 1570s. Related: Frowned; frowning.

Stern is associated with the male (see Turn of Denethor). This supports the pairing of male moon with the female gold Rauros. Considering Minotaur. Taur is a word denoting forest, usually size, might, great forest and also king. Note that it was used only of "huge forests", affected by the meaning of its homophones.

TUR is an Elvish Root signifying "power, control, mastery, victory", to "dominate, master, conquer" or to be "strong, mighty, in power".[1][2]

compare Sindarin Belegûr (Melkor) 'He Who Arises in Might'.

This root has been affected by TAƷ.[3]

Derivatives

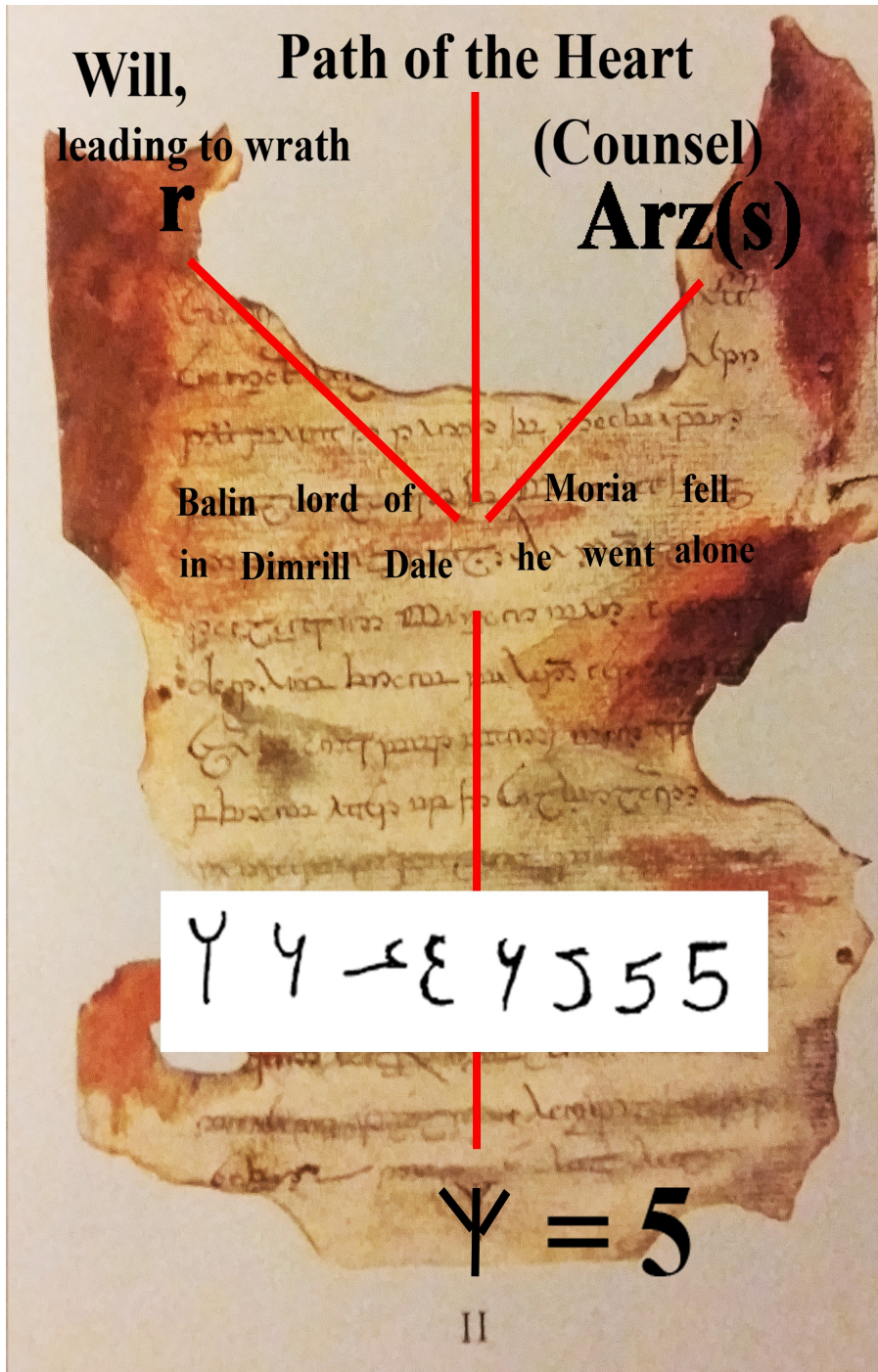
Primitive Elvish: ortur-, taurâ, tûrê, tûrô

Quenya: tûrë, tûrëa, taura, Turindo, Turambar, Fëanturi, Turukáno

Sindarin: túr, taur (blended with TAƷ) Túrin, Turamarth, Fannor, Turgon

In the Qenya Lexicon appears the Qenya root TURU, "am strong".[4]

Page 5 of the Book of Mazarbul is intended to resemble the head of a bull. The number 5 is the number of the will.



The Walls of Moria are intended to be paired with Rauros.

*Upon great pedestals founded in the deep waters stood two great kings of stone: still with blurred eyes and crannied brows they **frowned** upon the North.*

...

*So Frodo and Sam set off on the last stage of the Quest together. Frodo paddled away from the shore, and the River bore them swiftly away. down the western arm, and past the **frowning cliffs** of Tol Brandir. The roar of the great falls drew nearer. Even*

In further support of the White, Black and Grey chessboard scheme there are a couple of details in the map compass worth looking at.



If we look at the compass as drawn by Christopher Tolkien under the instructions of his father, we see two interesting details. The very centre has a square which is a small chequer board of black and white squares. We might expect a red eye perhaps, given the firey red lozenge that it is surrounded by, but it is definitely a chessboard scheme. In addition, the diagonal spurs are indented with black and white decorations. The line between black and white runs diagonally. This is exactly where we would expect to find the hypotenuse, the diagonal, which is grey. To either side of which is Time as the white square and Space as the Black square. Did Tolkien's instruction to C.T extend to this? Tolkien would certainly have been very interested in such details as the compass as he drew patterns and figures everywhere throughout his life. Black and red are the colours of the Enemy. And given the dominating presence of Ancalagon on the map and the turning of the world on its head, we might expect to see the red eye or a reference to the Enemy, at the centre of the compass. But what we find is the forces of light and darkness in the chequer pattern. Incidentally the three colours of the map are the three colours of alchemy. However, we do know that Tolkien was limited in the palatte he could use due to the printing restrictions.

I've contacted the Tolkien Estate twice about this stuff- these claims..but was (predictably) ignored. Christopher Tolkien drew this map at his father's instruction right? I think he should know about it. That's of course if you believe a single word I say haha!

PROOF. *There is no scientific proof.* As Jason Fisher and I remarked in conversation, it's all circumstantial. However, given enough discussion I can reasonably 'prove' that everything here is

true. All of this is put together from etymology of words in the texts and illustrations. 1000s of etymologies over ten years. You've just seen me make another prediction. Jason Fisher was witness to prediction #2 in that pdf. As a hypothesis, this stuff explains a massive amount (everything I've so far encountered) in the text- strange turns of phrase, and contradictions (such as statements surrounding the Nazgul, who in fact reside on the plane of the hypotenuse), and the so called 'literary style' of Tolkien. To date I've made 21 predictions based on this stuff. 22 now! (now 28). I can send you a copy of those predictions if you want and I can also walk you through how every one of those predictions came about.

Another important thing is that two ideas are not mutually incompatible, c.f what I said about Rhovanion. Tolkien layers/composites symbols and meanings all the time. Bombadil for eg has many influences including the Kalevala. The layering is better understood as the division of attributes along planar lines. Tolkien employs symmetry throughout his works. Everything has a counterfeit. Everything is balanced by its opposite. Because his world is mapped out according to planes, all of the themes and characters are mapped to these. Most are mapped to the adjacent and the opposite sides of the triangle. Since they represent Time and Space, everything is characterised as belonging to 'time' or 'space'. That gives them certain natures, properties, attributes, and characters. The remaining are mapped to the hypotenuse. Things which are mapped to the hypotenuse also have counterfeits by virtue of whether they are positive forces going up to heaven, or negative forces going down to hell along that plane. Because of this schematic mapping this creates a situation where we can quite easily understand Bombadil without any contradiction as Bombadil-Tolkien-Space-Black-Male-Square-Moon because each of those characteristics has an opposite which is manifested in Goldberry-Edith-Time-White-Female-Circle-Sun.

I can offer a huge amount of additional discussions as proofs on every point. I have written to date almost 300 pages on the Moria sequence.

I need to get this stuff published or at the very least, for someone who has some clout in the Tolkien world to read it. I kept what I had under wraps for almost ten years so I assure you I'm not in the habit of shouting my mouth off about stuff that I'm not close to 100% sure about. I can also offer an explanation of why Tolkien never documented any of this in his papers (hint: amongst other things he is the 'Great Master' in the essay A Secret Vice).

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