

Tolkien Predictions © Carl Lingard

The following predictions were generated and derived from my theory of Geometry, Rational Planes and Time and Space within Tolkien's *The Lord of the Rings*. The geometry within his works is accompanied by a device called *THE TURN*. The theory first began to take shape 15 years ago in the autumn of 2005. I arrived at the first ideas regarding the identities of Bombadil and Goldberry as Space and Time in the year after.

The ideas were formulated after discovering in 2006 what I believe to be Tolkien's 'Rosetta Stone' in the *Akallabêth*. That is, a key made by Tolkien intentionally, modelled on the real-world analogue of the same name, which we can use to understand his works at a fundamental level. It began with a chance conversation in 2005, with my ex-girlfriend about Ancient Egypt, (a subject which she knew a lot about), while I was reading the *Akallabêth*. I had no desire at all to critique Tolkien's works. The theory is derived and developed from the ground up from the close and exhaustive study of the etymology of the words of his texts (that is, almost every word), in his essays, correspondences, and the study of his illustrations. Note, I have only ever read *The Lord of the Rings* and *The Hobbit* twice (cover to cover) in 30 years. The *Silmarillion* only once. So no close familiarity can be claimed. However, I've loved his works all my life. I have been working on my research on and off for over 15 years, but I did not discuss any of it until the last few years.

The following was originally posted (with some minor recent edits here) on FaceBook in 2017.

Over the next 9 days I'm going to post 9 predictions I was able to make from my Tolkien theory. Although no doubt I'll keep forgetting to do it haha..and well...If you are able to predict something from your understanding, with no prior knowledge of the point in question, then you're probably onto a good thing right?

My theory incorporates everything Tolkien ever wrote and all of his illustrations. I argue that he had an overarching rationale to, amongst other things, narrative development, and language evolution, which he developed surprisingly early in his life (the groundwork was laid around the time of the Book of Ishness for anybody who knows about these things). In terms of artistic endeavour, it's my opinion that what Tolkien achieved (and largely kept secret) is on a par with Shakespeare, Beethoven, et al. His greatest achievement was his amazing humility and devotion to his family, his religious path, and beliefs regarding Art. A very special human being indeed.

Before reading this I would strongly recommend reading the following articles on my site.

The Turn in Principle.

<http://www.thewindrose.net/research/the-turn-in-principle/>

The Turn in Practice.

<http://www.thewindrose.net/research/the-turn-in-practice/>

A Response to Priya Seth's Breaking the Code.

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

They are somewhat lengthy because the analysis has to be extremely thorough. However, you can get a flavour by just continuing reading and checking those out later.

Tolkien Prediction #1. From my offered solution to the Bombadil-Goldberry riddle I had a little moment where the penny dropped and I thought "Ahhhhh...I bet the hobbits met him [Tom Bombadil] on the 26th of a month...". I looked it up and yes, they met him on the 26th Sept. I've found Tolkien uses numerology a lot.

Solution:

Tom = Space, Tolkien, the number 2.

Goldberry = Time, Edith, the number 6.

Tolkien Prediction #2. Another prediction derived from my solution to the riddle of Bombadil-Goldberry. I posted on the Mythopoeic Society boards asking if anybody on there could provide me with a translation of Tolkien's poem 'I Love Sixpence' (from the collection 'Songs for the Philologists'). I needed his Anglo Saxon poem translated into English. Jason Fisher asked me why I wanted a translation since he said he could do it. I told him that I thought it might have reference to a 'wife' and was relevant to my ideas about Bombadil and Goldberry. Someone then posted on the boards and told me that the poem was not Tolkien's originally and he just translated it into Anglo Saxon. The poem was originally a nursery rhyme in English. I'd never even heard of this obscure poem before. As you can see it does indeed make reference to a 'wife'. Note, the reason I thought it made reference to wife is because I think Goldberry represents Tolkien's wife.

I love sixpence, jolly, jolly, sixpence,
I love sixpence as my life.
I spent a penny of it, I spent a penny of it,
I took a penny home to my wife.

I love fourpence, jolly, jolly fourpence,
I love fourpence as my life.
I spent twopence of it, I spent twopence of it,
I took twopence home to my wife.
I have nothing, jolly, jolly nothing
I love nothing as my life.
I spent nothing of it, I spent nothing of it,
I took nothing home to my wife.

Tolkien Prediction #3. When I first began developing my theory on the development of his languages eight years ago, I coined the phrase 'linguistic alchemy'. Knowing as little as I did about Tolkien back then I wasn't comfortable with it at all but I was sure I was on the right track. I didn't think that Tolkien would be remotely interested in alchemy. An Edwardian, pipe-smoking Oxford Don and alchemy? Surely not! Perhaps a year or so later I stumbled upon the following passage in Tolkien's essay 'On Fairy-Stories'.

Of course, I do not deny, for I feel strongly, the fascination of the desire to unravel the intricately knotted and ramified history of the branches on the Tree of Tales. It is closely connected with the philologists' study of the tangled skein of Language, of which I know some small pieces. But even with regard to language it seems to me that the essential quality and aptitudes of a given language in a living monument is both more important to seize and far more difficult to make explicit than its linear history. So with regard to fairy stories, I feel that it is more interesting, and also in its way more difficult, to consider what they are, what they have become for us, and what values the long alchemic processes of time have produced in them.

That was a little eureka moment right there! It encouraged me (I certainly needed it as everything seemed so outlandish!) to consider that I might also be right about other things: Bombadil and Goldberry was one of them. I learned a lot more about Tolkien later and discovered some very surprising things, through research, his letters and Verlyn Flieger's excellent book *A Question of Time*. For one thing his interest in time travel and popular science fiction of his time. I then spotted a book on the net called 'Alchemy in Middle-Earth' by Mahmoud Shelton. I bought it for obvious reasons. He came from an Islamic perspective. He did not go into the language at all but he points out lots of, what he argues are, references in Tolkien to alchemy. I accept his observations because I know it's going on.

However, Tolkien was incorporating it from a western perspective. The hermetic tradition has traditions in both the West and the East. It's origin is mostly accredited to Egypt. I coined the expression 'linguistic alchemy' not because I needed a word for some kind of change, I coined it because the nature of the changes evoke a strong sense of alchemy. I've since encountered the word in another Tolkien essay, and I have been informed by Jason Fisher that C.S Lewis also had an interest in it, or at least mentions it.

I am still in the early stages of developing this particular part of my ideas. I should probably change it to 'alchemical language'. I have recently developed an understanding of the actual mechanics of change at the diphthong level and have, over the course of last year, decoded the Floral Alphabet, what I believe to be his cipher for his narrative and the Elven languages. The floral alphabet can be found in *J.R.R Tolkien Artist & Illustrator*. A symbolic metalanguage is the best phrase I can find to describe it at the moment. That presents an analysis of his invented languages at the grapheme level, and contributes to an understanding of his works.

Tolkien Prediction #4 That the meaning and description for Remmirath (the Pleiades) would incorporate the meaning/ description of 'flies'.

GL gives no other information beyond that cited on p. 279, note 10, but compares sithagong 'dragonfly' (sitha 'fly', Sithaloth or Sithaloctha ('fly-cluster'), the Pleiades).

(The Book of Lost Tales, Part One, Appendix)

This is an early word in the evolution of Remmirath. You often find clues to meanings in the histories of the words. This prediction was made because of my theory regarding the hidden function of the Seven Stars and Tolkien's geometry.

Tolkien Prediction #5 That the meaning and description of Núrn would incorporate the word 'bitter'.

"and the bitter inland sea of Núrn amidmost"

(The Black Gate is Closed, TLoTR)

I have most of my research material, quite a large number of books on Tolkien, and almost all of Tolkien's works in digital form. It allows me to search for words.

I was talking with a friend about all of this- - and I suddenly realized what was going on (in fact the previous prediction occurred that way as well). Like a jigsaw piece suddenly falling into place. I knew that I would find the word bitter used to describe the inland sea. The reason being, Tolkien has used a device for constructing the Lord of the Rings. Another of his riddles. I started to realize more clearly what was going on over the last 12 months, and as happens so often in doing this, when researching something unrelated, I later stumbled upon a quote which verified it (or supported it- you need to collect a lot of interconnecting evidence). 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

I first discovered the mode of construction around two years ago. It seemed quite bizarre to begin with- one of the more bizarre things I've found. So I wasn't 100% sure if I had it right or not. It evolved in another step to something a bit more intelligible last year. Christmas [2016] was something of a watershed when lots of things started to quickly fall into place. That was the third and latest evolution in my understanding of it. Tolkien has built the Lord of the Rings in True Stone. Not only has he incorporated what I would call (provable and demonstrable) fractalism or self-similarity, he has also a metaphorical set of stone masons tools with which he constructs the narrative, structure, and indeed landscape and the map. Each one of the characters in The Fellowship is one of these symbolic tools. He is building in 'True Stone'. The relation described is in fact the relation between the map of the Lord of the Rings and the seven illuminated Ts as mentioned in the text.

The term fractal of course post dates Tolkien but we have examples in literature and pictorial art throughout history, and equally the tree, which is Tolkien's primary motif and metaphor for the world, is self-similar. The study of philology (comparative histories of words: trees and branches of

language development) would (might) naturally lead to an understanding and articulation of the world in those terms. The man was brilliant, and I stand by my claim that he is up there with the likes of Shakespeare and Beethoven.

Tolkien Prediction #6. That the first instance where Denethor makes the statement 'The West has failed' in the Lord of the Rings would contain the word or reference to 'spirit' in the text.

'Why? Why do the fools fly?' said Denethor. 'Better to burn sooner than late, for burn we must. Go back to your bonfire! And I? I will go now to my pyre. To my pyre! No tomb for Denethor and Faramir. No tomb! No long slow sleep of death embalmed. We will burn like heathen kings before ever a ship sailed hither from the West. The West has failed. Go back and burn!'

The messengers without bow or answer turned and fled.

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

This prediction was generated from my theory of Tolkien's systematic (and predictable) use of rational planes, geometry and language change. While reading Tom Shippey's 'Tolkien: Author of the Century' I read about Denethor and Théoden and how they were linked as characters according to Shippey. From his remarks I had a strong hunch that the Denethor pyre sequence incorporated one of my theories: a narrative device for the movement between rational planes. I was able to predict the appearance in the first instance of the sequence of three.

What's more, do you think it's a coincidence that the name Denethor is almost an anagram of Théoden? And that Denethor contains the word 'thor' and Théoden contains 'oden'? Given the background and sources for Tolkien's areas of expertise and life-long interests, I think that's very significant. It agrees with the rationale I'm putting forward. In fact I'd argue that the two words are in fact anagrams, not just near anagrams, but you have to consider what the symbolic relation is between the accent over the 'e' of Théoden and the letter 'r' (in Denethor) in the Floral Alphabet cipher. [The letter r is in fact the Atlantean wave, the slippery slope to ruin. The leaning accent is a visual embodiment of this].

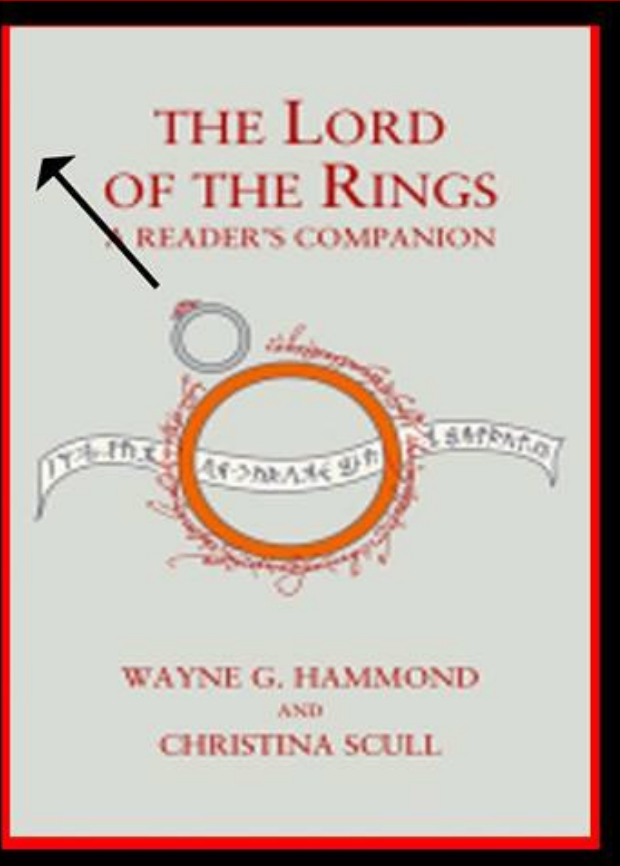
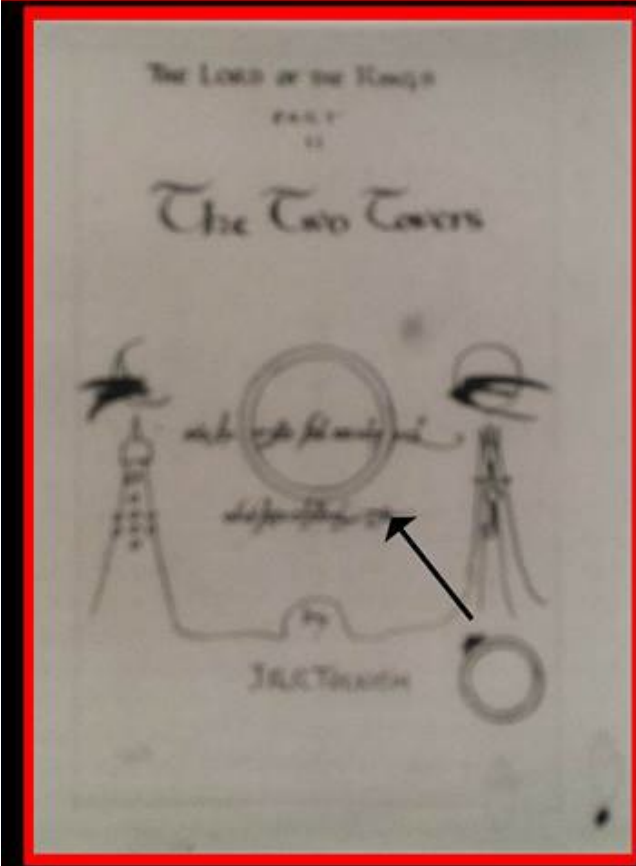
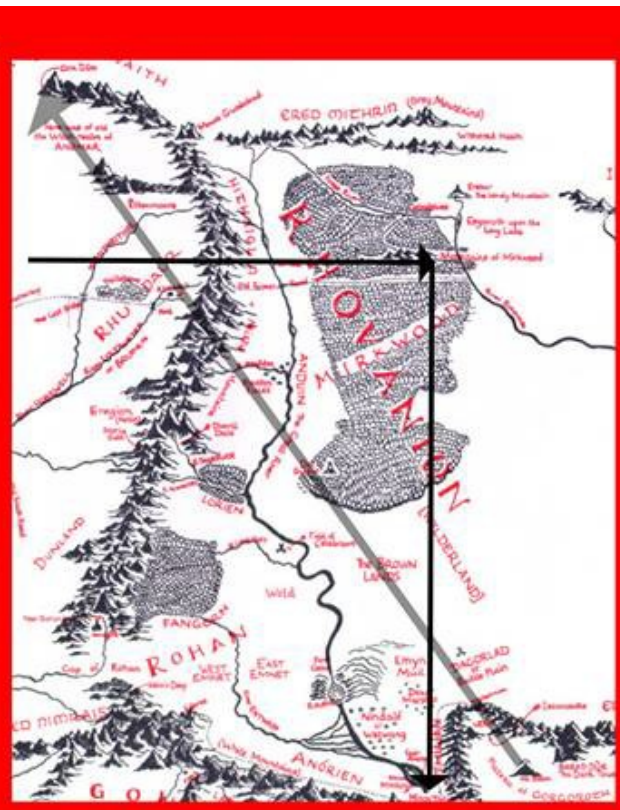
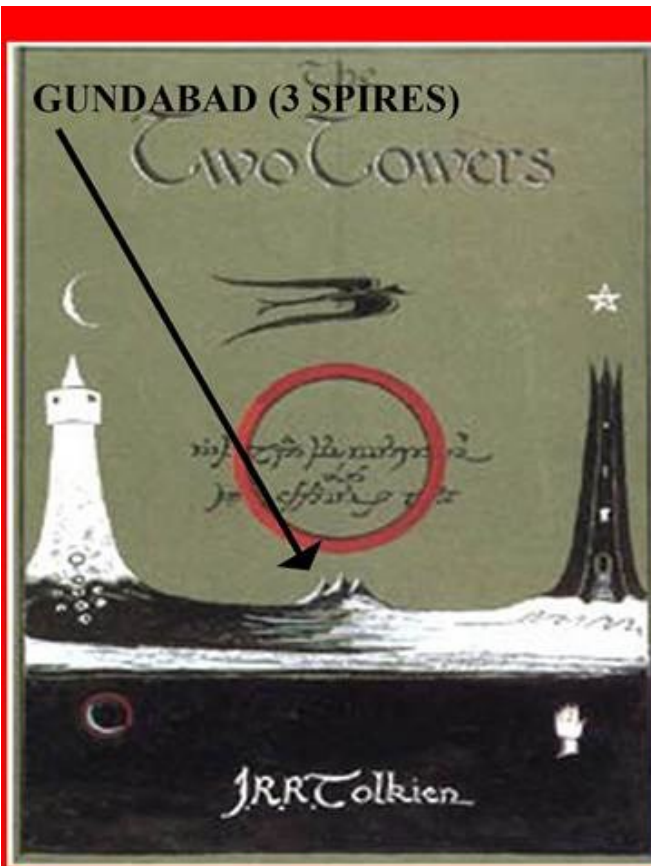
Tolkien Prediction #7. When developing my theory about True Stone I had a hunch that a straight line could be drawn from Orodruin through the Morannon Gate to Carn-Dûm at the far northern spur of the Misty Mountains. The straight line connects those 3 points.

Tolkien drew a number of drafts for the cover of The Lord of the Rings. There are some strange and unexplained symbols and arrangements. For example why is the Ring Narya (Ring of Fire) in the image (at all) and why is it pointing N-W in both versions? It belonged to Gandalf, but it's barely mentioned and it is pointing N-W in both versions. What is the ribbon bearing the inscription? What relevance does that have at all? Ribbon has its etymological roots in band from 'ribband' but the connections between a ring and a ribbon is not immediately obvious. Why is there a key on Orthanc and a kabbalah Tree of life arrangement of holes on the tower of Minas Ithil?

In the new year I made some really interesting discoveries which were, to me, the most surprising yet. In rewriting some material I realized that there was a more fundamental theme at work in the Lord of the Rings than I realized and it involved the map in a very literal way. It finally helped me to understand the 'Two Towers' which, as Minas Ithil and Orthanc, had always puzzled me. It didn't make sense to me at all that Tolkien stated that the two towers were Minas Ithil and Orthanc. Why not Barad-Dûr and Minas Tirith? Or Barad-Dûr and Orthanc? They both had palantír stones but the one from Minas Ithil had been removed a thousand years before the time of the Lord of the Rings.

What I discovered answered all of these questions since they are all connected and it opened up a real can of worms!

The famous Tolkien map itself is also a symbolic map with a hidden code! Another Tolkien riddle. Tomorrow I'll be releasing a bonus ball prediction hahaha.. two-in-one in fact, then I might return to posting pictures of piano playing otters and cats on skateboards.



I also think that the strange use of the tape ribbon is a reference to the ScrewTape Letters of his life-long friend C.S Lewis. Tolkien has incorporated a systematic mode of movement between rational planes in The Lord of the Rings involving two antagonistic spirals which are symbolized by Tolkien's extensive use of the numbers 6 and 9. Clues to this can be found (among many places) in

his idiosyncratic use of the word 'screw' in the text. My theory seeks to explain many of the so called 'idiosyncracies' of his literary style.

Tolkien Prediction #8

And for the bonus ball I'm going to throw in another one to round it off to 10.

I predicted that Gil-Galad wrote a letter of some kind to some person or other. For anyone who knows Tolkien and the story, that's a very strange conjunction of mighty elven hero who fell at the hands of Sauron in Mordor, whose star fell in Mordor...and him sitting at a desk penning a missive. Hahaha. Not many letters are written in his works...they're mostly the preoccupation of sedentary hobbits and the like, at the opposite end of the spectrum to the likes of Gil-Galad.

"When Aldarion left the chamber, MenelDûr looked at the letter that his son had given him, wondering; for he saw that it came from King Gil-galad in Lindon. It was sealed and bore his device of white stars upon a blue ronDûre."

ALDARION AND ERENDIS, Unfinished Tales

This was derived from my theory regarding the true identity of Gil-Galad.

Tolkien Prediction #9

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

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

Hmmmmmmmm on that last one. The prediction is derived from my theory of True Stone.

Edit: The Chamber of Mazarbul is also a riddle. The Chamber is in fact a mirror and my offered solution demonstrates 8 points of symmetry. That impacts on, and supports the symbolic language of The Lord of the Rings map as a whole, which is only intelligible if you read the map upside down. Again, another riddle left by Tolkien. There is in the text of the Chamber of Mazarbul a clue to Frodo's function as a hinge.

Aragorn picked up Frodo where he lay by the wall and made for the stair, pushing Merry and Pippin in front of him. The others followed; but Gimli had to be dragged away by Legolas: in spite of the peril he lingered by Balin's tomb with his head bowed. Boromir hauled the eastern door to, grinding upon its hinges: it had great iron rings on either side, but could not be fastened.

'I am all right,' gasped Frodo. 'I can walk. Put me down!'

Aragorn nearly dropped him in his amazement. 'I thought you were dead!' he cried.

More of that another time!

Tolkien Prediction #10 That the discord introduced by Melkor in the Music of the Ainur would be described in terms of water. "Then the discord of Melkor spread ever wider, and the melodies which

had been heard before foundered in a sea of turbulent sound" (Silmarillion)

Note at that point I had not read the Silmarillion for about twenty years. I have only ever read it once..to my shame! But, after the rewrites of the last twenty years of his life, post TLoTR, I'm fairly certain that Tolkien incorporated into the Silmarillion the ideas and devices he fully developed in TLoTR.

Tolkien Prediction #11

That one of the chords of the chords of the Music of the Ainur would be described as 'rippling'. Almost certainly the third but possibly the second.

Then again Ilúvatar arose, and the Ainur perceived that his countenance was stern; and he lifted up his right hand, and behold! a third theme grew amid the confusion, and it was unlike the others. For it seemed at first soft and sweet, a mere rippling of gentle sounds in delicate melodies;
(Silmarillion)

Both predictions 11 and 12 derive from my solution to the riddle of the Chamber of Mazarbul and to the direct relationship between the Music of the Ainur and the narrative and the symbolic meaning of the letters l and r in the Floral Alphabet cipher. I believe Tolkien first developed this from Owen Barfield's Poetic Diction. They also derive from the numerology-like symbolism that Tolkien attributes to the numbers 3, 7 and 9 in the famous epigraph at the beginning of the Lord of the Rings.

Tolkien prediction #12

I met the lintips for the first time today. Obscure creatures. After reading everything I could find on them online I concluded that they were allied to the character Tinfang Warble. Allied, in the sense that I believe they are manifestations of the same set of ideas which involve Tolkien's geometry and the letter T. I then found the reference to Thingol. To quote 'J.R.R Tolkien A Secret Vice' (Dimitra Fimi & Andrew Higgins):

"...there is an entry for the word lint (translated as 'quick, nimble, light') and an indication that this word was the basis of one of the early names for the great Elf leader and father of the Elf princess Tinúviel (later Lúthien Tinúviel), Tinwë Linto (Thingol in the published Silmarillion) (PE 11, p. 54)."

Note the element 'tin' in both those names Tinúviel, Tinwë Linto and in the name Tinfang. My predictions are derived from my understanding of Tolkien geometry, rational planes, a predictable cyclical chain of language change, and the floral alphabet cipher.

I've been wondering for some time just why there is no explicit evidence of these ideas in any of Tolkien's papers. At least to my knowledge and what has been released by Christopher Tolkien over the years. I believe the explanation is to be found in his essay 'A Secret Vice'.

"...of 'training under canvas' by composing a language, a personal system and symphony that no one else was to study or to hear. Whether he did this in his head (as only the great masters can), or on paper, I never knew. It is incidentally one of the attractions of this hobby that it needs so little apparatus! How far he ever proceeded in his composition, I never heard."

Tolkien is referring to himself here. Tolkien *is* the great master. The understanding of the term 'Secret Vice' is indeed the clue to pretty much everything and forms one of the core devices in

Tolkien's 'Rosetta Stone' (or True Stone).

Tolkien Prediction #13

In trying to solve the riddle of the Chamber of Mazarbul, I characterized the bridge of Khazad-dûm as the Pons Asinorum (Latin "bridge of asses"). I believe that Tolkien was having a private joke in Gandalf's words 'You shall not pass'. I previously mentioned in Prediction #14, how I had concluded that the riddle essentially surrounding the letters l and r, which are I later discovered are mentioned twice in his essays A Secret Vice and Essay on Phonetic Symbolism. The two letters embody the opposition between grammar versus glamour. Gandalf at the bridge is the examiner (he spent much of his academic life marking exam papers to earn more money), the philologist, Tolkien, and the Balrog is the poor student. Hence, 'you shall not pass'. I believe at the heart of that are his remarks about Robert Graves being an ass, having a bonnet full of wild bees. Graves was heavily criticized for his poor philological work in his *The White Goddess*. In the following letter we have the opposition between grammar and glamour, the glamorous figure of the Hollywood movie star, Eva Gardner: From letter 267 From a letter to Michael Tolkien

I am neither disturbed (nor surprised) at the limitations of my 'fame'. There are lots of people in Oxford who have never heard of me, let alone of my books. But I can repay many of them with equal ignorance: neither wilful nor contemptuous, simply accidental. An amusing incident occurred in November, when I went as a courtesy to hear the last lecture of this series of his given by the Professor of Poetry: Robert Graves. (A remarkable creature, entertaining, likeable, odd, bonnet full of wild bees, half-German, half-Irish, very tall, must have looked like Siegfried/Sigurd in his youth, but an Ass.) It was the most ludicrously bad lecture I have ever heard. After it he introduced me to a pleasant young woman who had attended it: well but quietly dressed, easy and agreeable, and we got on quite well. But Graves started to laugh; and he said: 'it is obvious neither of you has ever heard of the other before'. Quite true. And I had not supposed that the lady would ever have heard of me. Her name was Ava Gardner, but it still meant nothing, till people more aware of the world informed me that she was a film-star of some magnitude, and that the press of pressmen and storm of flash-bulbs on the steps of the Schools were not directed at Graves (and cert. not at me) but at her.

I also remarked in the previous prediction how the letters a and i were intrinsic to the puzzle of Mazarbul (and indeed everywhere throughout his languages and myths). I later found that they also appeared paired in the Secret vice, notably in the Edward Sapir's experiments in 1929, which Tolkien is cited as having read. Incidentally a year before the *Paget* publication appeared.

The pons asinorum resembles a letter 'A' (see below). To quote wikipedia

In geometry, the statement that the angles opposite the equal sides of an isosceles triangle are themselves equal is known as the pons asinorum (Latin for "bridge of asses"). This statement is Proposition 5 of Book 1 in Euclid's *Elements*, and is also known as the isosceles triangle theorem. Its converse is also true: if two angles of a triangle are equal, then the sides opposite them are also equal.

The name of this statement is also used metaphorically for a problem or challenge which will separate the sure of mind from the simple, the fleet thinker from the slow, the determined from the dallier; to represent a critical test of ability or understanding

According to my theories regarding Tolkien's systematic use of rational planes and geometry in the *Lord of the Rings*, Tolkien incorporates a lot of the material Graves studied as sources in the *White Goddess*, most notably *The Book of Taleisin*, *The Battle of the Trees*, *Ogham*, the writing system,

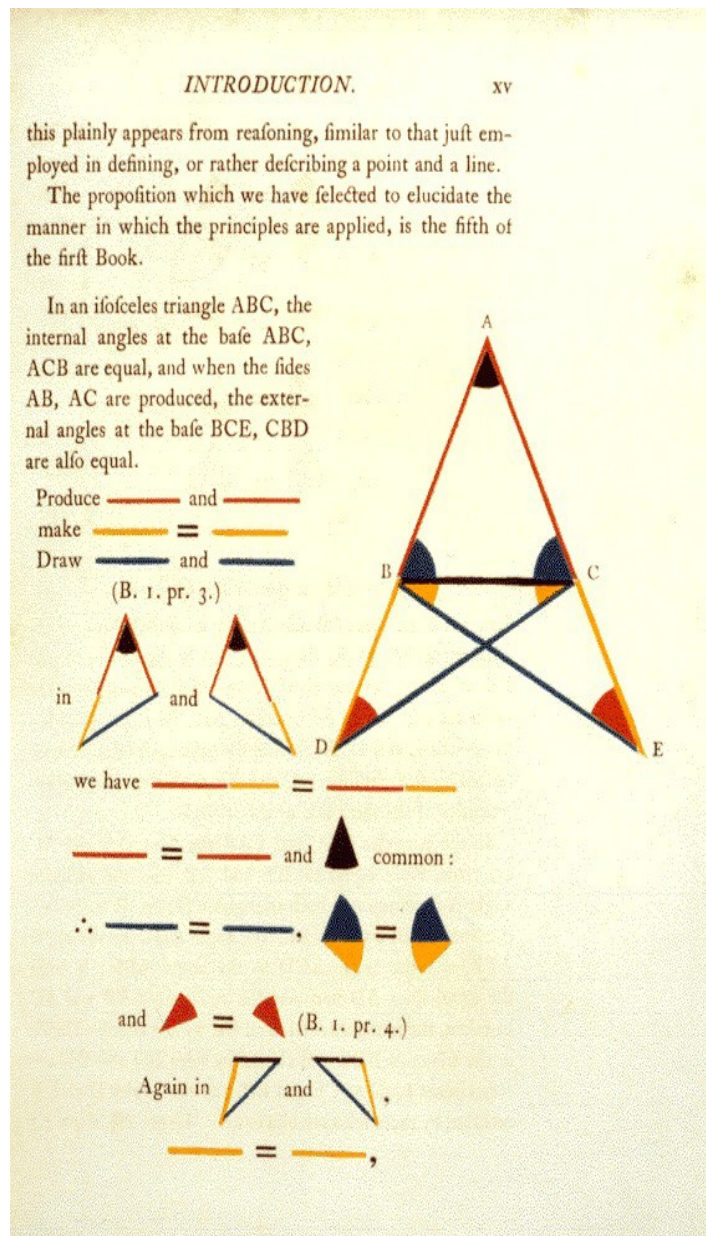
and the tree alphabet the Beth-Luis-Nion. He also incorporates the Tower of Babel legend (which the invention of the language of ogham is tied up with). It was suggested in *A Secret Vice* that Tolkien had read one or both of the Sir Richard Paget's works on Phonetics. One of which is 'Babel, or The Past, Present, and Future of Human Speech.'

What should I find when I found this publication from 1930? The title of the publication reads:

"Pons Asinorum, or the Future of Nonsense Democritus or the Future of Laughter Mrs Fisher or the Future of Humour, Babel, or the Past, Present and Future of Human Speech"

And in addition, who was the author of the second Mrs Fisher?
Robert Graves.

Considering my claim that Tolkien uses geometry throughout his entire works it shouldn't surprise us that he incorporates Euclid's Pons Asinorum and that the geometry in that looks like a bridge, and Tolkien uses it symbolically in the passage of Khazad-dûm. There is also a further significance surrounding the letter A, but that's the subject of another chapter.



Tolkien Prediction #14

There would be 7 instances of the word 'hammer' in the Moria-Mirror passage. Yet another instance of Tolkien's 'numerology' pCloud Link

<https://my.pcloud.com/publink/show?code=XZXJ4m7ZYdIUl8JVqd8B8Xpd0ePJQfMmvkNX>

Tolkien Prediction #15.

In working through my analysis of the Old Forest passage I predicted there would be 6 instances of the mention of the season of spring. The boundary being between when Frodo turns to Bombadil and when Bombadil returns home.... Yes, correct! My prediction was prompted by my improved understanding of the letter M in the Floral Alphabet rebus and Goldberry being the number 6 of the half crown '2 and 6'. The 6 green leaves in the letter M refer to Goldberry who is Spring (Tolkien is punning on spring as both the season and as the anti-clockwise 6 spiral -a spring being helixial).

Tolkien Prediction #16.

I've just discovered, as predicted, the first supporting evidence that Tolkien is using Dante's Seven Deadly Sins from Purgatoria in the Lord of the Rings. Minas Tirith = Purgatoria. I mapped out the seven rational planes last year. The extents of the third plane (terrace) span to either side of the Moria sequence. It is the terrace of Wrath. Shortly after this they ascend to the next rational plane, the terrace of Sloth. The Moria sequence extends across the line of symmetry of the Chamber of Mazarbul. In that sequence we have 3 points of symbolism based on the letter 'r', which is the roaring wave involving Gandalf, Frodo and Aragorn. From my understanding of the letter 'r' from the floral alphabet rebus, I had a strong hunch that this might be the terrace of 'wrath' since the Balrog also appears here. I searched and just found 3 mentions of the word wrath exactly matching the same 3 characters and locations in the same order, matching identically the sequence of the symmetry found in the letter 'r'. Again; Gandalf, Frodo, Aragorn. This also suggests my mapping of the rational planes is correct. So prediction number 19?..losing track of these!. Bish bash bosh

Finally integrating the Nazgûl and Gollum into the Time and Space geometric framework of...did I just say that? bahahaha ..of The Lord of the Rings. Gollum's split personality is integrated and both the Nazgûl and Gollum's use of the sense of 'smell' is explained. All of the strange and riddling statements are also explained, for eg, why the hobbits are told to lie down to avoid detection by the Nazgûl even though they use their sense of smell to detect them! Proud moment for a nerd! Tolkien was riddling everyone. The Master fox of foxes. Just made yet another prediction. In reading the sentence from the scene in the Dead Marshes "The air's moving, change is coming. Sméagol wonders;he's not happy.' I was trying to think what was going on in the plot with the other characters at that moment. What was the change?? And then I realized.. I predicted that the imminent change was an arrival of the Nazgûl. Went to type 'Nazgûl' in the search box and saw 'long wailing cry' in the next paragraph...predicted from the etymology of the word 'change'. Conclusion? I need to get out more!

Tolkien Predictions no. 17and 18(I think..!)

17. I did a search through the entire The Lord of the Rings for the word 'finger'. Everything I found agreed with my understanding of Tolkien's numerology. The etymology of finger gives 'from five'. From the mention of fingers by Merry to Pippin (he says 'Work it out on your fingers!') I predicted that the paragraphs following would be the point where Pippin looks into the palantír Stone. Correct!

18. From my understanding of the Floral Alphabet rebus and the meaning of the letter P I had already concluded that Tolkien chose the name Pippin because it refers to the apple; Cox Pippin in the UK. In my theory of Tolkien's True Stone symbolism Pippin represents Space (The Enemy), Merry represents Time. I then read a year later the following in a book I have owned for a number of years but have not read yet (blush):

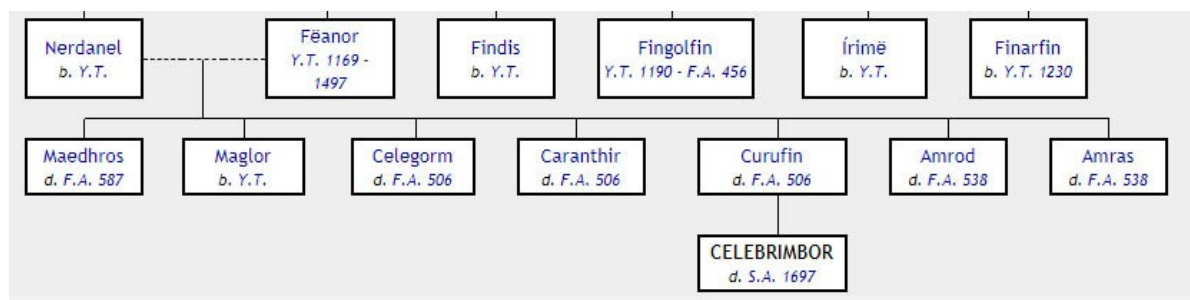
Peregrin (Pippin). The H. name was Razanul [> Razanur]. This was the name of a legendary traveller, and probably contains the C.S. elements raza 'stranger', razan 'foreign'. I therefore chose Peregrin to represent it, though it does not fit quite so well. Of Peregrin, Pippin is I suppose a not impossible 'pet-form'; but it is not so

close to its original, as is Razal [> Razar] (a kind of small red apple) by which abbreviation Razanul Tuca [> Razanur Tuc] was almost inevitably known to his contemporaries.(35) (History of M-E Vol 12.)

The note that the apple is red also agrees with my understanding that red letters in the floral alphabet indicate the Enemy, or specific encoded influences of the Enemy.

Tolkien Prediction No. 19

Solving the Riddle of the West Gate and the Chamber of Mazarbul. From my understanding of Tolkien's implementation of alchemy in his works, and his use of numerology (his own personal scheme), I predicted that Celebrimbor was the grandson of Fëanor through Fëanor's 5th son. (The number 5 being the key). BINGO!



Tolkien Prediction #20

That Tolkien would use the word 'torment' in the description of the demise of Celebrimbor.

"Then Celebrimbor was put to torment, and Sauron learned from him where the Seven were bestowed." (Unfinished Tales).

How did I know? Tolkien's number symbolism. The number 5 features in the Story Cycle which ends at the West Gate and the Moria sequence. Reference to the story arc (doom) is encoded in Fëanor's Tengwar in the 5th grade. Celebrimbor was the grandson of Fëanor through Fëanor's 5th son Curufin. There are many more instances of the no. 5. It's appearance here is another example of 'Goddess Pryveteet'.

Tolkien prediction #21

That Tolkien would use the word 'show' to describe the action of the ray of light in the chamber of Mazarbul.

At length they stirred and looked up, and began to search for anything that would give them tidings of Balin's fate, or show what had become of his folk. There was another smaller door on the other side of the chamber, under the shaft. By both the doors they could now see that many bones were lying, and among them were broken swords and axe-heads, and cloven shields and helms. Some of the swords were crooked: orc-scimitars with blackened blades.

The light shows the tomb and the bones, axes, broken weapons, etc. It shows exactly what happened to Balin and company- although at that moment we are quite unaware that it does. Tolkien...master of subliminal language.

The word 'show' is very important. It has to be show. I knew that the word indicate had the meaning 'to show' in its etymology but I knew that Tolkien would never use the word indicate. None of the words reveal, display, illuminate, or anything else would be appropriate for that reason. It had to be one of two words. 'Indicate' or 'show'. I did not recall Tolkien ever using the word indicate in his

works- not in the text of the stories anyway. This is the etymology that is important to establish:

indicate (v.)

1650s, "to point out," back-formation from indication (q.v.) or else from Latin indicatus, past participle of indicare "to point out, show," from in- "into, in, on, upon" (from PIE root *en "in") + dicare "proclaim" (**from PIE root *deik-** "to show," also "pronounce solemnly"). Especially "to give suggestion of, be reason for inferring" (1706). Related: Indicated; indicating.

However he does use indicate extensively in his appendices in detailing his languages. The following reference is exactly what I was looking for. To point out is the actions of the index finger (see Tolkien's map of Erebor for eg). Tolkien using the word indicate to describe direction:

The names of the letters most widely known and used were 17 n, 33 hy, 25 r, 9 f: númen, hyarmen, rómen, formen = west, south, east, north (cf. Sindarin dûn or annûn, harad, rhûn or amrûn, forod). These letters commonly indicated the points W, S, E, N even in languages that used quite different terms. They were, in the Westlands, named in this order, beginning with and facing west; hyarmen and formen indeed meant left-hand region and right-hand region (the opposite to the arrangement in many Mannish languages).

It all stems from my understanding of Tolkien's geometry.

Tolkien prediction #22: The number 6 would feature in the dimensions of the Stone of Erech.

From Tolkien Gateway:

In the Second Age, Isildûr brought with him the stone as a symbol of his lineage. The Stone of Erech was a great black stone, spherical in shape and roughly six feet in diameter.

The number 6 is naturally presumed from the following passage in the Lord of the Rings:

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.

6 feet being the traditional figure given for the height of a man.

The figure was predicted from Tolkien's number symbolism.

Tolkien Prediction #23

That 3 eagles flew to the rescue of Frodo and Sam.

'The North Wind blows, but we shall outfly it,' said Gwaihir. And he lifted up Gandalf and sped away south, and with him went Landroval, and Meneldor young and swift.

Predicted from the trifoil shape of the leaf in the centre of the letter P in the rebus alphabet. The trifoil leaf refers to the eagles. You can see in Tolkien's dust jacket cover of the Hobbit 3 eagles on one side and the dragon Smaug on the other. Tolkien always draws Smaug with the trifoil tail. The talons of an eagle are 1+3. They have the same configuration as the Dragon's tail and the sign used in Moria (see my discussion elsewhere on Moria) which is the Cirth the Dwarves adopt for the letter N (Z is the mirror image of it). The flower refers to the 7 stars.

Tolkien Prediction #24

That each of the Seven Stars in the Valacirca were butterflies.

From the The Book of Lost Tales I..."The passage just cited from The Silmarillion goes on to tell that it was at the time of the second star-making that Varda 'high in the north as a challenge to Melkor set the crown of seven mighty stars to swing, Valacirca, the Sickle of the Valar and sign of doom'; but here this is denied, and a special origin is claimed for the Great Bear, whose stars were not of Varda's contriving but were sparks that escaped from Aule's forge. In the little notebook mentioned on p. 13, which is full of disjointed jottings and hastily noted projects, a different form of this myth appears:

The Silver Sickle

The seven butterflies

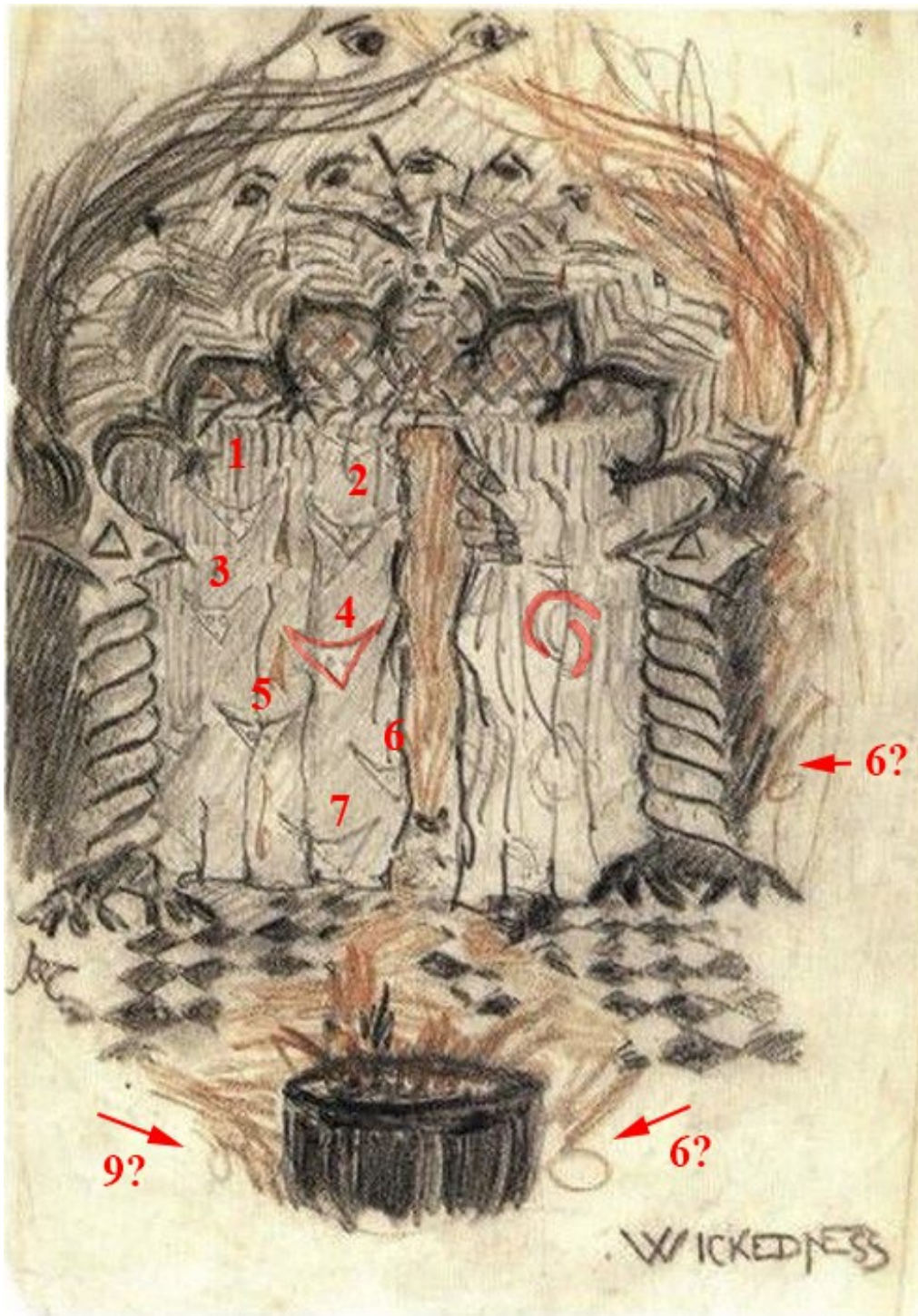
Aule was making a silver sickle. Melko interrupted his work telling him a lie concerning the lady Palurien. Aule so wroth that he broke the sickle with a blow. Seven sparks leapt up and winged into the heavens. Varda caught them and gave them a place in the heavens as a sign of Palurien's honour. They fly now ever in the shape of a sickle round and round the pole."

I predicted this from the identification of the role of the Seven Stars and the function of the butterfly rune Dagaz

Tolkien Prediction #25

I was trying to figure out the axial rotation of the Akallabêth in the Silmarillion. The subject of gender and the role of men and women began to reappear again (I'd already encountered it and had some thoughts on it previously and how it related to the map of The Lord of the Rings). Put simply, there is a gender swap which manifests most obviously at the usurpation of Tar-Miriel's Sceptre by Ar-Pharazôn and the whole theme of 'She That is Fallen' (the meaning we are given for the word 'Akallabêth'). That has implications for the 7 Stars. I then remembered the strange signs on the curtain in 'Wickedness' drawn by Tolkien in the Book of Ishness, 1912-14. From that I predicted that there would be 7 of them. I dug the image out and yes there are 7. I've known them for quite some time...I now understand them.

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ripple

During the writing of this post I just noticed the following things: what look like numbers on the drawing. 8, 6, and 4. Does anybody else see them? Here's the interesting thing. I've already identified the number 4 in Tolkien's symbolism as referring to hell and the diamond shape- the rhombus. The diamond is very clearly a strong theme in this drawing. I've also, just this last couple of days understood that there is a rotation that occurs that is contrary to the rotation that occurs at the Fall, the Akallabêth. This is encoded in the letter P of the Floral Alphabet rebus. Normally the right spiral would be the number 9. 6 is an inversion of that. You can see the sign with the two arms of the swirl in the curtain which look very similar to the swirl in the head of the letter P. Also, I'd already identified the number 8 in his symbolism as the octave. The octave is a number which brings a complete cycle from one rational plane to the next. Rational planes proceed up the spiral. Is it a coincidence that the spiral here has 8 cycles and that there is a number 8 next to them?

The prediction was generated from my understanding of Shelob and the axial rotation that occurs at the Akallabêth.

Tolkien Prediction #26

That the 7 stars of Remmirath in the East are in fact the 7 stars of the Valacirca but captured by the Enemy at the Fall (the Akallabêth..She That is Fallen). Shelob as 'Her Ladyship' is symbolic of this transformation. I just found this in the Akallabêth..note the words 'jewels and its webs'.

*In an hour unlocked for by Men this doom befell, on the nine and thirtieth day since the passing of the fleets. Then suddenly fire burst from the Meneltarma, and there came a mighty wind and a tumult of the earth, and the sky reeled, and the hills slid, and Númenor went down into the sea, with all its children and its wives and its maidens and its ladies proud; and all its gardens and its balls and its towers, its tombs and its riches, and its **jewels and its webs** and its things painted and carven, and its lore: they vanished for ever. And last of all the mounting wave, green and cold and plumed with foam, climbing over the land, took to its bosom **Tar-Míriel the Queen**, fairer than silver or ivory or pearls. Too late she strove to ascend the steep ways of the Meneltarma to the holy place; for the waters overtook her, and her cry was lost in the roaring of the wind.*

And we see this entry in the The Lord of the Rings appendices:

2 As in galadhremmin ennorath (I, 153) 'tree-woven lands of Middle-earth'. Remmirath (I, 54) contains rem 'mesh',

Q. rembe, + mîr 'jewel'.

Tar-Míriel, a Quenya name, had an approximate meaning of "Jewel-daughter". The Adûnaic name Ar-Pharazôn gave her, Ar-Zimraphel is presumably a translation of this. Zimra- means, disputably, 'jewel', while -phel is possibly 'daughter'.

<http://tolkiengateway.net/wiki/Tar-Miriel>

The quote that Tolkien refers to is in BOOK II, Chapter 1, Many Meetings:

*Even as they stepped over the threshold a single clear voice rose in song.
A Elbereth Gilthoniel,
silivren penna míriel
o menel aglar elenath!
Na-chaered palan-díriel
o galadhremmin ennorath,
Fanuilos, le linnathon
nef aear, sí nef aearon!*

Frodo halted for a moment, looking back. Elrond was in his chair and the fire was on his face like summer-light upon the trees. Near him sat the Lady Arwen. To his surprise Frodo saw that Aragorn stood beside her; his dark cloak was thrown back, and he seemed to be clad in elven-mail, and a star shone on his breast. They spoke together, and then suddenly it seemed to Frodo that Arwen turned towards him, and the light of her eyes fell on him from afar and pierced his heart. He stood still enchanted, while the sweet syllables of the elvish song fell like clear jewels of blended word and melody. 'It is a song to Elbereth,' said Bilbo. 'They will sing that, and other songs of the Blessed Realm, many times tonight. Come on!'

The prediction relies on a geometrical transformation where the world turns on its head at The Fall of Númenor. The meaning of the word 'web' is etymologically a tapestry of course but the implication is that Shelob weaves tapestries of Death. To explain...the Queen Tar-Míriel is symbolic

of all Womankind. The Star of Númenor is in fact Stella Maris, the Virgin Mary as representative of all Womankind (Tolkien's mother, Edith his wife, etc) Stars are referred to as both flowers and jewels. Tar-Miriel means Jewel-Daughter. In a long story arc (actually a circle/cycle) Tar Miriel is in fact an 'echo' of Fëanor's mother Miriel who was known as 'Serinde' the Broideress. Shelob is the broideress of the Fallen world of the Lord of the Rings.

Tolkien Prediction #27

That Bombadil and Goldberry are symbolized by the numbers 2 and 6. This relates to Prediction #1 and #2.

I found another instance in the Chain of Angainor. In that silver is the metal no.2 and gold is no.6. As stated in my solution to the Bombadil riddle, Bombadil= silver-moon, Goldberry = gold-sun.

"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"

Tolkien Prediction #28

In researching Tolkien's use of geometry and the Tetramorph (which can be found, among other places, in the Book of Kells) , I concluded that Tolkien has assigned the circle to the female, and the square to the male. Moreover he has incorporated the notion 'squaring the circle', a process where one could move to the other- most notably circle to square.

From p 190 J.R.R Tolkien: Artist & Illustrator:

Tolkien explained his rules for Elvish heraldry in a note:

Women within a circle personal

Men within a lozenge

general (impersonal) designs or

emblems of a family square

(or [?] once, circular).

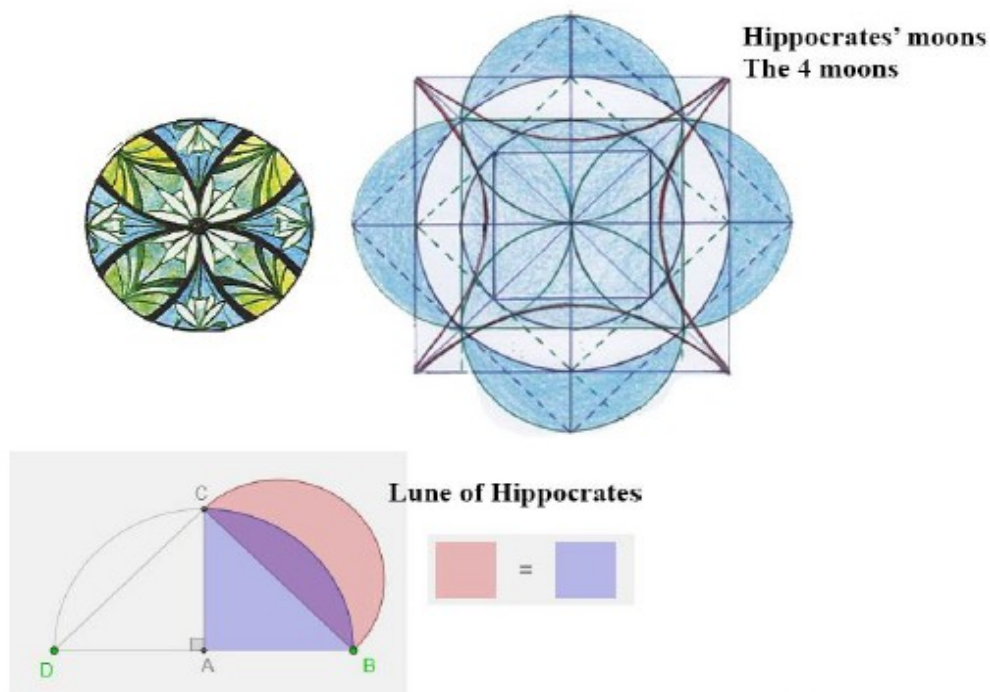
In other words these designs are abstract and can apply to men and women generally, not just the heraldic devices of individual figures. The statement "square...(once, circular)" suggests the possibility of movement between the two.

In Tolkien's 'sacred' geometry male and female lie at 90 degrees to one another. The process of squaring the circle has two manifestations. Throughout his Histories, the misunderstood and indeed wilful denial of the role of women in God's ordained plan. This is the forced process of squaring the circle. It equates to turning the Tree of Life (TAUR) into stone (TOWER). This is Man's solution to 'squaring the circle'. The worst offence is at the Fall of Númenor, the Akallabêth, 'She That is Fallen' where Ar-Pharazôn seizes the throne from the Queen Tar-Miriel. The Star island of Númenor is in fact Stella Maris, the Vigin Mary which falls into the sea: all Womankind. The second manifestation is in the promise of the uniting of the Man and Woman in the Straight Road in the Afterlife. This is God's squaring of the circle. In my solution to the Bombadil-Goldberry riddle Goldberry = Time. Therefore the female = Time. Bombadil = Space, therefore the male = Space. The Straight Road lies between Time and Space in Tolkien's geometry.

This is why the window in the East wall of the Chamber of Mazarbul is described as square. The light comes from the East and it is intended to trick and lure the Fellowship from the 21st Hall, north into the Chamber. When they enter they find it illuminates the tomb of Balin. The Chamber is a trap as is quickly revealed as the story unfolds. This is also why the narrative of the Lord of the Rings culminates in Gondor, which means 'Stone Land'. The best example of the Tree being turned to stone (Man's squaring of the circle) is evidenced in the turning of the 27 Kings of the Line of Kings (the genealogical tree) into the 27 stone steps of the Tower of Orthanc after The Akallabêth.

Tolkien Prediction #29.

That 'squaring the circle' is incorporated into Tolkien's symbolism and geometry. In Tolkien's (sacred) geometry the Square = Male. The Circle = Female as is evinced in his heraldic designs. The process and symbolism of 'squaring the circle' can be found in his geometry in a number of places. From this I'm beginning to formulate an understanding of the role of the moon and its phases in The Lord of the Rings.



Hippocrates wanted to solve the classic problem of squaring the circle. This calculation (the squaring of lune was his attempt).

Tolkien Prediction #30

That 'Gondor' can be rendered symbolically (understood from its phonetics) as 'gone door'.

This keys in with the Riddle of the Seven Rivers and Beacons of Gondor, the riddle of Rauros and Boromir's Lament.

Consider the following: that the door is the megalithic door which allows access to higher rational planes (through repentance) and is ultimately the door to the Afterlife. The door also lies in the corner of the right angled triangle in Tolkien's geometry. Also the turning of the Tree to stone (the Taur and the Tower: actually the 'Two Towers', the Second Book of the LotR) is symbolic of the imprisonment in hell without escape through that door and that Gondor means 'Stone land'.

door (n.)

"movable barrier, commonly on hinges, for closing a passage into a building, room, or other enclosure," c. 1200, a Middle English merger of two Old English words, both with the general sense of "door, gate": *dor* (neuter; plural *doru*) "large door, gate," and *Dûru* (fem., plural *Dûra*) "door, gate, wicket." The difference (no longer felt in Old English) was that the former came from a singular form, the latter from a plural.

Both are from Proto-Germanic **Dûr-*, plural **Dûres* (source also of Old Saxon *Dûru*, Old Norse *dyrr*, Danish *dr*, Old Frisian *Dûre*, *dore*, *Dûre*, Old High German *turi*, German *Tr*). This is from PIE root **dhwer-* "door, doorway."

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

Figurative sense of "means of opportunity or facility for" was in Old English. Phrase from door to door "from house to house" is from c. 1300; as an adjective, in reference to sales, by 1902.

gone (adj.)

"hopeless, beyond recovery," 1590s, past-participle adjective from *go* (v.).

-gon

word-forming element meaning "angle, corner," from Greek *gōnia* "corner, angle," from PIE root **genu-* (1) "knee; angle."

The origins of the door as consisting of two halves rotating on two opposite axes (think saloon doors) echoes perfectly the means of navigation and finding of the megalithic door which requires Man and Woman (moon-space and sun-time). It also helps to explain why the door is gone in The Lord of the Rings- or rather why Men think it is. It all began in the Akallabêth..with 'She That is Fallen', and explains the asymmetry of the Argonath, Isildûr and Anarion, both having an axe in their right hand..and why Gimli suggests at Rauros that perhaps there is 'no right way'-immediately after which he cuts a tree with his ...axe. The Argonath is the Gate of Gondor- ie, the door. Therefore the Argonath gate IS Gondor (gone door). As such the Argonath is broken. Its symmetry is broken. Without that symmetry we have no door. So what's missing? Clue: both figures of Isildûr and Anarion are male. The Sun in Tolkien is female. Because of this we can also render 'Argonath' as 'Ar (sun)- gon (gone)-ath. The symmetry is broken because of the ramifications of the Fall, She That is Fallen. It also explains why Minas Anor and Minas Ithil are in reverse positions on the map to what they correctly should be. The Men who built these monuments are the Númenoreans who were responsible for the Fall and She That is Fallen. They have turned the world on its head. The new door is Mordor...Dark door. And this is why Aragorn (hmm there's that word element 'ar' again..) has to go through the Door at the Paths of the Dead as an act of spiritual re-orientation..

Tolkien Prediction #31

That in the line of Isildûr there would be either 26 or 27 successive figures with names beginning with the element 'AR'. I give myself half a point for this one, since out of the two, I opted for 27- that being the number of steps in the tower of Orthanc and the number of kings in the complete list of the Line of Kings. The other option I considered was 26 (from Prediction #1 previously).

At first appearance there are actually 25, but number 26 is ARwen, she being wedded to ARagorn. In Tolkien's numerology, 26 can be rendered as $2 + 6 =$ the numbers for Bombadil and Goldberry (Tolkien-Space and Edith-Time). Arwen is included in this count because the whole point of the story arc is to restore the female (the sun, AR) to her rightful place, as equal next to the king (moon). $2 + 6 = 8 =$ the octave and the giving of the two rings at the wedding. The female is 'She That is Fallen', hence the connection with the Line of Kings. The 27th figure in the line, Aragorn's son EldARion, returns the line (with an echo) back to 'Elendil'- both names sharing the element 'el'. So in the Line of Kings and the Line of Isildûr we have two sets of 27 figures. The latter being a reflection, and an echo of the former. This is why N-AR-sil has both the sun and moon runes on it and shines with light of the sun and moon as red and white flame. Red = sun, white = moon. Incidentally 'il' in NarsIL is the moon, so we have sun and moon. Incidentally, Tolkien defines 'il' as a mystic name' and that the element indicates the reversal of something (not simply the opposite of something). In that we realize that he is referring to the fact that it is not simply the moon as opposite the sun, but that it is incorporated into the reversal of the restoration of the Sun, the Queen, She That is Fallen, by Aragorn. It is incorporated into the intertwined language and narrative as stated. The reforging of Narsil is symbolic of the restoration of the Queen, the Sun (AR) to the King (IL), the Moon. This is the Alchemic Path, the final stage of rubedo, the 'reddening'. NARsil was forged by Telch-AR of Nogrod and after it shattered at the cutting of the One Ring from Sauron's hand, the shards were recovered by Oht-AR. Elessar 'Elfstone', Aragorn's title also contains the element 'AR'. This is also why Arnor as 'The Lost Kingdom' also contains the element 'AR' and why the Line of Kings change the traditional Quenya title from 'Tar' to 'Ar'. The change is symbolic of the seizure of the rights of Woman, which ultimately culminates in Ar-Pharazôn's seizure of the throne from a woman, and renaming of himself and her and the Cataclysm of the Akallabêth: 'She That is Fallen'. The actions leading to the Cataclysm, which culminates in the seizure of the Queen's throne, also leads to a gender swap (confusion in understanding of the place of male and female) which plays out in the Lord of the Rings (the Witch-King of Angm....AR and Éowyn being but one manifestation of this). The restoration of the Sun, the Queen, Arwen, in the Alchemic Path, sets this right.

Tolkien Prediction #32

That the Elvish word for 'inside' would feature the letter 'i'.

MI- inside. Q mi in, within; mir and minna to the inside, into; mitya adj. interior.

Why? Because the word for outside is a reference to Tolkien's wife. The letter 'i' refers to Tolkien. Tolkien being the opposite to his wife in the marriage. Inside is the opposite to outside.

To explain further...

Tolkien = Bombadil-Space-Moon

Edith = Goldberry-Time-Sun

The etymologies of the element AR and AU are involved with words surrounding concepts associated with the sun. The element AR is found in both 'outside' and 'day' and is involved heavily in words denoting warmth, light. The Elvish word for the Sun Maiden is ARien. The 'day's eye' (from which our word 'daisy' is derived) is the sun. From that we can see why AR as 'day'; would be used in ARien.

AR(1)-. day. * ari: Q are, pl. ari; N ar- only in names of week-days, as Arvanwe [see LEP]. Cf. name Aryante Day-bringer [ANA], N Eriant. Q arin morning, arinya morning, early; arie daytime; ara dawn; Arien the Sun-maiden. N aur day, morning; arad daytime, a day (= Q arya twelve hours, day).

AR(2)-. Q ara outside, beside; also prefix ar- as in Arvalin (= outside Valinor). In Q this is purely local in sense. So also in Ilkorin, cf. Argad place 'outside the fence', or Argador (in Falathrin dialect Ariad, Ariador) lands outside Doriath (in Ilkorin Eglador), especially applied to West Beleriand, where there was a considerable dwelling of Dark-elves. In N ar- developed a privative sense (as English without), probably by blending with * al, which is only preserved in Alchoron = Q Ilkorin [LA]. Thus arnediad without reckoning, = numberless [NOT]. In this sense Q uses ava-, as avanote (see AWA). Hence Q ar and.

ANAR-. sun; derivative of NAR(1).* anar-: Q Anar sun; EN Anor.

Briefly..., Tolkien cryptically refers to himself in the language by the letter 'i'. He refers to Edith with the letter 'u'. From that we have 'You and I'. The letter U is involved in the word 'Laurelin', Tree of the Sun, the Golden Tree of Aman, and the element 'AU' can be seen. Yes, there is also an 'i' in there but AU is Tolkien's cryptic reference to the chemical element gold. For further explanation see discussion elsewhere. In the map of the Lord of the Rings we have Minas Ithil (Tower of the Rising Moon) and Minas Anor (Tower of the Setting Sun). These signify Tolkien and Edith. What lies between these two towers on the map? The river Anduin which because of its position between these two towers, can be described as being west of the tower of the moon, and east of the tower of the sun. That is a reference to 'West of the Moon, East of the Sun', which he uses in the famous poem in reversed form of the Norwegian Fairy Tale 'East of the Moon, West of the Sun'. That refers to a place in Fairy Stories that is almost impossible to reach. The Anduin leads to Lorien, the land of twilight. Twilight means 'two lights'. Those being the Sun and the Moon, U and I. 'You' and 'I' as himself and Edith features in his poems about the 'The Cottage of Lost Play'. That refers to a place of the Elves..ie in this parallel, Lorien. The Cottage refers to a time in the past which is impossible to return to. What place could be more impossible to reach than a 'place' lost in time? Hence the timelessness of Lorien.

Of course, 'MI' (inside) is a reference to 'ME', that being Tolkien.

Tolkien Prediction #33

That Tolkien named Galion the elf to imply the word 'galleon'.

galleon (n.)

kind of large ship, 1520s, from French **galion** "armed ship of burden," and directly from Spanish galeón "galleon, armed merchant ship," augmentative of galea, from Byzantine Greek galea "galley" (see galley) + augmentative suffix -on. Developed 15c.-16c., it was shorter, broader, and with a higher stern superstructure than the galley. In English use, especially of Spanish royal treasure-ships or the government warships that escorted private merchant ships in the South American trade.

GALLEON. The accepted term for the type of ship which the Spaniards used in 1588; that is, an armed merchantman of exceptional quality, combining the strength of the mediaeval trader with some of the finer lines and fighting features of the GALLEY. [Sir Geoffrey Callender, "Sea Passages," 1943]

Italian augmented form of galea, galeaza, led to a different 16c. ship-name in English, galliass (1540s).

gallon (n.)

English measure of capacity (containing four quarts), usually for liquids, late 13c., from Old North French galon, corresponding to Old French jalon, name of a liquid measure roughly equivalent to a modern gallon," which is related to (perhaps augmentative of) jale "**bow**l," from Medieval Latin or Vulgar Latin diminutive form galleta "bucket, pail," also "a measure of wine," a word of unknown origin, perhaps from Gaulish galla "vessel."

butler (n.)

mid-13c. (as a surname late 12c.), from Anglo-French butellier, Old French boteillier, "cup-bearer, butler, **officer in charge of wine**," from boteille "wine vessel, bottle" (see bottle (n.)). The word reflects the position's original function as "chief servant in charge of wine." It gradually evolved to "head, servant of a household." In Old French, the fem. boteilliere was used of the Virgin Mary as the dispenser of the cup of Mercy.

The prediction was made based on my understanding of the map of The Lord of the Rings as being a medieval symbolic map and in that scheme, Mirkwood being the whale Uin. Uin, being a whale, is linked to a ship in the story of Aldarion and Erendis in which the ship is described as 'Wooden Whale', named Turuphanto. In the medieval symbolic scheme Mirkwood is of course a whale made of trees, a whale made of wood (forest).

In the Hobbit 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 falls asleep enabling the hobbits to escape. We have no etymological explanation of his name. To quote Parma Eldalamberon XVII p 54, "In the Hobbit all names are translated except Galion (the Butler), Esgaroth and Dorwinion. Galion and Esgaroth are not Sindarin (though perhaps 'Sindarized' in shape) or are not recorded in Sindarin..."

I suggest it is Tolkien's sound suggestion of 'Galleon' to imply the wooden whale ship.

Tolkien Prediction #34

That the etymological root of the English word 'way' is weg.

way (n.)

Old English weg "road, path; course of travel; room, space, freedom of movement;" also, figuratively, "course of life" especially, in plural, "habits of life" as regards moral, ethical, or spiritual choices, from Proto-Germanic *wega- "course of travel, way" (source also of Old Saxon, Dutch weg, Old Norse vegr, Old Frisian wei, Old High German weg, German Weg, Gothic wigs "way"), from PIE root *wegh- "to go, move, transport in a vehicle."

From c. 1300 as "manner in which something occurs." Adverbial constructions attested since Middle English include this way "in this direction," that way "in that direction," both from late 15c.; out of the way "remote" (c. 1300). In the way "so placed as to impede" is from 1560s.

From the "course of life" sense comes way of life (c. 1600), get (or have) one's way (1590s), have it (one's) way (1709). From the "course of travel" sense comes the figurative go separate ways (1837); one way or (the) other (1550s); have it both ways (1847); and the figurative sense of come a long way (1922).

Way is from the Old English weg, PIE root *WEGH and the German roots are WEG.

My prediction stemmed from 3 things.

- 1) Tolkien's hidden geometry
- 2) My understanding of the floral alphabet rebus
- 3) My understanding of The Lord of the Rings map as a medieval symbolic landscape.

In Tolkien's invented Elvish language the entry for Mothweg in the etymologies gives the following:

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').

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' in the floral alphabet rebus is green, indicating it is a positive letter, belonging to the forces of good. The letter W can be viewed as consisting of two 'V's. The letter 'V' in the floral alphabet indicates a downward movement through time and occurs because of disharmony and separation of people, especially man and woman. The world is fallen and therefore all things naturally proceed downward. But man can travel upwards (like the salmon in the stream) through redemption.

Therefore The two 'V's together indicate travelling together through time of man and woman in harmony and union of marriage. Man and woman in union form the two axes found in the rune dagaz, the butterfly rune, the square (diamond) and the circle. Passage through the door can only be

achieved together. Both Tolkien and Edith can be found in the medieval symbolic landscape of the map of the Lord of the Rings, as a whale and a kraken. They reside in the area of the map which corresponds to the grey square which is Rhovanion (bordered by the Grey Mountains in the north). These two represent Tolkien-Aragorn and his wife Edith-Arwen. They are the moon and the sun. 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 mothweg 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, AnDûril the sword that is broken and reforged. Its blade contains the sun and moon symbols on it.

God is the shepherd. Therefore, the 'way' of the 'moth' (butterfly) is the way of the shepherd, of union under God, of God.

If we look at the Tolkien illustration for Wickedness we find the letter 'W' in 'Wickedness' drawn as two very separate letter Vs. This agrees with the subject of the picture-wickedness: Man and woman separated by sin.

Hence why I was able to predict that the etymological root of WAY was WEG.

Tolkien Prediction #35

That the split of the light from the tree would occur at the 5th ruler of Númenor.

The fifth king was predicted because 5 is the number of the Will in Tolkien's symbolic number system. The split of the tree into the lines of the Faithful and faithless forms a shape which is the number 5, essentially a 'Y' shape. It is inverted because the decline is downward toward hell. Aldarion and Erendis, who figure prominently are very wilful as is Tar-Meneldûr. Tar-Meneldûr removes to the north and devotes his time to watching the stars of the sky. He confuses the stars in the heavens with the guiding lights of the Two Trees in Aman. Númenor is a 5 pointed star.

Tolkien Prediction #36

After studying the Rauros scene (again), I predicted that the Cirth rune (left) shown below would refer to the female in some way, or denoting 'ng' from its visual shape.

From APPENDIX E WRITING AND SPELLING, The Lord of the Rings:

"In Sindarin the combinations ng, nd, mb, which were specially favoured in the Eldarin languages at an earlier stage, suffered various changes, mb became m in all cases, but still counted as a long consonant for purposes of stress (see below), and is thus written mm in cases where otherwise the stress might be in doubt. 2 ng remained unchanged except finally where it became the simple nasal (as in English sing)."

I was able to predict this because I knew that the velar nasal in the context of the story of Moria, the transition from the 2nd to the 3rd age via the Akallabêth, and the changes in the Cirth symbolized the veil, the female and Shelob. My predictions 25,26 and 27.

"The velar nasal, also known as *agma*, from the Greek word for 'fragment', is a type of consonantal sound, used in some spoken languages. It is the sound of *ng* in English *sing*. The symbol in the International Phonetic Alphabet that represents this sound is ⟨ŋ⟩, and the equivalent X-SAMPA symbol is *N*. The IPA symbol ⟨ŋ⟩ is similar to ⟨ŋ̤⟩, the symbol for the retroflex nasal, which has a rightward-pointing hook extending from the bottom of the right stem, and to ⟨ɲ⟩, the symbol for the palatal nasal, which has a leftward-pointing hook extending from the bottom of the left stem. Both the IPA symbol and the sound are commonly called 'eng' or 'engma'."

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

velar (adj.)

1726, from Latin *velaris*, from *velum* "**sail, curtain**" (see **veil (n.)**). Originally an architect's term for a type of cupola resembling a swelling sail; phonetics sense is from 1876, on notion of "pertaining to the *velum*," the anatomist's name for the soft palate (*velum* in this sense is attested from 1771, in full *velum palati*). The noun meaning "a velar guttural" is recorded from 1886

veil (n.)

c. 1200, "**nun's head covering**," from Anglo-French and Old North French *veil* (12c., Modern French *voile*) "a head-covering," also "a sail, a curtain," from Latin *vela*, plural of *velum* "sail, curtain, covering," from **PIE root *weg-** (1) "**to weave a web**." *Vela* was mistaken in Vulgar Latin for a feminine singular noun. To take the veil "become a nun" is attested from early 14c.

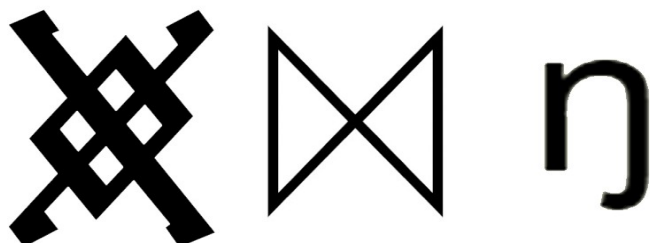
veil (v.)

late 14c., from Old French *veler*, *voiller* (12c.), from Latin *velare* "**to cover, veil**," from *velum* "a cloth, covering, curtain, veil," literally "a sail" (see **veil (n.)**). Figurative sense of "to conceal, mask, disguise" (something immaterial) is recorded from 1530s. Related: *Veiled*; *veiling*.

To explain...the cross in the cirth represents the butterfly rune *dagaz*. The centre of the cross represents the Door. The square over the centre represents the barring of the door by a stone slab. The Door functions through male and female working in harmony together. The butterfly rune *Dagaz* consists of two wings, or two arms. Each wing symbolizes the male and the female. After The Akallabêth, the female is usurped and we see 'She That is Fallen'. This leads to the Door becoming broken- hence Gondor being rendered as 'Gone Door'. The Stone slab over the Door is the stone of Stone Land (Gondor). The diamond figure (the square) symbolizes the male as can be seen in all of Tolkien's heraldic devices (the circle, the female). In the Argonath the Gate of the North at Rauros, the two statues raise their left hands. This is a very unusual breaking of symmetry by Tolkien. The two statues represent the Sun (Anarion) and the Moon (Isildûr). The Sun is female, the Moon is male but the two figures are male. Therefore the asymmetry in the statues and raising of their hands, symbolizes the silencing of the voice of the female. This reflects the breaking of the symmetry on the West Gate of Moria which has crescent moons on either side in the tree forms. This symbolizes two males, two moons. Hence the link with the Moria story in the prediction. This silencing occurred at the Akallabêth in She That is Fallen. The final dissolution of the female comes in the figure of Shelob who weaves webs, her Ladyship (hence 'sail' in the etymology). She represents Salome who walks on her hands, upside down, because the world is turned on its head at the Akallabêth. The Dance of the Seven veils is represented in the illustration 'Wickedness' which

was the subject of Prediction #26. In Prediction #25 I predicted the word for the Pleides, 'Remmirath' would have flies in its etymology- symbolizing butterflies and the capturing of them by Shelob in her webs in the East.

In addition the significance of the nasal, 'of the nose' is important. The nasal consonants are mapped to the plane of the hypotenuse of Tolkien's geometry. The pun being on hypo-nose, 'under the nose'. The plane of the hypotenuse is represented on the symbolic map of the Lord of the Rings by the grey area of Rhovanion, which is where Rauros is situated.



Tolkien prediction #37

That the Balrog attacks Gandalf first and with its sword.

Minor prediction this one. But the detail of the Balrog attacking first and with which weapon is important. The important detail is that the Balrog has set the order by attacking first. The order is right hand first. Right = male, left = female. It is male first ordering. We are told earlier that Gandalf carries Glamdring in his right hand and his staff in the left hand so this is the presumed situation at this moment. Clearly it was important for Tolkien to tell us which weapon was in which of Gandalf's hands.

An interesting and significant point to make is that Gandalf does not face the Balrog crossing the bridge going east. This is very significant. In an unusual detail of narrative Gandalf actually turns on the bridge to face the Balrog, facing west. It would probably make more sense conventionally to have placed the Balrog in the path of the Fellowship. But that would mean that the Balrog would be facing west. That symbolically orients the Balrog towards Eru, God, which is counter to the symbolism here.

To quote: "A note on "udun". "Dûn" means "west", as in "dúnedain", from the word "andúnë". (Spelling might be off, didn't check the exact spelling.) In Lord of the Rings, the good things come from the west. Ultimately, the West is the Undying Lands. The ú- prefix on the other hand is "not, un-", so this makes the Balrog the flame of the Un-West, the flame of the enemies of the Valar."

Gandalf standing in the middle of the bridge is also symbolic.

Tolkien Prediction #38

That the windows in the room where the hobbits wake up in after their first sleep at Bombadil's house, are either open or are opened in the morning.

I give myself half a point for this. Tom opens the eastern window only.

*We should note the the hobbits represent Tolkien and Edith's children throughout and Bombadil and Goldberry are Tolkien and Edith.

'Good morning, merry friends!' cried Tom, opening the eastern window wide. A cool air flowed in; it had a rainy smell. 'Sun won't show her face much today.'

The room is the world in microcosm (Tolkien uses this idea again in the Chamber of Mazarbul). A *mise en abyme*. The east and west windows correspond to the Gates of Morn and the Doors of Night in the east and west.

He drew back the yellow curtains, and the hobbits saw that these had covered the windows, at either end of the room, one looking east and the other looking west.

Tom and Goldberry are Moon-Space-Tolkien and Sun-Time-Edith. The House up, down, underhill describes the right angled triangle found in his illustration 'Wickedness'. One on each of the two spiral pillars which represent 6 and 9. Opposite and adjacent sides are male and female. It is at this point that a conflict begins between Bombadil and Goldberry, although from the surface reading of the text, it's subtle and not obvious to discern.

The opening of the conflict is to be found in Tom's words: 'Sun won't show her face much today.' This is the beginning of Goldberry's washing day. Goldberry's washing day is a symbol of conflict. It is a beginning of a symbolic menstrual cycle. Hence:

It was a pale morning: in the East, behind long clouds like lines of soiled wool stained red at the edges, lay glimmering deeps of yellow. The sky spoke of rain to come;

Goldberry is Time and as such she is water and wind, including clouds. The falling rain is a symbol her unhappiness, or more precisely of the couples divergent wills at this point. A kind of primeval, mythical menstrual cycle.

If you are feeling shocked or amused or both at this point, I was too. It's among other things, irreverent, bawdy, earthy and privately amusing, but in the round has a deep affection and of course deals with the very real, albeit private world.

I have already written around 200 pages detailing the Old Forest passage and identified a number of sequences which follow Tolkien's number symbolisms. This is the Spring cycle, of 6 instances, which ends in the barrow with:

He thought he had come to the end of his adventure, and a terrible end, but the thought hardened him.

He found himself stiffening, as if for a final spring; he no longer felt limp like a helpless prey.

So, the Spring cycle is menstruation, in which we find renewal. But it's also a source of conflict. Indeed Goldberry derelicts her duties on that morning the conflict begins because Tom has to waken her. The sun of course should waken him.

I wakened Goldberry singing under window; but nought wakes hobbit-folk in the early morning.

Tom has to take on the role of Goldberry and he sits them all down and tells them tales by the fire. His taking his boots off is symbolic.

This symbolizes their antagonism and disharmony on that morning:

If you come soon you'll find breakfast on the table. If you come late you'll get grass and rain-water!'

Needless to say - not that Tom's threat sounded very serious -the hobbits came soon, and left the table late and only when it was beginning to look rather empty. Neither Tom nor Goldberry were there.

We see Goldberry returning to herself with the children in her role as mother in the following quote. But Tolkien hints that Bombadil considers Goldberry the Enemy at this point. Note the proximity between his two statements about the Enemy coming in from the outside and the shadow of Goldberry passing across the window. In our mind, this links the Enemy to the eastern window

Bombadil opened to indicate conflict earlier and of course to the Enemy since she comes from the outside too and the 'Shadow' is in the East.

When the Elves passed westward, Tom was here already, before the seas were bent. He knew the dark under the stars when it was fearless - before the Dark Lord came from Outside.'

A shadow seemed to pass by the window, and the hobbits glanced hastily through the panes. When they turned again, Goldberry stood in the door behind, framed in light. She held a candle, shielding its flame from the draught with her hand; and the light flowed through it, like sunlight through a white shell.

'The rain has ended,' she said; 'and new waters are running downhill, under the stars. Let us now laugh and be glad!'

So Goldberry restores her parental role here, but the conflict between man and wife only fully ends when Tom and Goldberry unite to open the door of the barrow. They return to harmony. We should note that at the point Bombadil opens the east window in the room, that Bombadil's alter ego Old Man Willow (clue in Old Man which Bombadil is also referred to) has already tried to kill the hobbits. Later, the Wight as Goldberry's alter-ego also tries to kill them. Both of these instances are at the beginning and end of the passage which correspond to the two windows in the west and east of the room. There is also lot of hidden sexual imagery and symbolism in this passage. Bombadil's boast that no one has ever caught him, his boots are faster, etc, is a reference to all of Tolkien's riddles, word games, sexual symbolism and innuendos.

So...how did I make the connection between opening the window in that room and this conflict?
From wiki on Janus:

In ancient Roman religion and myth, Janus pronounced is the god of beginnings, gates, transitions, time, duality, doorways, passages, and endings. He is usually depicted as having two faces, since he looks to the future and to the past. It is conventionally thought that the month of January is named for Janus .

Janus presided over the beginning and ending of conflict, and hence war and peace. The gates of a building in Rome named after him (not a temple, as it is often called, but an open enclosure with gates at each end) were opened in time of war, and closed to mark the arrival of peace (which did not happen very often).

I predicted that the building of Janus is the room, and Tolkien's world in microcosm. Tom opens the east window, the east gate because Goldberry's Spring cycle initiates a conflict. East is the Gates of Morn, where the sun is. Another detail which led me to the prediction is that Janus' heads face in opposite directions. This symbolizes conflict and divergent wills in Tolkienian language of orientation. You find the first instance of this in the illustration 'Grownupishness'. Note how the question marks face both ways on either side of the usual Tolkien symmetry. Note the circles and the squares. Circle = female. Square = male. Note how the circle dominates the squares. Female circle and male square association can be evinced in his heraldic devices.

In Grownupishness the woman is dominating the male. The figure looks very troubled. Lots of exclamations. And see how his boots don't touch the floor? Remember I pointed out Tom taking off his boots? Same thing. It all stems from 'the root of the boot' from Songs of the philologists. More elsewhere.

In other words, in Grownupishness the young Tolkien is forced to go through the rites of passage into becoming a man, and to support his projected wife and family. I say projected as at that time it was still only a hope, albeit a determined one. The same is true at the beginning of the Spring cycle. We have a domestic situation, the Battle of the Sexes. In the battle, we see attempted role reversal. The woman tries to wear the trousers. (The N.C.P has an odd discussion about pants. That's a reference to the same trouser role reversal). The man tries to stay at home, be an artist and avoid

growing up, and his family obligations. (Ahh the life!). Telling the children stories all day. The symbols of this role reversal can be found in the crack of Old Man Willow (no guesses as to what that symbolizes) and the sword of the wight in the barrow which is a Tolkienian phallic symbol. And Frodo stiffening in the barrow? This is the moment that he regains his fight, his manhood, and refuses to be a sheep. Frodo is the child in Grownupishness, going out into the world, the child we see in Tom Bombadil's House. And the 'Sightless, Blind, Well Wrapped Up' of Grownupishness? Bombadil repeatedly asks the Hobbits 'Can you hear me'. That's because Bombadil symbolizes Sight, and Goldberry Hearing (Amon Lhaw and Amon Hen in fact). Bombadil needs Goldberry to hear and she needs Tom to see. Thus, when the female is dominant, Tolkien becomes blind because domination reverses the roles.

Another identifying feature of Grownupishness are two sets of 4 dots on either side of the line of symmetry. Seen those before? These are the same two sets of 4 dots on the Tolkien monogram. They symbolize the circle-female and the male-square.

Old Man Willow is a symbol of Tolkien as pure language, as pure philology. The truant artist if you like. Old Man Willow is Tolkien-Bombadil without Edith-Goldberry and the Wight is Edith without Tolkien. Going down is symbolic of Tolkien's philological going down to the roots of language. Same in Bombadil Goes Boating and 'Down Where the Dream Fish Go' of the N.C.P. Since languages are described by Tolkien to be like wines, the attack of Old Man Willow equates to a bout of alcoholism. So, the symbolism reads: when Bombadil went down to Old Man Willow to observe his anniversary he became preoccupied in his art, got so drunk that he almost killed the children. (A similar story of the wayward drinker found in his poem 'The Man in the Moon Came Down too Soon'). And now we can see why Goldberry was 'waiting' for him.

wait (v.)

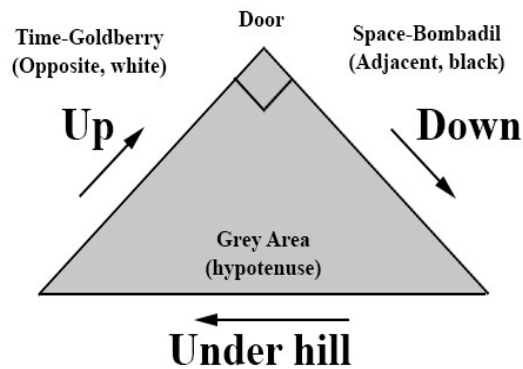
c. 1200, "to watch with hostile intent, lie in wait for, plot against," from Anglo-French and Old North French waitier "to watch" (Old French gaitier "defend, watch out, be on one's guard; lie in wait for;" Modern French guetter), etc

There is a third gate. The north gate. The north gate only opens when the conflict between Bombadil and Goldberry is ended. The north gate is the middle way between east and west: the Path of the Heart which you can find in the illustration 'Eeriness'. Observe the two hearts at the top of the implied triangle. It also appears in 'Before', a megalithic door just like the North Gate on the Barrow Downs. The north gate represents a middle ground, compromise between the two.

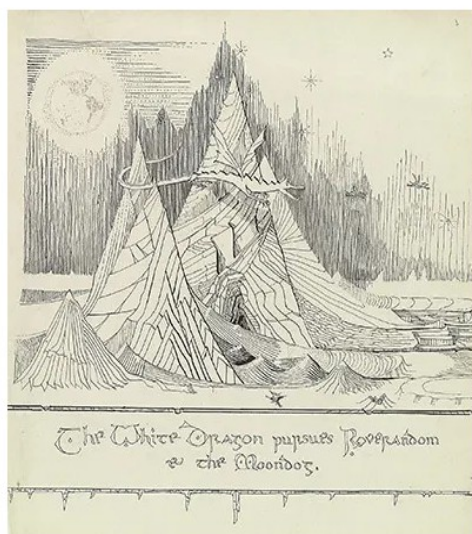
This also acts as further supporting evidence for my solution to the Grimalkin riddle of 1969.

Tolkien prediction no. #39

That in the scene where Bilbo meets Lindir sleep is a theme.



"Tom Bombadil's house before them, up, down, under hill"



'I won't argue with you,' said Bilbo. 'I am sleepy after so much music and singing. I'll leave you to guess, if you want to.'

...

'It is difficult to keep awake here, until you get used to it,' said Bilbo.

Predicted because Tolkien echoes themes through linking throughout his works. One of these threads is the Sheep-Kings thread which is important in the Old Forest and Barrow Downs passage. Sleep reoccurs in that passage. An important beat in that thread is in the Lindir meeting. It foreshadows the action and symbolism in the Old Forest.

'Maybe. To sheep other sheep no doubt appear different,' laughed Lindir. 'Or to shepherds. But Mortals have not been our study. We have other business.'

Tolkien prediction no. #40

That the etymology of the word 'manner' gives us hand.

manner (n.)

c. 1200, manere, "kind, sort, variety," from Anglo-French manere, Old French maniere "fashion, method, manner, way; appearance, bearing; custom" (12c., Modern French manière), from Vulgar Latin *manaria (source of Spanish manera, Portuguese maneira, Italian maniera), **from fem. of Latin manuaris "belonging to the hand," from manus "hand" (from PIE root *man- (2) "hand")**. The French word also was borrowed by Dutch (manier), German (manier), Swedish (maner).

Meaning "customary practice" is from c. 1300. Senses of "way of doing something; a personal habit or way of doing; way of conducting oneself toward others" are from c. 1300. Meaning "specific nature, form, way something happens" is mid-14c.

Of literature, art, etc., "way in which a work is made or executed," from 1660s. Most figurative meanings derive from the original sense "method of handling" which was extended when the word was used to translate Latin modus "method."

Phrase manner of speaking is recorded from 1530s. To the manner born ("Hamlet" I iv.15) sometimes is used incorrectly; it means "accustomed by birth to be subject to the practice," but the noun is sometimes understood as manor (which formerly also was spelled manner).

In my analysis of the Fall of Denethor, in Tolkien's geometry the right and left hands are symbolic of the opposite and adjacent sides of the triangle. Boromir is the right hand. Faramir is the left. From Denethor's words to Faramir "That depends on the manner of your return,' This is the same symbolism which Tolkien first sets out when, in the Music of the Ainur, Iluvatar responds to the discords of Melkor with his left and right hands. This links with Prediction #7.

Tolkien Prediction #41

That the word 'janitor' has Janus in its etymology.

janitor (n.)

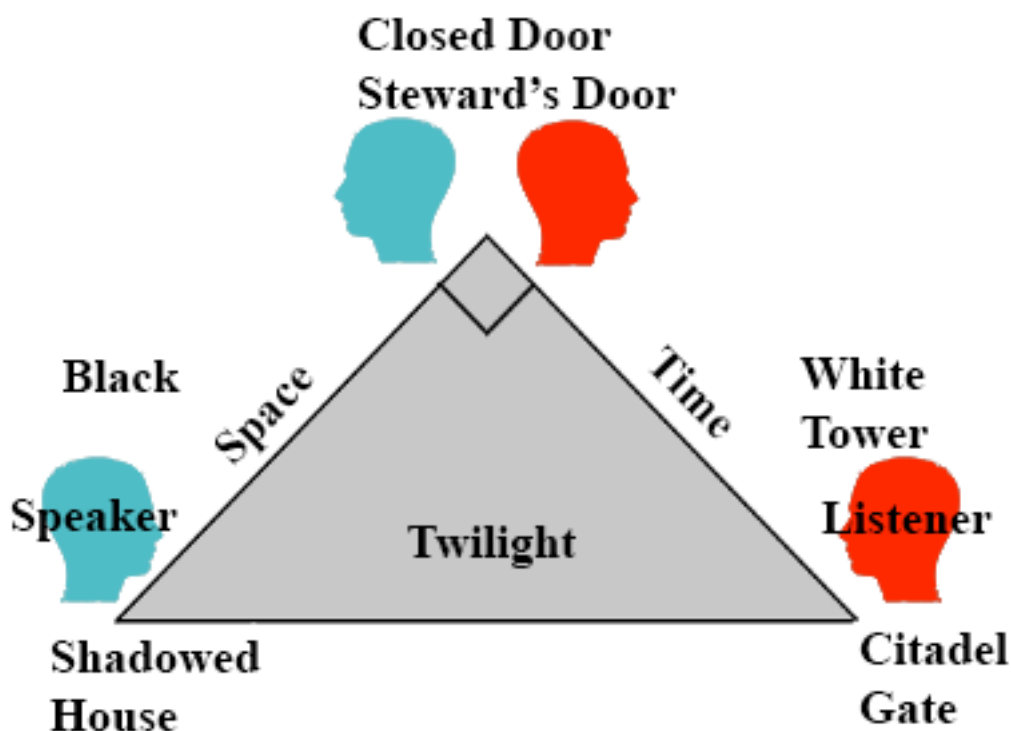
1580s, "an usher in a school," later "doorkeeper" (1620s), from Latin ianitor "doorkeeper, porter," from ianua "door, entrance, gate," from ianus "arched passageway, arcade" (**see Janus**) + agent suffix -tor. Meaning "caretaker of a building, man employed to see that rooms are kept clean and in order" first recorded 1708. Fem. forms were janitress (1806), janitrix (1818).

Janus

ancient Italic deity, to the Romans the guardian god of portals, doors, and gates; patron of beginnings and endings, c. 1500, from Latin Ianus, literally "gate, arched passageway," perhaps from PIE root *ei- "to go" (cognates: Sanskrit yanah "path," Old Church Slavonic jado "to travel"). He is shown as having two faces, one in front the other in back (they may represent sunrise and sunset and reflect an original role as a solar deity). His temple in Rome was closed only in times of peace. Related: Janian.

In studying the Fall of Denethor passage Tolkien derives the scene and its physical relationships on his geometry. The Closed Door or Steward's Door is in the middle situated in his triangle at the right angled triangle. This is the Door to the Afterlife. I already know that Tolkien is using the two gated compound found in temples of Janus, the God that looks both ways, from prediction #40. This serves as further supporting evidence of that claim. The guard of the Closed Door is described as the porter. And the etymology of porter gives janitor. The geometry and narrative is based on the facing of a Speaker and a Listener to either side of the Door and also the two facing away from one

another which is symbolized by the two faces of Janus. The gates of Janus' compound correspond to the White Tower Citadel Gate and the Shadfowed House of the House of the stewards.



Tolkien Prediction #42

That the etymology of the word 'her' would reveal 'hir'.

her (objective case)

Old English hire "her," third person singular feminine dative pronoun, which replaced accusative hie beginning in 10c. See he. Cognate with Old Frisian hiri, Middle Dutch hore, Dutch haar, Old High German iru, German ihr.

hir (pron.)

Middle English obsolete form of **her**.

Why? Because of 'Hir'gon who bears the red arrow to Théoden. Hirgon is mistaken by Merry for Boromir. That's no coincidence because Tolkien is drawing the parallel between the two characters. Boromir represents the left hand, the Sun, the eldest, which is female, hence 'her', 'hir'. Faramir represents the right hand, the male. The red arrow symbolizes travelling back in time because arrows have a special symbolic function of indicating orientation. Time runs along the axis of the White Mountains. The seven beacons of Gondor correspond to the seven stars in the Valacirca. The seven stars, as Ursa Major rotate around the pole star, the axis mundi. The axis mundi is centred at Minas Tirith, through the Tower of Ecthelion. The seven beacons symbolize the tree turned to stone, hence Stone Land of Gondor and the restoration of the White Tree at the end of the book. Going westward along these goes back in time. The original site of the tomb of Elendil is sited there. Briefly, more clues can be gleaned from Denethor's madness in which he takes Faramir into the west to the Closed Door because he can apparently foresee the future. His perception of time has been reversed by the Enemy in the palantír. He has become disoriented by Sauron.

'What then would you have,' said Gandalf, 'if your will could have its way?'
'I would have things as they were in all the days of my life,' answered Denethor, 'and in the days of my longfathers before me:

In addition his deployment of Boromir and Faramir at Osgiliath is another indication of his disorientation. Boromir is eldest and because he is eldest Denethor treats him like he is the male. He isn't. He is the female since the left hand was raised (created) first in the Iluvatar in the Music of the Ainur. This confused reorientation of handedness actually forms the entire foundation of Tolkien's entire works which is played out in his geometry.

Tolkien Prediction #43

That Tolkien would use the word 'delight' to describe Shelob's reaction to the Hobbits.

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

This is because of Tolkien's narrative method of foreshadowing, linking and association. He foreshadows Shelob in the scene earlier where Gollum fools the hobbits into following him into his trap of Shelob.

Sméagol wants to go away from here and hide somewhere safer.
Sméagol wants master to go. Nice master, won't he come with Sméagol?'
Frodo stood up. He had laughed in the midst of all his cares when Sam trotted out the old fireside rhyme of Oliphaunt, and the laugh had released him from hesitation. 'I wish we had a thousand oliphaunts with Gandalf on a white one at their head,' he said. 'Then we'd break a way into this evil land, perhaps. But we've not; just our own tired legs, that's all. Well, Sméagol, the third turn may turn the best. I will come with you.'
*'Good master, wise master, nice master!' cried Gollum in **delight**, patting Frodo's knees. 'Good master! Then rest now, nice hobbits, under the shadow of the stones, close under the stones! Rest and lie quiet, till the Yellow Face goes away. Then we can go quickly. Soft and quick as shadows we must be!'*

Tolkien Prediction #44

That Tolkien uses the word 'cried' at the scene in which the Ring is taken from Frodo and Gollum falls into the fire.

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

'Precious, precious, precious!' Gollum cried.

Ok, it was maybe not completely unexpected that he would use the word, but here's the rub. The real significance is that he uses it for BOTH Frodo and Gollum in that moment. Because? Because the word is intended to convey a birth and a death in one moment. The birth of Frodo and the death of Gollum. How do I know this? Because in studying the fall of Denethor and this moment 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!'

Denethor gives a 'great cry' when he dies. Faramir cries out for his father. And in that scene Tolkien is using birth and death imagery, Faramir is delivered by Gandalf, born, and his father dies. The word cried in this moment of Frodo and Gollum acts as a pivot between two phrases to the left and right of it. A death and a birth.

'Good master, wise master, nice master!'

[cried]

Gollum in delight, patting Frodo's knees. 'Good master!'

To understand the significance you need to understand the device of the TURN, the narrative device from which Tolkien creates all of his writing from.

To the left we have a turn downward: 'Good master, wise master, nice master!' To the right an upward turn: Gollum in delight, patting Frodo's knees. 'Good master!'

In addition the complete phrase begins and ends with 'Good Master'. That indicates a symmetry, a closed loop. That symmetry is the symmetry of the ouroboros, the Ring which can also be found in the lines of Tolkien's famous verse:

****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.****

Speaking of turning, and rings and their circular nature, Verse means 'to turn bend' of course

verse (n.)

late Old English (replacing Old English fers, an early West Germanic borrowing directly from Latin), "line or section of a psalm or canticle," later "line of poetry" (late 14c.), from Anglo-French and Old French vers "line of verse; rhyme, song," from Latin versus "a line, row, line of verse, line of writing," from **PIE root *wer- (2) "to turn, bend."** The metaphor is of plowing, of "turning" from one line to another (vertere = "to turn") as a plowman does.

In the moment where Gollum falls into the Cracks of Doom Frodo is born and Gollum dies. Hence why they both cry. But that shared fate is foreshadowed in the previous scene with the cryptic words: Well, Sméagol, the third turn may turn the best. I will come with you.'

This phrase symbolically holds the balance of the world in it. That is, to either turn for the worse downwards, indicated by the phrase to the left of 'cry' or a turn for the best, upward, indicated by the words to the right of it. At the end the third turn does indeed turn the best and the phrase is not an exact orobouros because of the inclusion of the exclamation mark at the end. A tiny, trivial detail which renders the right half to be *possibly* an up turn. In that exclamation mark we read in the etymology

"The mark itself is said to date to c. 1400 among writers in Italy and to represent the Latin io!, an exclamation of **delight** or triumph, written with the -i- above the -o-."

And we have Gollum's **delight** here.

Sam is not a fool though and the truth of the Oliphaunt is revealed later when it appears in reality, and in the double negative, which while foolish grammatically, actually states the positive, that the oliphaunt DOES exist.

"Maybe there ain't no such a beast".

Importantly Frodo actually agrees to go with Gollum not because Gollum has tricked him or commanded him, but because of a lighthearted moment with the foolish antics of Sam and his

poem. And Sam with the Oliphaunt is proved to be no fool. This implies that agreeing to go with Gollum because of Sam is the wise path. His distrust of Gollum is found in that double negative because it refers to Shelob.

*But now I don't suppose I'll ever see an oliphaunt. **Maybe** there ain't no such a beast.' He sighed. 'No, no oliphaunts,' said Gollum again. 'Sméagol has not heard of them. He does not want to see them. He does not want them to be. Sméagol wants to go away from here and hide somewhere safer. Sméagol wants master to go. Nice master, won't he come with Sméagol?'*

*Frodo stood up. He had laughed in the midst of all his cares when Sam trotted out the old fireside rhyme of Oliphaunt, and the laugh had released him from hesitation. 'I wish we had a thousand oliphaunts with Gandalf on a white one at their head,' he said. 'Then we'd break a way into this evil land, perhaps. But we've not; just our own tired legs, that's all. Well, Sméagol, the third turn **may** turn the best. I will come with you.'*

Gollum calls Frodo 'nice' but the etymology reveals Gollum's attempt at trickery and treachery. He's calling him foolish. It's here that he lays his plans to take them to Shelob.

nice (adj.)

late 13c., "foolish, ignorant, frivolous, senseless," from Old French nice (12c.) "careless, clumsy; weak; poor, needy; simple, stupid, silly, foolish," from Latin nescius "ignorant, unaware," literally "not-knowing," from ne- "not" (from PIE root *ne- "not") + stem of scire "to know" (see science). "The sense development has been extraordinary, even for an adj." [Weekley] -- from "timid, faint-hearted" (pre-1300); to "fussy, fastidious" (late 14c.); to "dainty, delicate" (c. 1400); to "precise, careful" (1500s, preserved in such terms as a nice distinction and nice and early); to "agreeable, delightful" (1769); to "kind, thoughtful" (1830).

This prediction is linked to my previous one regarding the appearance of the word 'delight' in the description of Shelob because of Gollum's delight: "cried Gollum in delight". The two scenes are linked. We also find that the word beast is used in both of them too. And it is that statement that Tolkien proves the wisdom of Sam because he is stating that Shelob does exist.

Of the oliphaunt:

"Maybe there ain't no such a beast".

... and we read of Shelob in the linked scene:

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

So this sub-textual knowledge- call it Goddes privitee- Tolkien's private knowledge here...reveals and foreshadows the outcome of the potential down and up turns in 'third turn may turn the best'. Down to hell or up to heaven. It '**may**' turn..and the beast '**may**' exist.

And on searching 'Goddes privitee' in his letters, what do we find? Tolkien talking about the very moment of Gollum's betrayal.

But at this point the 'salvation' of the world and Frodo's own 'salvation' is achieved by his previous pity and forgiveness of injury. At any point any prudent person would have told Frodo that Gollum would certainly betray him, and could rob him in the end. To 'pity' him, to forbear to kill him, was a piece of folly, or a mystical belief in the ultimate value-in-itself of pity and generosity even if disastrous in the world of time. He did rob him and injure him in the end – but by a 'grace', that last betrayal was at a **precise juncture** when the final evil deed was the most beneficial thing any one cd. have done for Frodo! By a situation created by his 'forgiveness', he was saved himself, and relieved of his burden. He was very justly accorded the highest honours – since it is clear that he & Sam never concealed the precise course of events. Into the ultimate judgement upon Gollum I would not care to enquire. This would be to investigate 'Goddes privitee', as the Medievals said. Gollum was pitiable, but he ended in persistent wickedness, and the fact that this worked good was*

no credit to him. His marvellous courage and enDûrance, as great as Frodo and Sam's or greater, being devoted to evil was portentous, but not honourable. I am afraid,

The precise juncture in Orodruin is of course where he uses the word cry the precise juncture of birth and death, which forms the precise juncture of the phrase:

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

The ouroboros is revealed in:

but by a 'grace', that last betrayal was at a precise juncture when the final evil deed was the most beneficial thing any one cd. have done for Frodo! By a situation created by his 'forgiveness', he was saved himself, and relieved of his burden.

Just like the ouroboros, the serpent devours itself, the Enemy defeats itself recalling the words of Théoden:

Much is explained.' 'Strange powers have our enemies, and strange weaknesses!' said Théoden. 'But it has long been said: oft evil will shall evil mar.'

'That many times is seen,' said Gandalf. 'But at this time we have been strangely fortunate.

And for the nature of the unknowable strange in Tolkien's world we can find Goddes privitee in Iluvatar's privitee:

And so it was that as this vision of the World was played before them, the Ainur saw that it contained things which they had not thought. And they saw with amazement the coming of the Children of Ilúvatar, and the habitation that was prepared for them; and they perceived that they themselves in the labour of their music had been busy with the preparation of this dwelling, and yet knew not that it had any purpose beyond its own beauty. For the Children of Ilúvatar were conceived by him alone; and they came with the third theme, and were not in the theme which Ilúvatar propounded at the beginning, and none of the Ainur had part in their making. Therefore when they beheld them, the more did they love them, being things other than themselves, strange and free, wherein they saw the mind of Ilúvatar reflected anew, and learned yet a little more of his wisdom, which otherwise had been hidden even from the Ainur.

And in that we find the enormous consequences of the single seemingly trivial exclamation mark in that phrase which ruins the apparent symmetry. The phrase is pivoted on the word 'cry'. And what is the etymology of exclaim? To cry out....

exclamation (n.)

late 14c., from Middle French exclamation, from Latin exclamatio (nominative exclamatio) "an exclamation" (in rhetoric), "a loud calling or **crying out**," noun of action from past-participle stem of exclamare "**cry out loud**" (see exclaim).

The punctuation symbol known as the exclamation point (1824) or exclamation mark (1926) was earliest called an exclamation note or note of exclamation (1650s); Shakespeare has note of admiration (1611). Another name for it was shriek-mark (1864). **The mark itself is said to date to c. 1400 among writers in Italy and to represent the Latin io!, an exclamation of delight or triumph, written with the -i- above the -o-.**

The 'ex' means to go out' and this is the clue.

ex-

word-forming element, in English meaning usually "**out of, from**," but also "upwards, completely, deprive of, without," and "former;" from **Latin ex "out of, from within; from which time, since;**

according to; in regard to," from PIE *eghs "out" (source also of Gaulish ex-, Old Irish ess-, Old Church Slavonic izu, Russian iz).

The phrase is a closed loop but the exclamation mark destroys the symmetry. In other words this is a cracked mirror whose plane of reflection is on the word 'cried'. Gollum leaves the circles of the world in death, and Frodo escapes from the closed loop that his defeat in failing to destroy the Ring through free will threatens in an unexpected and miraculous birth. It's possible that Tolkien is making reference to the Latin io. To understand the full weight of the latin io we would need to go into an understanding of the Floral Alphabet and the correspondence between the letter 'I' and 'O' and the ring and Frodo's finger. For a use of the exclamation mark in mirror denoting symmetry see Tolkien's illustration below.



Tolkien Prediction #45

That 3 eagles bore the Hobbits away from Orodruin.

'The North Wind blows, but we shall outfly it,' said Gwaihir. And he lifted up Gandalf and sped away south, and with him went Landroval, and Meneldor young and swift.

Not the most risky prediction admittedly but an interesting reason.

Why did I predict 3?

Because Tolkien is using the Classical planets in Western alchemy (Planets in astrology, and Metals of antiquity) in his number system. The 3rd metal in the Chain of Angainor which enumerates his metals, is tin. The alchemical symbol for tin is the eagle or thunderbolt.

Tolkien has his own particular system:

Metals of antiquity:

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

The eagles also hover over the Meneltarma in the 3 prayers of the Numenroans. The 3 prayers are an implementation of the right angled triangle geometry. Tin is also found in 'Tinfang' warble who is based on The Piper at the Gates of Dawn from The Wind in the Willows. Tinfang warble therefore marks the junction between day and night, between the adjacent and opposite sides of the triangle, time and space, which is symbolized by the number 3.

Tolkien Prediction #46

I give myself half a point for this one...

That the name Tar-Calion was the name of Ar-Pharazôn.

I was kind of sure this was his name but I wasn't 100% certain. So I checked it up and it is.

Using my hypothesis of The Turn in Tolkien, and his use of the Tetramorph, I was working out what happened before the Lord of the Rings in the Silmarillion which led to the world being turned on its head at the beginning of the Lord of the Rings.

I already knew that Tolkien was using the Tetramorph in the Lord of the Rings. He had assigned the following symbolic figures to the cardinal points of the compass: **Eagle = W, Bull = N, Lion = E, Man = S**. I also knew that the world begins turned up side down at the beginning of the narrative, and that it turned two times, each a 90 degree turn, During the course of it. This turns the world back the right way up.

The Tower of Ecthelion contains the language element 'lion'. I had concluded that this was a reference to the 'lion' in the tetramorph. As is the language element 'lion' in the 'Silmarillion'. The tower of Ecthelion is in the east relative to the path of the journey of the Fellowship. I had concluded that the lion ultimately goes from the east into the west.

The Tetramorph is primarily a conflict between the Devil (Bull) and Man. The Devil is in the ascendancy in the north and man is on the bottom. The world turns and ultimately Man rotates to the top in the north, having the ascendancy. In addition this is a conflict between the two worlds of the Talmud, which is in Tolkien's scheme, left (female-Sun) and right (male-moon). The Moon is placed in the north by the Valar with Illuin. This is incorrect orientation according to Iluvatar's order as indicated in the Hands sequence in the Music of the Ainur. Therefore, in the turning of the world, the Sun is restored to her rightful place in the ascendancy, in the north. This is the restoration of the Female (Sun) who falls in the Akallabêth: She That is Fallen.

In the Akallabêth, the eagles of the West come into the east. And Tar-Calion who symbolizes the lion of the tetramorph in the east, goes into the west. Therefore we have a turn of 180 degrees. Two 90 degree turns which are incorporated into the narrative of the Akallabêth. My first clue to this rotation was in the fact that the eagles of the west come into the east. This followed the same logic I'd found in the Lord of the Rings. I then realized that Ar-Pharazôn's other name was probably Tar-Calion,- I wasn't 100% sure though. So I looked it up, predicting that it was.

From the Silmarillion index:

Ar-Pharazôn 'The Golden', twenty-fourth and last King of Númenor; named in Quenya Tar-Calion; captor of Sauron, by whom he was seduced; commander of the great fleet that went against Aman.

~There ya go.

The logic being that if the eagle went from west to east, the lion must also go from east into west. Ar-Pharazôn symbolizes the lion. Essentially, the story of the Akallabêth is Man's attempt to 'square the circle', Square = male, female = circle. He attempts to overthrow the Devil and gods with his own might and understanding. He cannot and fails. In the Lord of the Rings, God squares the circle. Hence why the Akallabêth gives us an anti-clockwise rotation and the Eucatastrophe of the Lord of the Rings give us a clockwise one. It's a long story- more info elsewhere...

The symbolism is hermetic. A green lion consuming the sun is a common alchemical image and is seen in texts such as the Rosarium philosophorum. The symbol is a metaphor for vitriol (the green lion) purifying matter (the sun), leaving behind gold. We can see from my previous statements that an attempt to purify the Sun, the female, results in the Downfall and 'She That is Fallen'.

In Tolkien's scheme the Sun is female not male. The rotation of the world reverses right and left orientation. This corresponds to the left and right hands of Iluvatar which are female and male.

Therefore this rotation results in a role reversal of genders (think of this as the battle of the sexes).

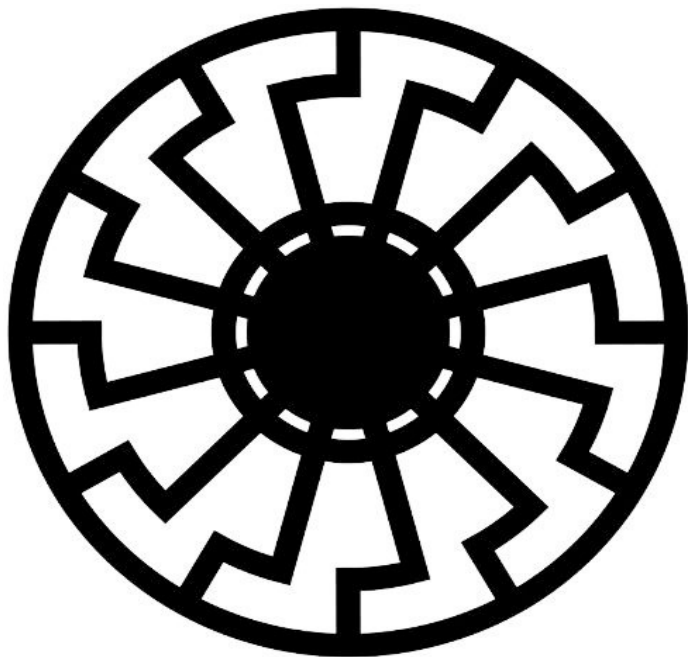
In this scheme Ar-Pharazôn becomes 'female'- and this is reflected in the gradual change in the language 'Tar' is altered to 'Ar' and 'ar' symbolizes the Sun. Therefore Ar-Pharazôn takes on a female name. This is why he usurps the sceptre of the female and why he calls himself 'The Golden'. In his name we see the final stage in alchemic transmutation from golden light into the metal gold which occurs in the Rosetta Stone of the 3 extent versions of the Adunaic Language. Silver (Moon-male) is also changed in the language likewise. This is also why there are 27 instances of the prefix 'ar' in the line of Isildûr which culminates in Ar-agorn and his son Eld-ar-ion (see Tolkien Prediction #33). Ar-Pharazôn is actually the 27th king of Númenor if you take all of them into account, including the two usurpations (Tar-Miriel and Herucalmo). and this agrees with both the number in the line of Isildûr (27) and with the number of steps in the Tower of Orthanc (27). Because steps in Tolkien symbolize a fall (or potential rise: The Endless Stair). All rulers have to be included because the whole point of the narrative is about the battle of wills between the sun and moon and man and woman (the battle of the sexes). The left-right reversal leads to the Witch-King (witch etymology giving female) and Éowyn, who wants to be a man- and why she is primarily responsible for slaying the Witch-King.

In alchemy the green lion who devours the Sun, is also known as the Black Sun. Given that the lion of Tar-Calion usurps the sceptre from Tar-Miriel, the female, we can see the parallel. The Black Sun symbolizes in Tolkien's scheme the spiders Ungoliant and later Shelob. Too little time to explain everything but this also explains why Tolkien chose to strangely call tapestries and carpets 'webs' in the final moments of the Downfall, the toppling of the She That is Fallen. Essentially the spider is the Devil as a female. The She-Devil. Note the focus is on the female at this moment:

"In an hour unlocked for by Men this doom befell, on the nine and thirtieth day since the passing of the fleets. Then suddenly fire burst from the Meneltarma, and there came a mighty wind and a tumult of the earth, and the sky reeled, and the hills slid, and Númenor went down into the sea, with all its children and its wives and its maidens and its ladies proud; and all its gardens and its balls and its towers, its tombs and its riches, and its jewels and its webs and its things painted and

carven, and its lore: they vanished for ever. And last of all the mounting wave, green and cold and plumed with foam, climbing over the land, took to its bosom Tar-Míriel the Queen, fairer than silver or ivory or pearls. Too late she strove to ascend the steep ways of the Meneltarma to the holy place; for the waters overtook her, and her cry was lost in the roaring of the wind." [Silmarillion]

The etymology of webs does indeed give tapestries and carpets, but Tolkien knows that none of his readers would know the etymology. Everyone bar none would think of webs...spiders webs! This act leads to Shelob, the physical manifestation 'She That is Fallen'. D'you think the symbol for the Black Sun looks like a web? The swastika, the ancient magical symbol, rotates anti-clockwise in this symbol. This agrees with the anti-clockwise rotation of the Fall of Númenor. That symbolizing the fallen Sun, She That is Fallen.



Tolkien Prediction #47

That silence would accompany the two scenes in which noon plays a pivotal role. The first being the moment on the Barrow Downs when the Hobbits fall asleep against the standing stone. The second being the moment that Frodo accepts the Ring quest at the Council of Elrond.

Scene 1)

That view was somehow disquieting; so they turned from the sight and went down into the hollow circle. In the midst of it there stood a single stone, standing tall under the sun above, and at this hour casting no shadow. It was shapeless and yet significant: like a landmark, or a guarding finger, or more like a warning. But they were now hungry, and the sun was still at the fearless noon; **so they set their backs against the east side of the stone.** It was cool, as if the sun had had no power to warm it; but at that time this seemed pleasant. There they took food and drink, and made as good a noon-meal under the open sky as anyone could wish; for the food came from 'down under Hill'. Tom had provided them with plenty for the comfort of the day. Their ponies unburdened strayed upon the grass.

Riding over the hills, and eating their fill, the warm sun and the **scent** of turf, lying a little **too long, stretching out their legs** and looking at the sky above their **noses**: these things are, perhaps, enough to **explain** what happened. However, that may be: they woke suddenly and uncomfortably from a sleep they had never meant to take. The standing stone was cold, and it cast a long pale shadow that **stretched** eastward over them. The sun, a pale and watery yellow, was gleaming through the mist just above the west wall of the hollow in which they lay; north, south, and east, beyond the wall the fog was thick, cold and white. The **air was silent**, heavy and chill. Their ponies were standing crowded together with their **heads down**.

the air was silent

Scene 2)

'Exactly! And who are they to be? That seems to me what this Council has to decide, and all that it has to decide. Elves may thrive on speech alone, and Dwarves endure great weariness; but I am only an old hobbit, and I miss my meal at noon. Can't you think of some names now? Or put it off till after dinner?'

No one answered. The noon-bell rang. Still no one spoke. Frodo glanced at all the faces, but they were not turned to him. All the Council sat with downcast eyes, as if in deep thought. A great dread fell on him, as if he was awaiting the pronouncement of some doom that he had long foreseen and vainly hoped might after all never be spoken. An overwhelming longing to rest and remain at peace by Bilbo's side in Rivendell filled all his heart. At last with an effort he spoke, and wondered to hear his own words, as if some other will was using his small voice.

'I will take the Ring,' he said, 'though I do not know the way.'

...

'But it is a heavy burden. So heavy that none could lay it on another. I do not lay it on you. But if you take it freely, I will say that your choice is right;

Observe the emphasis on the silence at this moment and the effort and effect of breaking it.

*no one answered. No one answered. The noon-bell rang. Still no one spoke. Frodo glanced at all the faces, but they were not turned to him. All the Council sat with downcast eyes, as if in deep thought. A great dread fell on him, as if he was awaiting the pronouncement of some doom that he had long foreseen and vainly hoped might after all never be spoken....At last with an effort he spoke, and wondered to hear his own words, as if some other will was using his small voice."

How did I know this?

Because I have a theory that noon and midnight are moments of 'falls'. Since reality is the Music, (from the Music of the Ainur), then the narrative is the Music. At moments when the music goes silent there is a fall, a turning point. The word 'chance' in Tolkien is associated with moments where the music goes quiet. When there is a silence, a moment requiring resolution one way or another. The etymology of 'chance' gives cadere, 'to fall'. A cadence in music is a moment of change, pivoting from one section to another. The etymology of Cadence also gives 'to fall'.

Speaking of falls. Observe the downcast eyes at the Council and the heads down of the ponies. In Tolkien's use of body language this symbolizes a fall. The outward manifestation of an inner spiritual state and reality.

Also observe the mention of heaviness and weight in both moments, 'heavy and chill' and 'A great dread *fell* on him,' ...'But it is a heavy burden. So heavy that none could lay it on another.'

Why are these moments falls? Because the sun and the moon represent the female and the male Edith and Tolkien, and their marriage. The movements of the Sun and Moon are a metaphor for

their relationships and its viccitudes. This movement is the battle of the sexes, the battle of their wills. At twilight they are both together in the sky. This represents harmony. At noon and midnight they are furthest away from twilight and so this represents discord between them. At noon and midnight the sun and the moon are completely dominant over the other. Both are high in the sky and this represents the most extreme moment of divergent wills. The two are furthest apart from one another. When man and woman have divergent wills and are on the edge of turning to a fall.

The hypothesis needs developing further but at least in this instance, for these two moments, the prediction was correct. The hypothesis extends the notion of silence beyond sound to natural phenomena such as air and water. Stillness and a moment of waiting, expectancy or indecision and wavering. A tension which requires a resolution just like a musical cadence. That moment is the point of turning in a turn.

Tolkien Prediction #48

That the Ring of Adamant was the Ring of Water.

Nenya (Q, pron. ['neɲa]) was one of the Rings of Power; specifically, it was one of the Three Rings of the Elves of Middle-earth. Also known as the Ring of Adamant and the Ring of Water, it was made of mithril and set with a white stone of adamant.

Ok, half a point for this one since there are only 3 rings right? Why? Because water represents the lowest element for the female character. That is the fallen nature of the female. The Fall. This is the waterfall and is why the sun's first creation is 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. Then indeed Morgoth was dismayed," (Silmarillion)

The waterfall is symbolic of the menstrual cycle (Spring Cycle) of the female which we see in the Bombadil and Goldberry passage as Goldberry's washing Day. As the moment when the female is most 'adamant'- ie, wilful in their relationship. Her redeemed nature is represented by the element 'Air'.

The four elements are male and female: water and air = female. Earth and fire = male. The four elements can be found in the symbolic map of the Lord of the Rings as the two wings of the butterfly rune dagaz over Rhovanion. Looking north the left wing is female. The right wing is male. Water = Carn-Dûm. Air = The Paths of the Dead. Earth = the Iron Hills. Fire = Orodruin.

Tolkien...you are really giving me a hard sell with this stuff...

Tolkien Prediction #49

That the outer and inner mountains in Smith of Wooten major refer to the Sun and the Moon, female and male. The birch sequence should appear in the section of the outer mountains.

He never saw that Tree again, though he often sought for it. On one such journey climbing into the Outer Mountains he came to a deep dale among them, and at its bottom lay a lake, calm and unruffled though a breeze stirred the woods that surrounded it. In that dale the light was like a red sunset, but the light came up from the lake...He put his arms about the stem of a young birch and clung to it, and the Wind wrestled fiercely with them, trying to tear him away; but the birch was bent down to the ground by the blast and enclosed him in its branches. When at last the Wind passed on he rose and saw that the birch was naked. It was stripped of every leaf, and it wept, and tears fell from its branches like rain. He set his hand upon its white bark, saying: 'Blessed be the

birch! What can I do to make amends or give thanks?' He felt the answer of the tree pass up from his hand: 'Nothing,' it said. 'Go away! The Wind is hunting you.'

The birch is the female. The deep vale is the vagina as are all clefts in his work. The letter 'C' in the floral alphabet symbolizes a vagina or a womb, a bag. See also his illustration 'Xanadu' where you can see a deep cleft and at the top right is a waterfall which strongly suggests a phallus with testicles. Xanadu has had sexual readings and the cliffs are edged with pink which is Tolkien's colour symbol for the flesh and carnality. [We are told that light pink on the tops of the cliffs'].

How did I predict this?

Well I know that Tolkien's entire works is filled with sexual symbolism and imagery, but it's very well hidden. It's hidden because most of it is revealed through the study of the etymologies of his words in the text. That method of concealment extends to all of his symbolism. Other reasons are:

1) Tolkien states a few things about sex in his letters. We have to remember that if Tolkien included the symbolism for titillation of his readers, he was the worst titillator in history, because hardly anybody has discussed those themes. Indeed his works have been criticized for their lack of sex .

This invisibility exists because Tolkien did not include it for titillation, but there was a serious purpose to it. There is no doubt that he got a lot of private amusement and humour from it, but that's where it ended. To him, a practicing Catholic, sex belongs to God. Sex does not belong to the devil.

The world is mistaken. Sex, just like children and marriage are a serious subject.

2) His whole works revolve around sex and death, and life and death. Sex dislocated from marriage, from life, love and children is in opposition to faith and sex in marriage. These two are God and the Devil and they are symbolized by the numbers 9 and 6. 6 and 9 are the two spirals clockwise and

anticlockwise which symbolize female and male. Anyone with an imagination can see the possible sexual connotations which might be present in that arrangement. His works are all about orientation, spiritual, physical and linguistic. 9 orients upwards to God, eternal life, 6 orients downwards to the Devil, to eternal death. The arrangement of 69 becomes a symbol of eternal death. 69 is not the God ordained order. No procreation is possible. The Tree withers. There can be no tree, no life from sex.

To quote his letter to Micheal:

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. He is as good every bit at catching you through generous romantic or tender motives, as through baser or more animal ones. This 'friendship' has often been tried: one side or the other nearly always fails.

...

However, the essence of a fallen world is that the best cannot be attained by free enjoyment, or by what is called 'self-realization' (usually a nice name for self-indulgence, wholly inimical to the realization of other selves); but by denial, by suffering. Faithfulness in Christian marriage entails that: great mortification. For a Christian man there is no escape. Marriage may help to sanctify & direct to its proper object his sexual desires; its grace may help him in the struggle; but the struggle remains. It will not satisfy him – as hunger may be kept off by regular meals.

...

But look now at pp. 26, 30, 31. There you will observe that you are really committed (with the Christian Church as a whole) to the view that Christian marriage – monogamous, permanent,² rigidly 'faithful' – is in fact the truth about sexual behaviour for all humanity: this is the only road of

total health³ (including⁴ sex in its proper place) for all⁵ men and women. That it is dissonant with men's present sex-psychology does not disprove this, as you see: 'I think it is the instinct that has gone wrong,' you say.

3) Tolkien had included a large phallus on his Lord of the Rings map. The Dragon has a phallus. It enters the bay of 'belfalas'. Balfalas can be rendered to resemble 'bell, phallus'. The Bay of Belfalas is 'the windy bay'. The wind refers to the female since wind and water are characteristics of the female, Time. In the land shapes the phallus appears to enter the bay.

This prediction all began with the following:

labia (n.)

in anatomy and zoology, "lips or lip-like parts," a Modern Latin use of Latin labia "lips," plural of labium "lip" (see lip (n.)). Specifically as "the folds on either side of the vulva" (labia pudendi) from 1630s; further classified as **labia majora** (the **outer** folds, 1813; the singular is labium majus) and **labia minora** (**inner** folds, 1781; the singular is labium minus). The lips of the mouth are labium superior (upper) and labium inferiore (lower).

I had found sexual imagery which continued the sexual imagery I had found elsewhere, in the story of Beren and Luthien (Tinuviel). Remember Beren and Luthien were explicitly stated to be Tolkien and his wife. Study of that led me to the Vinyar Tengwar #39 which deals with the unpublished extension of Tolkien's important essay on his elven language. The Story of Tinuviel (Luthien) and her father Tinweliant

incorporates the theme of the Battle of the Sexes. It's a contest of wills. In that the Sun and Moon, the Queen and King try to dominate one another. I had already well established that the day and night are times of dominance of the Sun and Moon because the one rises above the other respectively, and that twilight is the time of reconciliation. In the etymology of 'Queen' we find that in old Norse Queen is

'kvand' and that 'kvand riki' means a domineering wife, or Queen: same thing. I know that when Tolkien writes about his languages he always uses word examples with purpose. His essay on his languages explains how his symbolism all works, not merely what the etymologies and root stems mean. He doesn't simply use examples arbitrarily. He always chooses them to illustrate a symbol or to explain meaning, which carries into the narrative root and branch from beginning to end. That's why he is predictable.

So, I recalled the word 'riki' and looked it up.

raika 'crooked' < RIKI 'twist'. C.f irikie above. Etymologies has raika 'crooked, bent, wrong' < RAYAK -(LR:383);but cf. rihta- 'jerk, give quick twist or move, twitch' < RIK(H)- 'jerk, sudden move, flirt' (ibid.), and riqi- 'wrench, twist' <RIQI (RIKI) (Q:80).

And in that you find 'the turn' which is the fundamental means of re-orientation in Tolkien and how characters go between the states 6 and 9. And in 'twist' we can see reference to the twisting of the braids that Tinuviel uses in her spell.

twist (n.)

mid-14c., "flat part of a hinge" (now obsolete), probably from Old English -twist "divided object; fork; rope" (as in mæsttwist "mast rope, stay;" candeltwist "wick"), from Proto-Germanic *twis-, from PIE root *dwo- "two." Original senses suggest "dividing in two" (source also of cognate Old Norse tvistra "to divide, separate," Gothic twis- "in two, asunder," Dutch twist, German zwist "quarrel, discord," though these senses have no equivalent in English), but later ones are of "combining two into one," hence the original sense of the word may be "rope made of two

strands."

Meaning "thread or cord composed of two or more fibers" is recorded from 1550s. Meaning "act or action of turning on an axis" is attested from 1570s. Sense of "beverage consisting of two or more liquors" is first attested c. 1700.

We can see that Beren and Tinúviel have been divided by the crooked behaviour of her father Tinweliand. This is the central ambition of the Enemy, to separate. The etymology of demon gives 'to divide' and the Devil is the alchemist. The alchemist seeks the universal solvent. The etymology of solvent and solution gives to separate. Tinúviel is locked in the tree-tower (cf Rapunzel). What's more the tree she is locked in is called the Tree of Queens and the Lady Tree. In King and Queen and Lord and Lady we see the Battle of the Sexes. If we look at the etymology of both lord and lady we find very surprisingly 'loaf' at its root 'to rise', 'tower'. Of loaf:

"The Germanic root is of uncertain origin; it is perhaps connected to Old English hlifian "to raise higher, tower," on the notion of the bread rising as it bakes, but (according to OED) it is unclear whether "loaf" or "bread" is the original sense. It is disguised in lord and lady. Finnish leipä, Estonian leip, Old Church Slavonic chlebu, Lithuanian klepas probably are Germanic loan words."

Recall the 'rising' of one above the other in the Battle of the Sexes. And coincidentally we find Tolkien uses the word lave from to leven in her spell as she is braiding the threads. The two threads here are water and wine which are from the Moon and the Sun, male and female. In 'the turning on an axis' from the etymology of twist we see the two axes of 6 and 9.

"Then did she lave her head with the mingled water and wine,".

Then said Tinúviel, 'Go now to my mother and say to her that her daughter desires a spinning wheel to pass her weary hours,' but Dairon secretly she begged fashion her a tiny loom, and he did this even in the little house of Tinúviel in the tree. 'But wherewith will you spin and wherewith weave?' said he; and Tinúviel answered: 'With spells and magics,' but Dairon knew not her design, nor said more to the king or to Gwendeling....Then was the labour of Tinúviel begun, and though she laboured with the deftness of an Elf long was the spinning and longer weaving still,...Now of that cloudy hair Tinúviel wove a robe of misty black soaked with drowsiness more magical far than even that one that her mother had worn and danced in long ago, and therewith she covered her garments of shimmering white, and magic slumbers filled the air about her; but of what remained she twisted a mighty strand, and this she fastened to the bole of the tree within her house,

From the old Norse riki we find 'to domineer', and in the etymology of domineer we find 'to lord it over', to master. And we return to the lord Tinweliand and Tree of the Lady- the battle of the sexes. And so we can see the link between riki and to twist and the domineering and the spell of Tinúviel.

And then I came across two other things.

The cross reference to irikie from the entry for raiki which gives the following:

'has twisted' < *RIK 'twist'. Cf. raika below, and RIK (H)- 'jerk, sudden move, flirt' whence rihta-'jerk, give quick twist or move, twitch' (LR:383). Other Quenya perfect-tense verbs formed by prefixion and lengthening of the base-vowel (sundoma, WJ:318) and suffixion of -ie include avanie-r '(they) have gone away' (I:394,R:66) and utvie-nye-s 'I have found it' (III:250).

As a side note but also very relevant, the whole research thread began with my research into the relation between the heart and longing and the sundoma and its relation to the plane of the hypotenuse is Tolkien's sacred geometry. My contention being that the sundoma refers to the 'sun' and the ray of sun. The ray of sun is the hypotenuse and is the path of the heart. The greater the distance between the Sun and Moon, the greater the longing. The length of the hypotenuse = the amount of longing and yearning. In this way narrative and motive are linked to the geometry. The hypotenuse is where the vowels live. 'Vowel' can be rendered as 'vow-el'. El being star in elvish, the guiding star of his wife, and vow being his marriage vow to Edith. Vowel = Vow to his wife. Thus it is his longing for his wife that helps him keep his vow. In this way vowels in the actual language are important and linked to the narrative and indeed the floral alphabet reflects this relation between material structures of the world, their function and the shape of the letters.

And we see the examples Tolkien uses to illustrate are not arbitrary: 'they have gone away' and 'I have found it'. These totally describe the story of the separation of Beren and Tinuviel and the importance of the longing of the heart, the vow, the vowel, in Tinuviel's Quest to find Beren. The 'has twisted' we see is both the twisting of Tinweliand to separate them and her reversal of that process in her twisting of the braids functions in the spell to help her escape from the prison and find Beren.

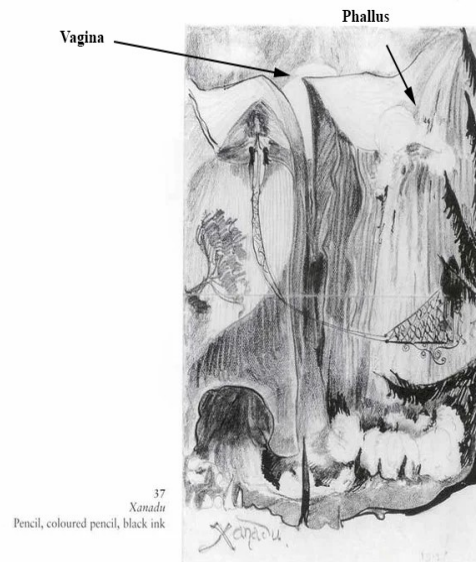
Anyway...

We also find the word 'LAB' in Vinyar Tengwar 39 '-lick'. I had previously encountered the licking of lips by orcs in *The Lord of the Rings* and suspected that it was intended to be an inversion of language, and had sexual connotations involving the inversion between 6 and 9. It's all related and forms the whole system.

My broader point is that Tolkien included all of the words with all of these meanings in the essay for a reason. Because the meanings of the words themselves intertwine with the narrative.

So...I had already determined that inner and outer referred to male and female and made a connection between the inner and outer mountains of Faerie in Smith and Wooten Major, and I suspected that there was a sexual interpretation to it- or a sexual element. I also suspected that the licking of lips was sexual too but I have not researched any evidence for it yet. And then I pictured the inner and outer mountains to be rings of mountains...and then I pictured the rings like the labial lips of the vagina. I pictured this because only two days previously I had seen a post on the net about female genital mutilation with a diagram of the vagina. That was pure coincidence. And I saw the connection between lick and lips and then the connection between the elvish element 'lab' and the labial lips. I then looked up the etymology of labia and found the reference to the major and minor: "the outer folds, 1813; the singular is labium majus) and labia minora (inner folds". Now I have another hypothesis that major and minor refers to music. Since Tolkien's entire works is 'the Music of the Ainur' and his wife played the piano a lot..that major and minor refer to male and female. Major = female, minor = male.

These also refer in his worlds to Ursa Major and Ursa Minor. The mountains of Faerie appear in the work of Smith of Wooten Major. And that book has also got Wooten minor in it. I had already determined that major and minor in that referred to Sun and Moon, female and male. And this took me back to the mountains of faerie in Smith of Wooten Major. And I knew from my previous research that inner = male and outer - female which agrees with the symbolic interpretation of the land forms and the dragon phallus on the map. As already stated the birch is the female and the female is the outer. Therefore the birch should appear in the Outer mountains in Smith and Wooten Major. Which it does.



Tolkien Prediction #50

That the etymology for the English word 'south' would contain 'sud'.

south (adv.)

Old English *suð* "southward, to the south, southern, in the south," from Proto-Germanic **sunthaz*, perhaps literally "sun-side" (source also of Old Saxon, Old Frisian *suth* "southward, in the south," Middle Dutch *suut*, Dutch *zuid*, German *Süden*), and related to base of **sunnan* "sun" (from PIE root **sawel-* "the sun"). **Old French *sur*, *sud* (French *sud*), Spanish *sur*, *sud* are loan-words from Germanic, perhaps from Old Norse *suðr*.**

As an adjective from c. 1300; as a noun, "one of the four cardinal points," also "southern region of a country," both late 13c. The Southern states of the U.S. have been collectively called The South since 1779 (in early use this often referred only to Georgia and South Carolina). South country in Britain means the part below the Tweed, in England the part below the Wash, and in Scotland the part below the Forth. South Sea meant "the Mediterranean" (late 14c.) and "the English Channel" (early 15c.) before it came to mean (in plural) "the South Pacific Ocean" (1520s). The nautical coat called a *sou'wester* (1836) protects the wearer against severe weather, such as a gale out of the southwest.

In developing my hypothesis for the geometric basis for consonants and vowels and the functioning of the sundoma, I suspected that the base SUD given in V.T 46 referred to the south. I had already conjectured that the sundoma involved the sun because of my understanding of the geometry of the Sun and the Moon and my research into 'longing', yearning, the heart, and the vowel. Sundoma is Tolkien's mechanism for vowel 'lengthening'. As you can see from the etymology above there is some agreement with my prediction from French and Spanish.

From the following entry in wiki we can see that the transliteration of *eth* from Old English *suð* is 'd'.

"Eth (/eð/, uppercase: Ð, lowercase: ð; also spelled *edh* or *eð*) is a letter used in Old English, Middle English, Icelandic, Faroese (in which it is called *eddi*), and Elfdalian. It was also used in Scandinavia During the Middle Ages but was subsequently replaced with *dh* and later *d*. It is often transliterated

as d. The lowercase version has been adopted to represent a voiced dental fricative in the International Phonetic Alphabet.

In Old English, ð (called ðæt by the Anglo-Saxons[1]) was used interchangeably with þ to represent the Old English dental fricative phoneme /θ/ or its allophone /ð/, which exist in modern English phonology as the voiced and voiceless dental fricatives now spelled "th".

*Transliteration is not primarily concerned with representing the sounds of the original but rather with representing the characters, ideally accurately and unambiguously. Conversely, transcription notes the sounds but not necessarily the spelling.

But eth is not d phonetically speaking in the target languages I wanted which were Germanic but we do have "Old French sur, sud (French sud), Spanish sur, sud are loan-words from Germanic, perhaps from Old Norse suðr." So sud is a loan word from Germanic language roots. Then I realized more what was going on. I remembered the following entry in V.T 46 for SUD

SUD-[append:] N thund, thonn; thonnas.

[The noldorin forms as first written were sunn, sonnas. An alternative root form STUD was added above SUD-, probably to account for the revised Noldorin forms with initial th-.]

As you can see in Noldorin usage SUD is suggested is replaced with the later STUD. 'Sonnas' goes to 'thonnas'. The d which is 'eth' in the etymology of 'south', ð is replaced with 'th'. So there was clearly a relationship between d and eth in the evolution in the language. I had already concluded that the STUD written above the initial SUD was a reference to the Noldorin will.

Returning to the geometry, when the male or female dominates the other, they rise to the top above the other. The male here was dominating the female and so sexuality could be seen as being represented by 'stud'. There are 4 reasons which support the idea that Tolkien intended the word stud to refer to dominant sexuality, but no time here to elaborate.

In addition we note in the etymology for south: "related to base of *sunnon "sun" (from PIE root *sawel- "the sun")." Sunnon is very close to Tolkien's 'sonnas'

stud (n.1)

"nailhead, knob," late 13c., from Old English studu "pillar, prop, post," from Proto-Germanic *stud- (source also of Old Norse stoð "staff, stick," properly "stay," Middle High German stud, Old English stow "place"), from PIE *stu-, variant of root *sta- "**to stand, make or be firm.**" Sense expanded by late 14c. to include ornamental devices fixed in and projecting from a surface. From the Old English meaning comes the specific sense "one of the small beams of a building which form a basis for the walls."

stud (n.2)

"horse used for breeding," Old English stod "herd of horses, place where horses are kept for breeding," from Proto-Germanic *stodo (source also of Old Norse stoð, Middle Low German stod, Old High German stuot "herd of horses," **German Stute "mare"**), from PIE root *sta- "to stand, make or be firm," with derivatives meaning "place or thing that is standing" (source also of Old Church Slavonic stado "herd," Lithuanian stodas "a drove of horses").

Sense of "male horse kept for breeding" is first recorded 1803; meaning "man who is highly active and proficient sexually" is attested from 1895; that of "any young man" is from 1929. Stud-poker

(1864) is said to be from stud-horse poker, but that phrase is not found earlier than 1879.

This theme is the most fundamental of all of Tolkien's themes: the battle of the sexes and their dominance of wills. This plays out in the orbits of the Sun and Moon and in the geometry. Tolkien placing the Noldorin STUD above SUD symbolized this rising up of the male above the female. This notion is underpinned by the fact that 'up' on the page is 'up' in the sky and north, and 'down' on the page is 'down' into the earth and south. Therefore the positioning of STUD above SUD on the page symbolized the male taking the higher place over the female in the sky and is placed in the north. Dominating her. And SUD is in the south. And that helps supports my prediction that SUD = south.

However there is one problem with this simplified view. From the etymology the German word stute give us mare. Mare is a female horse. Old English and Germanic roots are almost always the target roots in Tolkien's works. This can be explained by the idea that Fëanor is going against fate. Fate, or the Music of the Ainur is Eru's will. It proceeds downwards, not upwards as a stair case which symbolize a series of falls. This why the stairs to the Door of Orthanc have 27 steps because each one represents a fall in the Line of Kings (the full list of the 27 kings and queens in the Akallabêth). It is a prolonged fall, a progression to the bitter bottom of Ragnarok. One of many clues is in the name sundoma. Dom is doom in Old English. We can render the word as sun-doom-a. And we know that the Lord of the Rings ends at Mount Doom, and we can see ruin of Orodruin in the modern sense in the etymology below.

doom (n.)

Middle English doome, from Old English dom "a law, statute, decree; administration of justice, judgment; justice, equity, righteousness," from Proto-Germanic *domaz (source also of Old Saxon and Old Frisian dom, Old Norse domr, Old High German tuom "judgment, decree," Gothic doms "discernment, distinction"), perhaps from PIE root *dhe- "to set, place, put, do" (source also of Sanskrit dhaman- "law," Greek themis "law," Lithuanian domè "attention").

Originally in a neutral sense but sometimes also "a decision determining fate or fortune, irrevocable destiny." A book of laws in Old English was a dombec. Modern adverse sense of "**fate, ruin, destruction**" begins early 14c. and is general after c. 1600, from doomsday and the finality of the Christian Judgment. Crack of doom is the last trump, the signal for the dissolution of all things.

Fëanor resists this, just as he resists change in the Shibboleth and the Oath. He wants to reverse the changes in the language at any cost, even to life of his family and friends. And we see the same staircase imagery only here Fëanor has ascended the stairs and speaks from on high. In other words, he is going against the grain of fate, upwards. While in the case of the Shibboleth he is technically correct, it is futile and poorly motivated. And this agrees with the argument put forward regarding the placing of STUD over SUD in the notes. We can see that not even Iluvatar can change their oath and it will pursue them to the World's End as we have stated.

Then suddenly Fëanor appeared in the city and called on all to come to the high court of the King upon the summit of Túna; but the doom of banishment that had been laid upon him was not yet lifted, and he rebelled against the Valar. A great multitude gathered swiftly, therefore, to hear what he would say; and the hill and on the stairs and streets that climbed upon it were lit with the light of many torches that each one bore in hand.

...

*Then Fëanor swore a terrible oath. His seven sons leapt straightway to his side and took the selfsame vow together, and red as blood shone their drawn swords in the glare of the torches. **They***

swore an oath which none shall break, and none should take, by the name even of Ilúvatar, calling the Everlasting Dark upon them if they kept it not; and Manwë they named in witness, and Varda, and the hallowed mountain of Taniquetil, vowing to pursue with vengeance and hatred to the ends of the World Vala, Demon, Elf or Man as yet unborn, or any creature, great or small, good or evil, that time should bring forth unto the end of days, whoso should hold or take or keep a Silmaril from their possession.

Thus spoke Maedhros and Maglor and Celegorm, Curufin and Caranthir, Amrod and Amras, princes of the Noldor; and many quailed to hear the dread words. For so sworn, good or evil, an oath may not be broken, and it shall pursue oathkeeper and oathbreaker to the world's end.

Tolkien Prediction #51

After 15 years of forensic research. My diagram of orientation and handedness coupled with quotes from the article 'The Turn in Practice' I wrote a few months ago, compared with the quote from Tolkien I found today. The article: <https://my.pcloud.com/publink/show...>

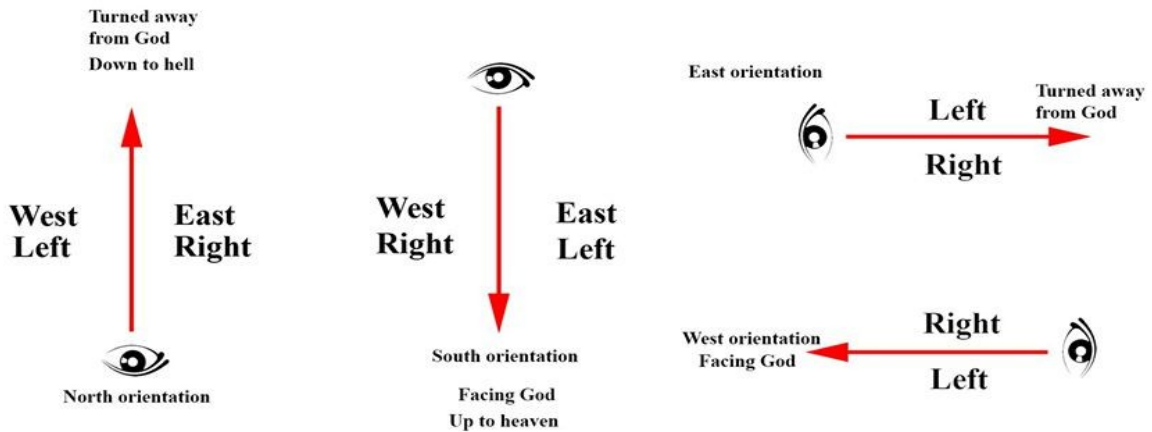
For a full explanation of Tolkien's geometry see

The Turn in Principle

<http://www.thewindrose.net/research/the-turn-in-principle/>

The Turn in Practice

<http://www.thewindrose.net/research/the-turn-in-practice/>



***“Elves were ambidexterous therefore left had no sinister connexions (rather the reverse) since facing West (usual) left pointed away from Morgoth, and facing North it pointed to Aman”
Vinyar Tengwar #49***

.Quotes from the from my linked article, The Turn in Practice

*.Left hand = female, mother, shield. Initial conciliatory persuasion, beauty, SUN"
!Right hand = male, father, sword. Stern, controlled application of force, MOON*

The Power that now arises (In which we recall the previous point about the male moon wanting to rise up and displace the female sun which led through the discords of Melkor (He Who Arises in (Might) to the positions Illuin and Ormal being reversed

...

This arrangement is Tolkien's self-deprecatory comment on the story of Adam and Eve, the male's desire to rise up and dominate the woman

**IN OTHER WORDS, THE RIGHT HAND IS THE 'SINISTER' ONE. WHICH AGREES WITH
..TOLKIEN'S STATEMENT**

Tolkien prediction #52

That Tolkien would describe Arvedui's death as 'perish'.

"There Arvedui was forced to wait, hoping for help from the south; for his horses had perished."

...

"So perished Arvedui Last king, and with him the palantíri were buried in the sea. It was long afterwards that news of the shipwreck of Forochel was learned from the Snowmen."

...

"Too late. Before Eärnur reached the havens of Lindon, the Witch-king had conquered Arthedain and Arvedui had perished."

Why?

Tolkien uses the word a fair amount, among many other synonyms, but my prediction is what it is.

He uses it three times in reference to the death of Arvedui. Tolkien's use of the word specifically for Arvedui's death is related to the etymology of the English word 'loss'.

loss (n.)

Old English *los* "ruin, destruction," from Proto-Germanic **lausa-* (from PIE root **leu-* "to loosen, divide, cut apart"), with an etymological sense of "dissolution." But this seems scarcely to have survived in Middle English, and the modern word, with a weaker sense, "failure to hold, keep, or preserve what was in one's possession; failure to gain or win," probably evolved 14c. from *lost*, the past participle of *lose*.

Phrase *at a loss* "confused, uncertain" (1590s) is a phrase from hunting, in reference to hounds losing the scent. To *cut (one's) losses* is from 1885, originally in finance. The retailer's *loss-leader* "advertised product sold at cost or below" (to entice customers in to buy other things as well) is from 1922.

lose (v.)

Old English *losian* "be lost, perish," from *los* "destruction, loss," from Proto-Germanic **lausa-* (source also of Old Norse *los* "the breaking up of an army;" Old English *forleosan* "to lose, destroy," Old Frisian *forliasa*, Old Saxon *farliosan*, Middle Dutch *verliesen*, Old High German *firliosan*, German *verlieren*, as well as English *-less*, *loss*, *loose*). The Germanic word is from PIE **leus-*, an extended form of root **leu-* "to loosen, divide, cut apart."

The verb also is merged with, or has taken the (weaker) sense of, the related Middle English *leese* "be deprived of, lose" (Old English *leosian*, a class II strong verb whose past participle *loren* survives in *forlorn* and *love-lorn*), from Proto-Germanic **leusanan* (source also of Old High German *virliosan*, German *verlieren*, Old Frisian *urliasa*, Gothic *fraliusan* "to lose").

Hence *lose* in the transitive senses "part with accidentally, be deprived of, miss the possession or knowledge of" (money, blood, sleep, hair, etc.), c. 1200; "fail to keep, lose track of" (mid-13c.). Meaning "fail to preserve or maintain" is from mid-15c. Meaning "fail to gain or win" (something) is from c.1300; intransitive meaning "fail to win" (a game, contest, lawsuit, etc.) is from late 14c. Meaning "to cause (someone) to lose his way" is from 1640s; meaning "cease to have, be rid of" (something unwanted) is from 1660s.

To *lose heart* "become discouraged" is from 1744; to *lose (one's) heart* "fall in love" is from 1630s. To *lose (one's) mind* "become insane" is attested from c. 1500. To *lose out* "fail" is 1858, American English. To *lose it* "become distraught, break down and lose control of oneself" is by 1990s; the *it* probably being one's self-control or grip on reality. Related: *Lost*; *losing*.

***leu- Proto-Indo-European root meaning "to loosen, divide, cut apart."**

It forms all or part of: absolute; absolution; absolve; analysis; analytic; catalysis; catalyst; catalytic; dialysis; dissolve; electrolysis; electrolyte; forlorn; Hippolytus; hydrolysis; -less; loess; loose; lorn; lose; loss; Lysander; lysergic; lysis; -lysis; lyso-; lysol; lytic; -lytic; palsy; paralysis; pyrolusite; resolute; resolution; resolve; soluble; solute; solution; solve; solvent.

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *lunati* "cuts, cut off," *lavitram* "sickle;" Greek *lyein* "to loosen, untie, slacken," *lysus* "a loosening;" Latin *luere* "to loose, release, atone for, expiate;" Old Norse *lauss* "loose, free, unencumbered; vacant; dissolute;" Old English *losian* "be lost, perish."

We see that 'losian' and 'los' appear in the Old English and Old Norse for to be lost and to perish. The palantírs are also lost with his death.

Why is the word loss relevant? The Snow Men who were involved in the circumstances surrounding his death are called 'lossoth'. Lossoth has negative connotations both from 'loss' but also from the second element in the name 'hoth'.

From the Tolkien Gateway entry:

loss is a Sindarin word meaning "'snow', especially fallen and long-lying snow".

Root LOS ("snow")

Loss(h)oth is Sindarin and consists of loss ("snow") + hoth.

Andreas Moehn suggests that the word is a collective name, from an outsider's point of view, without knowledge of any tribes or variance of cultures. It seems to be derogatory, as highlighted by the (usually pejorative) ending hoth.

hoth is a Sindarin word meaning "host, horde (nearly always in a bad sense)".

In Noldorin (an early version of Sindarin) the word hoth means "host, crowd" and is "frequent in people-names". It derives from Primitive Quendian khotse "assembly" (root KHOTH- "gather").

LOS

And we note that the word los means fallen and lying-lying snow. In other words snow that is permanent and intractable.

In other words, I was able to predict that he would use that English word 'perish' because it's found in the etymology of the English word 'loss'. And he made reference to that English word when he invented the Sindarin name for the snowmen 'Lossoth'. Tolkien does a lot of this in his languages. This does not invalidate in any way the Tolkien etymologies- it simply hints at one of the ways he constructed his languages. There are lots of other complimentary reasons too which involve a deeper understanding of how Tolkien works: including the symbolic map of the Lord of the Rings. Very briefly, there are two hells on the map to The Lord of the Rings: Carn-Dûm and Orodruin. Hell as ice and hell as fire. You see the word 'ruin' in both Orod-ruin and in the etymology of loss: loss (n.)

Old English los "ruin, destruction,". Both of those two hells lead to ruin. He chose the word ruin to indicate hell because of Owen Barfield's exploration of the changes of the use of word 'ruin' in the English language, in his book 'Poetic Diction', Chapter, 'The Making of Meaning. I will go into much more explanatory detail on my blog:

Tolkien Prediction #53

That Tolkien would refer to Shelob as abominable.

The radiance of the star-glass was broken and thrown back from their thousand facets, but behind the glitter a pale deadly fire began steadily to glow within, a flame kindled in some deep pit of evil thought. Monstrous and abominable eyes they were, bestial and yet filled with purpose and with hideous delight, gloating over their prey trapped beyond all hope of escape.

Why?

Because Shelob is the Whore of Babylon from The Book of Revelations, Chapter 17.

5 And upon her forehead was a name written, Mystery, Babylon The Great, The Mother Of Harlots And Abominations Of The Earth

Tolkien Prediction #54

That the 4th letter in Priya Seth's 'Tolkien Code' (Seth, Priya. Breaking the Tolkien Code) would be the letter 'T'.

"Whatever term one uses to describe the type of riddle – it is clear that the last letter of 'The Tolkien Code' is the letter 'T'." (p 165)

Correct!

I was reading through the book today. At page 155 we already had 3 letter 'R', 'R', 'R'. And I read:

"The Professor was very careful with his words and so it is important that they are precisely paid heed to. As such it will help establish the answer to the fourth letter of 'The Tolkien Code'."

I knew that Tolkien was incorporating his monogram into the map on a large scale. I also knew that the two Rs represented the two Rs in the monogram and the line that runs through the Moria sequence is the same line that runs down his monogram along the letter T, which is flanked by the two Rs. I also knew that there were 3 references to wrath in the Moria sequence, and that the letter 'r' is 'wrath' from my understanding of the Floral Alphabet rebus. And reading that there was a 4th letter, I immediately knew that Tolkien had incorporated his initials into the anagram sequence that Seth had found.

But where is the letter 'J' you ask?

One of the letters should be 'J'. I have yet to finish the book so perhaps Seth will correct this. The letter 'J' is the oak, the Devil (Lit from his poem Lit and Lang in Songs for the Philologists), – as is the Balrog of course. The figures representing the Enemy are all interchangeable all having the same root in the Devil. The two holly trees at the West Gate are veiled references to the oak:

holly (n.)

evergreen shrub especially used for decoration at Christmas, mid-15c., earlier holin (mid-12c.), shortening of Old English holegn, holen "holly," from Proto-Germanic *hulin- (source also of Old Saxon, Old High German hulis, Old Norse hulfr, Middle Dutch huls, Dutch, German hulst "holly"), cognate with Middle Irish cuilenn, Welsh celyn, Gaelic cuilionn "holly," probably all from PIE root *kel- (5) "to prick" (source also of Old Church Slavonic kolja "to prick," Russian kolos "ear of corn"), in reference to its leaves. French houx "holly" is from Frankish *huls or some other Germanic source.

ilex (n.)

"evergreen oak," late 14c., from Latin ilex "holm-oak, great scarlet oak," perhaps from an extinct non-Indo-European language.

And furthermore, the Moria sequence takes place in the Misty Mountains, and the Misty Mountains are actually the dragon Ancalagon. Ancalagon is the Enemy and as such is the oak. The map is a medieval symbolic landscape. And the dragon IS the letter J in the monogram, that being the

Enemy.

I skimmed forward and found:

Whatever term one uses to describe the type of riddle – it is clear that the last letter of ‘The Tolkien Code’ is the letter ‘T’.

Correct!

What’s more she arrives at her solution to the fourth letter using geometry. The very same geometry that underpins everything in my theories. To reiterate the top of this page:

The following predictions were generated and derived from my theory of Geometry, Rational Planes and Time and Space within Tolkien’s The Lord of the Rings. The geometry within his works is accompanied by a device called THE TURN.

Tolkien Prediction #55

First off. Now having only skimmed through this book in hours I’m wondering whether I understood correctly in saying in the previous prediction that she had the first 3 letters as RRR at the point of page 155 when she revealed there was a 4th letter. I didn’t know that there were 4 letters in her anagram and I thought that the first three had been the letter ‘R’ up until I read page 155. I may have been mistaken. But I definitely did think she had made an error and was waiting for her to correct it or explain it. I was waiting for her to correct one of the letter Rs to a J.

Referring to my statement about the letter J in the previous prediction being the correct letter and asking whether Seth would correct her ‘mistake’. I need now to go back through the book and check what it says regarding that letter up until page 155.

.....and here you go at p 213..still reading here...

“The four letters assigned to the four different riddles that revolve around the Balrog spell out the initials of the author’s name:

J : for Jigsaw Riddle

R : for Rearrangement Riddle

R : for Rearrangement Riddle

T : for Trigonometric Riddle. “

I’ll be back shortly...with clarification. posted 18:11 29/12/19

I’m back...18:36...I needed to check that my assumption by page 155 was correct or not..that so far we had 3 letter Rs...I’ve been skimming the book at fair speed and I missed this on p 54:

“Yes the ‘Book of Mazarbul’ was the second example (intended to be within the original release of the trilogy) to use that technique. As such it helps to establish the first letter of ‘The Tolkien Code’. And that letter I conclude to be ‘J’ for ‘Jigsaw riddle’. “

So I was actually wrong that the first 3 of her letters were R, I missed that J. But as I said I had been skimming at fair speed through it today.

I missed that...but my understanding still enabled me to suggest the ‘correction’ and to predict that her last letter would be T..don’t forget I thought that there were 3 letter Rs at that point (in my misunderstanding). What’s more I didn’t know that there were 4 letters. I missed a lot of stuff. So up until p 155 as far as I was understanding her book, from the 3 letter Rs that I thought she had, I

was able to a) suggest the correction of one of the letter Rs to J and b) once I read she had a 4th letter on p 155 to predict her 4th letter to be T. Again, once I knew at p 155 that she had a 4th letter I knew that it was Tolkien's initials because Tolkien encodes his initials into the map in his symbolic landscape. The vertical stem of the letter 'T' in his monogram runs through the Moria passage, right through the east side of Moria on the map. There is a mirror that runs through the Chamber of Mazarbul because of the two Rs back to back in the monogram which run through the passage. The exact plane of the mirror can be found in the text at the end of Gandalf reading the Book of Mazarbul. There are 8 points of symmetry to either side.

In addition, I might disagree that the source of those initials is from the words 'jigsaw', 'rearrangement' and 'trigonometric'. Rather, I would certainly say they are from the geometry which is in the map which runs through the Misty Mountains and the Moria sequence. The geometry is bound up with the monogram which appears in the map. The monogram IS the landscape because it's a symbolic landscape. However, I will have to read Seth's reasoning again more closely before I commit to any conclusion. I was only skimming through yesterday. It's quite possible that the two reasons are not mutually exclusive. I'll update this prediction once I've read those sections properly.

Tolkien Prediction #56 posted 22:35 29/12/19

That 'waggon' has its root in *wegh.

Why? From Seth's identification of the anagram "TAKE MR T 4 A WAG"

"In translating the dwarven runes [from the third facsimile page], the following letters and number at the start of each of the 12 lines⁸ are: W, T, A, R, M, G, A, 4, A, K, E, T Anagrammatic rearrangement provides, yet again, another remarkable statement: "TAKE MR T 4 A WAG""
Seth, Priya. Breaking the Tolkien Code (p. 208)

Having looked at the etymology of wag before even getting half way through reading the definition I realized that waggon would share the same root. It's not one of my best predictions but here's how I made it.

The Wain in Iarwain refers to the Great Wain. The Great Wain is Bombadil as Space. He travels round round in circles (like the Great Wain around Polaris)- which is characterized by the etymology of wag:

wag (v.)

early 13c. (intransitive), "waver, vacillate, lack steadfastness," probably from a Scandinavian source (compare Old Norse vagga "a cradle," Danish vugge "rock a cradle," Old Swedish wagga "fluctuate, rock" a cradle), and in part from Old English wagian "move backwards and forwards;" all from Proto-Germanic *wag- (source also of Old High German weggen, Gothic wagjan "to wag"), probably from PIE root *wegh- "to go, move, transport in a vehicle."
Transitive meaning "move (something) back and forth or up and down" is from c. 1300; of dogs and their tails from mid-15c.: "and whanne they [hounds] see the hure maystre they wol make him cheere and wagge hur tayles upon him." [Edward, Duke of York, "The Master of Game," 1456].
Related: Wagged; wagging. Wag-at-the-wall (1825) was an old name for a hanging clock with pendulum and weights exposed.

***wegh-**

Proto-Indo-European root meaning "to go, move, transport in a vehicle." The root wegh-, "to

convey, especially by wheeled vehicle,” is found in virtually every branch of Indo-European, including now Anatolian. The root, as well as other widely represented roots such as aks- and nobh-, attests to the presence of the wheel — and vehicles using it — at the time Proto-Indo-European was spoken. [Watkins, p. 96]

It forms all or part of: always; away; convection; convey; convex; convoy; deviate; devious; envoy; ejection; earwig; foy; graywacke; impervious; invective; inveigh; invoice; Norway; obviate; obvious; ochlocracy; ogee; pervious; previous; provection; quadrivium; thalweg; trivia; trivial; trivium; vector; vehemence; vehement; vehicle; vex; via; viaduct; viatic; viaticum; vogue; voyage; wacke; wag; waggish; wagon; wain; wall-eyed; wave (n.); way; wee; weigh; weight; wey; wiggle.

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit vahati “carries, conveys,” vahitram, vahanam “vessel, ship;” Avestan vazaiti “he leads, draws;” Greek okhos “carriage, chariot;” Latin vehere “to carry, convey,” vehiculum “carriage, chariot;” Old Church Slavonic vesti “to carry, convey,” vozŭ “carriage, chariot;” Russian povozka “small sled;” Lithuanian vežu, vežti “to carry, convey,” važis “a small sled;” Old Irish fecht “campaign, journey,” fen “carriage, cart;” Welsh gwain “carriage, cart;” Old English wegan “to carry;” Old Norse vegr, Old High German weg “way;” Middle Dutch wagen “wagon.”

To waver is a fundamental theme in Tolkien and it is symbolized by the two horns of the bull which are found throughout the Mazarbul riddle. You can see the giant wheel ruts of the wain in the Bombadil passage at both extreme ends of the narrative sequence which are from the rotating waggon. The waggon rotates around the Axis Mundi which is aligned with Time, Goldberry. In other words Tolkien-Bombadil’s world revolves around his wife Edith-Goldberry. Bombadil as Space is characterized as going round and around in circles like the Anglo Saxon Wanderer. That equates to a vacillating to and fro, never getting anywhere. If viewed two dimensionally without Time, the rotation is indeed ‘there and back again’ (c.f my Bombadil riddle solution elsewhere). He needs Goldberry to give him direction and take the rotation of the circle into a spiral upwards along the timeline. You can see the same behaviour in the Moon which is described as wayward. The etymology of ‘way’ gives us the same root and forms Prediction #36 ‘That the etymological root of the English word ‘way’ is weg from from the same PIE root *wegh- as ‘wag’ and ‘waggon’.’ Bombadil is Tolkien and Tolkien is the Moon: Tolkien-Righthand-Space-Bombadil-Moon-etc. We can translate this to mean that without Edith in his life he would disappear into his introverted world of languages and secret codes without any purpose.

So through this understanding, yes, Tolkien is a wag.

And of course Tolkien is also fond of fooling around, word play and riddling like Bombadil.

wag (n.1)

“person fond of making jokes,” 1550s, perhaps a shortening of waghalter “gallows bird,” person destined to swing in a noose or halter, applied humorously to mischievous children, from wag (v.) + halter. Or possibly directly from wag (v.); compare wagger “one who stirs up or agitates” (late 14c.).

We can also see the reference in the etymology of wag in the Duke of York to Bombadil-Tolkien:

“of dogs and their tails from mid-15c.: “and whanne they [hounds] see the hure maystre they wol make him cheere and wagge hur tayles upon him.” [Edward, Duke of York, “The Master of Game,” 1456]”

It's quite possible Tolkien knew this reference. The vacillation can be seen in the famous rhyme 'The Grand old Duke of York' who famously marched his men to the top of the hill and marched them down again..for no good reason, echoes the futility of the Wanderer. Tolkien The Master of Game, the riddle game just as Bombadil is Master. The little man in 'A Secret Vice' is Tolkien himself. He is the hunt master. Tolkien is also the fox. There is a competition regarding who is the fox and who is hunter. Tolkien's peers and critics think he is foolish and speaks gibberish. The literary establishment think that his writing is poor. The real fox is the Hunt Master Tolkien and this is why we have the hunting theme in the Moria passage and why trail features in one of Seth's anagrams: HIDDEN TRAILS ! NOW ??

trail (v.)

c. 1300, "to hang down loosely and flow behind" (of a gown, sleeve, etc.), from Old French trailier "to tow; pick up the scent of a quarry," ultimately from Vulgar Latin *tragulare "to drag," from Latin tragula "dragnet, javelin thrown by a strap," probably related to trahere "to pull" (see tract (n.1)). Transitive sense of "to tow or pull along the ground" is from c. 1400. The meaning "follow the trail of" (an animal, etc.) is first recorded late 14c. Meaning "to lag behind" is from 1957.

Javelin gives us spear which is what Frodo is hunted with.

javelin (n.)

late 15c., from Middle French javeline (15c.), fem. diminutive of Old French javelot "a spear" (12c.), probably from Gaulish or another Celtic source (compare Old Irish gabul "fork;" Welsh gafl "fork," gaflach "feathered spear"), from Celtic *gablakko-, from PIE *ghabhlo- "a fork, branch of a tree." Also found in Italian (giavelotto) and Middle High German (gabilot). Javelot itself was borrowed in Middle English (mid-15c.), but this is the form of the word that has enDûred.

The fork also appears throughout the Moria passage.

The fox makes an appearance in the Lord of the Rings three times. This is the moment where Tolkien begins his secret grammar, and the fox makes its first appearance as both Tolkien and the reader/critic who has been fooled. And he foreshadows the 'crackling' pages of the Book of Mazarbul:

Just over the top of the hill they came on the patch of fir-wood. Leaving the road they went into the deep resin-scented darkness of the trees, and gathered dead sticks and cones to make a fire. Soon they had a merry crackle of flame at the foot of a large fir-tree and they sat round it for a while, until they began to nod. Then, each in an angle of the great tree's roots, they curled up in their cloaks and blankets, and were soon fast asleep. They set no watch; even Frodo feared no danger yet, for they were still in the heart of the Shire. A few creatures came and looked at them when the fire had died away. A fox passing through the wood on business of his own stopped several minutes and sniffed.

'Hobbits!' he thought. 'Well, what next? I have heard of strange doings in this land, but I have seldom heard of a hobbit sleeping out of doors under a tree. Three of them! There's something mighty queer behind this.' He was quite right, but he never found out any more about it. (The Lord of the Rings. Book I, Chapter 3 Three is Company)

The secret geometric grammar is hinted at in " Then, each in an angle of the great tree's roots, they curled up "

Tolkien Prediction #57

That the etymology of 'intensive' contained the meaning 'stretched'.

intensive (adj.)

mid-15c., "intense, fervent, great," from Old French intensif (14c.) and Medieval Latin intensivus, from Latin intens-, past participle stem of intendere "turn one's attention; strain, stretch" (see intend).

Grammatical meaning "expressing intensity" is from c. 1600; as a noun, "something expressing intensity," 1813, from the adjective. Alternative intensive is a malformation. Intensive care attested from 1958.

intend (v.)

c. 1300, entenden, "direct one's attention to, pay attention, give heed," from Old French entendre, intendre "to direct one's attention" (in Modern French principally "to hear"), from Latin intendere "turn one's attention, strain (in quest of something), be zealous," literally "stretch out, extend," from in- "toward" (from PIE root *en "in") + tendere "to stretch," from PIE root *ten- "to stretch."

Sense of "have as a plan, have in mind or purpose" (late 14c.) was present in Latin. A Germanic word for this was ettle, from Old Norse ætla "to think, conjecture, propose," from Proto-Germanic *ahta "consideration, attention" (source also of Old English eaht, German acht). Related: Intended; intending.

This is why I was able to make the prediction..., from Vinyar Tengwar 39, p 10:

"The examples of ai, au of this origin are not very numerous. They were mostly "intensive", as in rauko "very terrible creature" (*RUK); taura "very mighty, vast, of unmeasured might or size" (*TUR)."

To explain..

The plane of the hypotenuse is stretched from the etymology:

hypotenuse (n.)

the side of a right triangle that is opposite the right angle, 1570s, from Late Latin hypotenusa, from Greek hypoteinousa "stretching under" (the right angle), fem. present participle of hypoteinein, from hypo- "under" (see hypo-) + teinein "to stretch," from PIE root *ten- "to stretch." Formerly often erroneously hypothernuse. Related: Hypotenusal.

This plane represents the distance between the male and the female, their relationship which is represented in the geometry of the courses of the Sun and Moon. The male and female are symbolized by the two letter Rs in the monogram. The Rs are back to back indicating divergent wills- that is the man the woman are turned away from each other. That indicates a battle of wills, a desire to dominate and silence the voice of the other. The two vacillate between facing away from

one another and facing towards one another at twilight when they are both in the sky together. This battle of wills is characterized by Tolkien as 'wrath', 'roth'. And RAUKO of course is from Valarauko, the Balrog. The Balrog represents wrath. The length of the hypotenuse represents the distance between male and female and thus the state of their relationship. When it is longer they are further apart, which reaches a maximum at midday and midnight. At midday the female Sun is dominant. At midnight the male Moon is. Tolkien uses the word 'longing' to describe the need for the male and female to be reunited. That reunification happens at twilight, dawn and dusk, when the distance between them (the length of the hypotenuse) is zero, when they are both in the sky simultaneously. Thus the distance in the geometry as 'long' becomes 'to long for', to 'yearn for'.

In addition, the geometry can be seen as a language stem consisting of consonant-vowel-consonant (e.g KET). This is how Fëanor describes it in V.T 39:

"He is reported (by Pengolodh) to have said that "words may be analyzed into their tengwi, but I would rather say that they have one of 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-beginning and word-ending 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."

Tolkien hints at the analogy of the relationship in 'took the vowels and parted them'. To be parted is to be separated and 'long for'. And we recall his words in his instructions regarding the pronunciation of the letter R in the appendix to the Lord of the Rings: "R represents a trilled r in all positions; the sound was not lost before consonants (as in English part). " Again, Tolkien never uses examples arbitrarily. 'Part' once again is a reference to the parting of the Sun and the moon, Edith and Tolkien, through wrath.

The two consonants form the opposite and adjacent sides of the triangle; the two walls in Fëanor's analogy. The vowel is on the hypotenuse between them. Again, this is the because the language is reality, the material structures of the World, and recalls Tolkien's claim that his language was created via 'mathematics'. And because of this the word 'vowel' can be rendered as 'vow-el'. A vow to el. El is the star, his wife, Edith, and the vow is the marriage vow. And the sundoma can be represented geometrically as the ray of sunlight, which we see as the diagonal in his illustrations. The diagonal is the hypotenuse. The sundoma lengthens vowels. In other words the position of the sun strains the marriage vow because the Sun is Edith, the female, and the length of the diagonal from her position in the sky, increases the distance between her and the Moon Tolkien. It reaches its maximum when she is at the midday noon position, and the Moon is directly underneath, under the world. Stretch and strain both appear in the etymology of 'intensive'. The sundoma is also unusually moveable. That is because the sun traverses across the sky across the stem, from one end to the other.

So, in my prediction, I recalled that Tolkien described RAUKO as intensive.

So, in knowing that the two letter Rs represent wrath, and that described the length of the hypotenuse, I was able to draw a link between the wrath and the Balrog on the plane of the hypotenuse, and predict that the word used to describe RUK 'intensive', would contain the meaning 'stretched'.

And there's more...

The letter 'A' is the bull, from its ancient origins. The letter 'A' is the Enemy, the devil. We see the bull in the cliff face of the West Gate and in page 5 of the Book of Mazarbul (see above). In V.T 39 the loremasters are confused as to the origins of au and ai. Fëanor refers to these as 'vocalic diphthongs' which he terms ostime or ohlon. The quote again in full:

"The examples of ai, au of this origin are not very numerous. They were mostly "intensive", as in rauko "very terrible creature" (*RUK); taura "very mighty, vast, of unmeasured might or size" (*TUR). Some were "continuative", as in Vaire "Ever-weaving" (*WIR). The examples of æ, ɔ were fewer, of limited to indubitable cases, such as Q. méla "loving, affectionate", T. māla (*MEL); Q. kólo "burden", S. caul "great burden, affliction", < *kālō (*KOL). On the relation of the name Orome to the Sindarin form Araw (which probably exhibits a similar development of ɔ > Q.ó but T. ā) see note on Valarin [] "

In the note, Fëanor refers to the prefixing of a to u and i to produce au and ai as 'vocalic strengthening'.

"Some of the loremasters were of the opinion that if Fëanor's theory was right the limitation of "vocalic strengthening" to the prefixing of interior a was difficult to understand, and that there should be examples of the addition of i,u: ei, ai, oi, ui from simple e,a,o,u and ou, au, iu from simple o,a,e,i. No certain examples of the addition of u can be adduced.." etc

The identification of the latter 'A' as the Enemy leads back to my brief remark about alef and bet in the Talmudic comments. The loremasters are in disagreement with Fëanor's conclusion as to the origins of au and ai. The origin for this linguistic effect is in the Enemy and the effects of the Enemy and his lies in the Free Peoples, on their spirit. The letter A has attached itself to U and I. U and I is 'You and I'. And you can see that that refers to Tolkien and Edith in the poems of Lost Play. The devil has gotten into both Tolkien and Edith- the Sun and Moon and the changes to inner spirit manifest outwardly in the language. Another example of the symbolic landscape. Indeed the discussion in V.T 39 leading up to the opening quote in this prediction concerns lengthening and vowels. Whenever Tolkien writes about his languages, the examples of the stems that he gives are always carefully chosen. They are not just arbitrarily chosen by him. RUK refers to the Balrog. TUR, Taur refers symbolically to mino-taur, which is of course the bull at the centre of the labyrinth of Moria (Maze-ar-bull) and is also seen in Minas-Tirith (Minotaur)- which is modelled on the Classical labyrinth. Immediately leading up to this discussion in V.T 39 we see Tolkien writes:

But Fëanor saw that these points did not explain the special position of ai and au in their relation to basic i,u, These have evidently, he said, been strengthened, in a way similar to, say, d > nd, by the prefixing of another element that combined with the i or u : raika in relation to *RIK was *rik+ā, with ai instead of the simple lengthening as in irikie "has twisted".

'Twisted'. This is precisely the effect that the devil has had on the spirits and the language- which first began in the discord of Melkor in the Music of the Ainur.

twist (n.)

mid-14c., "flat part of a hinge" (now obsolete), probably from Old English -twist "divided object; fork; rope" (as in mæsttwist "mast rope, stay;" candeltwist "wick"), from Proto-Germanic *twis-, from PIE root *dwo-"two." Original senses suggest "dividing in two" (source also of cognate Old Norse tvistra "to divide, separate," Gothic twis- "in two, asunder," Dutch twist, German zwist "quarrel, discord," though these senses have no equivalent in English), but later ones are of "combining two into one," hence the original sense of the word may be "rope made of two

strands."

Meaning "thread or cord composed of two or more fibers" is recorded from 1550s. Meaning "act or action of turning on an axis" is attested from 1570s. Sense of "beverage consisting of two or more liquors" is first attested c. 1700. Meaning "thick cord of tobacco" is from 1791. Meaning "curled piece of lemon, etc., used to flavor a drink" is recorded from 1958. Sense of "unexpected plot development" is from 1941.

Again we see discord which is what I've just stated to be the cause of the twisting of the language. Yet another demonstration of why you should always look at the etymologies of every word. And of course, to twist is TO TURN, which forms the basis of all of my 59 predictions to date. The division into two is exactly what the Enemy does and statement above about the 'parting' of the Sun from the Moon. So we recall my see the back to back letter Rs in the monogram as this 'quarrel, discord' between the female-left hand-Sun and the male-right hand-Moon, twisted, turned away from one another.

twist (v.)

c. 1200 (implied in past tense form twaste), "to wring," from twist (n.). Sense of "to spin two or more strands of yarn into thread" is attested from late 15c. Meaning "to move in a winding fashion" is recorded from 1630s. To twist the lion's tail was U.S. slang (1895) for "to provoke British feeling" (the lion being the symbol of Britain). To twist (someone's) arm in the figurative sense of "pressure (to do something)" is from 1945. Related: Twisted; twisting.

wring (v.)

Old English wringan "press, strain, wring, twist" (class III strong verb; past tense wrang, past participle wrungen), from Proto-Germanic *wreng- (source also of Old English wringen "to wring, press out," Old Frisian wringa, Middle Dutch wringhen, Dutch wringen "to wring," Old High German ringan "to move to and fro, to twist," German ringen "to wrestle"), from *wrengh-, nasalized variant of *wergh- "to turn," from PIE root *wer- (2) "to turn, bend." To wring (one's) hands "press the hands or fingers tightly together (as though wringing)" as an indication of distress or pain is attested from c. 1200.

And to finish the prediction, speaking of separation and division, the Balrog is a Demon of Might:

demon (n.)

c. 1200, "an evil spirit, malignant supernatural being, an incubus, a devil," from Latin daemon "spirit," from Greek daimōn "deity, divine power; lesser god; guiding spirit, tutelary deity" (sometimes including souls of the dead); "one's genius, lot, or fortune;" from PIE *dai-mon- "divider, provider" (of fortunes or destinies), from root *da- "to divide."

The malignant sense is because the Greek word was used (with daimonion) in Christian Greek translations and the Vulgate for "god of the heathen, heathen idol" and also for "unclean spirit." Jewish authors earlier had employed the Greek word in this sense, using it to render shedim "lords, idols" in the Septuagint, and Matthew viii.31 has daimones, translated as deofol in Old English, feend or deuil in Middle English. Another Old English word for this was hellniht, literally "hell-

knight."

The usual ancient Greek sense, "supernatural agent or intelligence lower than a god, ministering spirit" is attested in English from 1560s and is sometimes written daemon or daimon for purposes of distinction. Meaning "destructive or hideous person" is from 1610s; as "an evil agency personified" (rum, etc.) from 1712.

The Demon of Socrates (late 14c. in English) was a daimonion, a "divine principle or inward oracle." His accusers, and later the Church Fathers, however, represented this otherwise. The Demon Star (1895) is Algol (q.v.).

Tolkien Prediction #58

That Fanuidhol would be referred to as 'the grey'.

'Only once before have I seen them from afar in waking life, but I know them and their names, for under them lies Khazad-dûm, the Dwarrowdelf, that is now called the Black Pit, Moria in the Elvish tongue. Yonder stands Barazinbar, the Redhorn, cruel Caradhras; and beyond him are Silvertine and Cloudyhead: Celebdil the White, and Fanuidhol the Grey, that we call Zirak-zigil and Bundushathûr.

Why would Fanuidhol be referred to as 'the grey'?

Because of the appearance of the letters UI in the name. UI refers to 'You and I'. You = white. I = black. UI = grey. You and I refers to Tolkien-Space-Moon and Edith-Time-Sun, and the Straight Road back to the Cottage of Lost Play is the grey in between, that is, West of the Moon, East of the Sun. See discussion below.

Tolkien Prediction #59

That Tolkien would use the word relations in reference to sex in his letter #43

“They will take a rotter open-eyed, and even when the delusion of reforming him fails, go on loving him. They are, of course, much more realistic about the sexual relation. Unless perverted by bad contemporary fashions they do not as a rule talk 'bawdy'; not because they are purer than men (they are not) but because they don't find it funny. I have known those who pretended to, but it is a pretence. It may be intriguing, interesting, absorbing (even a great deal too absorbing) to them: but it is just plumb natural, a serious, obvious interest; where is the joke?

They have, of course, still to be more careful in sexual relations, for all the contraceptives. Mistakes are damaging physically and socially (and matrimonially). But they are instinctively, when uncorrupt, monogamous. Men are not. No good pretending. Men just ain't, not by their animal nature. [43 From a letter to Michael Tolkien 6-8 March 1941]”

On the face of it, this is one of the weaker predictions in the series because the word relation was put in the title by the editor of the Letters. I probably recalled that in the back of my mind.

43 From a letter to Michael Tolkien 6-8 March 1941

[On the subject of marriage and relations between the sexes.]

However, here's the interesting part. My prediction was prompted because of its suspected link to sexual perversion, and specifically Tolkien's use of the word 'perverted'. Tolkien uses both of those

words perverted and relation in 'A Secret Vice' when talking about his language invention and its defence:

I may be like the opium smoker seeking a moral or medical or artistic defence of his a habit. I don't think so. The instinct for 'linguistic invention' - the fitting of notion to oral symbol, and pleasure in contemplating the new relation established is rational, and not perverted.

Note in the letter 43 that he uses the word perverted immediately after the word relation.

"They are, of course, much more realistic about the sexual relation. Unless perverted by bad contemporary fashions"

And note that Tolkien is not talking about sexual perversion in the letter at all, at least explicitly. He is talking about relationships and marriage.

One of Tolkien's favourite riddle games is to put two things next to each other on the page that are secretly intended to be connected, (and which privately are connected in his inner symbolic world with which he spent his life obsessing over), but for which he avoids explicitly connecting them. In this case it is the two words: perverted and relation. The prediction was made because of a large amount of evidence I have documented, not just here, but elsewhere too. The obvious standout word in the quote from A Secret Vice is "oral". That helped to instigate the prediction. We have oral, perverted and relation, which we have seen is used right next to 'sex' in the letter. And additionally in the quote from Secret Vice, we also have the word 'pleasure'.

This is not Tolkien titillating for the sake of it. There is a sexual subtext throughout his works because his works are based entirely on his relationship with Edith, his marriage. In his 'Sacred Geometry' the man and the woman are assigned to the opposite and adjacent sides of the right angled triangle, which are the left and right hands of Iluvatar, God. Movement between the planes is via a narrative device called the TURN. Everything in his works is assigned to one of those three planes. It is a dialectic, a conversation between husband and wife, under God. And part of the dynamics of the geometry is that it becomes inverted, twisted and turned from the beginning by the discords of the Devil's voice in God's Music (The Music of the Ainur). The etymology of perverted gives us 'to turn', 'turned away'.

perverse (adj.)

mid-14c., "wicked," from Old French pervers "unnaturall degenerate; perverse, contrary" (12c.) and directly **from Latin perversus "turned away, contrary, askew,"** figuratively, **"turned away from what is right, wrong, malicious, spiteful,"** past participle of *pervertere* "to corrupt" (see *pervert* (v.)). **The Latin word is glossed in Old English by forcerred, from past participle of forcyrran "to avoid," from cierran "to turn, return."** Meaning "wrong, not in accord with what is accepted" is from 1560s; sense of "obstinate, stubborn" is from 1570s. It keeps the non-sexual senses of *pervert* (v.) and allows the psychological ones to go with *perverted*. Related: *Perversely*; *perverseness*.

In this sense we arrive at a geometric arrangement where, by default, the man and the woman use sex without pro-creation, merely for pleasure, outside of marriage. This is not God ordained and is the part of the default state of the fallen world. This inversion doesn't simply apply to the sexual relation it applies to every part of their relationship of man and woman which is conducted through the dialectic, which is modelled on Tolkien's marriage. Sex is simply one part of it. It plays out in the spirit, in the physical realm and in the language, these forming the 3 stages of the TURN. The inversion of the relation between the man and woman is occurring constantly because of the rising

and falling dominance over each other that being the rise and fall of dominance of the left or right hand. This can be seen in the course of the Sun and Moon which symbolize these two.

All of those words in the quote from A secret Vice have etymologies through which we can build a case which supports Tolkien making reference to the inversion of man and woman which occurred in the fallen world at the creation of Arda. It requires more space than I have here. This finds its initial manifestation in the positioning of the Sun and Moon. The Sun and the Moon are actually placed in inverted position to that laid out by Iluvatar in his hands sequence. Iluvatar faces east. The left and right hands are the female and the male, who are also the Sun and Moon. His left hand is in the north, his right is in the south. Illuin (the precursor to the Moon) is placed in the north, and Ormal (the precursor to the Sun) in the south. Thus their positions are inverted to what God intended. As stated, this is the inverted geometry on which everything, including sex, is built in his world. It is the 'dislocation of the sex instinct' that he speaks of later in the same letter'.

This is a fallen world. The dislocation of sex-instinct is one of the chief symptoms of the Fall.

It is a 'Fallen World'. The 'mouth' in his World is the focus of this inversion. And this links in to his use of the word 'oral' in the quote from A Secret Vice, the understanding of which, helped instigate the prediction. And we can also build a case to support the claim that he is playing a riddling game with his audience in A Secret Vice and elsewhere. This IS the 'vice' of 'A Secret Vice'. The etymology of the word vice will give you both 'corrupt' and 'to turn', 'a screw', etc.

There is one more important piece of information which informed the prediction relating to the numerology. In his wedding poem Tolkien writes about two trees entwined. The two trees are the two hands of Iluvatar, the man and the woman in the dialectic.

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

twine (n.)

"strong thread made from twisted strands," **Old English twin "double thread," from Proto-Germanic *twiznaz "double thread, twisted thread"** (source also of Dutch twijn, Low German twern, German zwirn "twine, thread"), **from PIE root *dwo-** "two."

The Sun and Moon are also the same thing. The courses of the Sun and Moon describe a double helix alternating between divergent wills (facing away from one another) and convergent wills (facing towards one another). This is the never ending battle of the sexes that was caused by the discords of Melkor. Melkor's influence begins in the right hand but it crosses over to the woman and back again. Both man and woman try to dominate each other because of the discords. The Sun dominates Duringthe day. The Moon Duringthe night. It is only at twilight, dawn and dusk that they

are in unison and harmony. At this moment the Door opens (because they both form two halves of the door) and they can ascend to a higher rational plane closer to God. Domination comes from two sources: being higher up, on top, raising oneself up, and being closer to the origin, God, ie, being Eldest. Those two spirals are in his numerology, 6 and 9, left handed, anticlockwise and clockwise. When Tolkien met Edith he was 16 and she was 19. It is probably the source of this symbolism. The 6 and 9 represents the default, fallen state of man and woman. This represents spiritual discords, including the dislocation of the sex-instinct. So we can see how this represents oral sex: which is fundamentally an expression of sex without procreation. The Door, in its sexual sense represents the vagina and penis as a trefoil: Y + 1. Tolkien's symbol for an attempt to force through the Door through brutality is 'to pierce'. In relationship terms forcing the Door is stopping the conversation of the dialectic, seizing the conversation; the command of both hands of Iluvatar at the end of the Music of the Ainur.

instinct (n.)

early 15c., "a prompting" (a sense now obsolete), from Old French *instinct* (14c.) or directly from Latin *instinctus* "instigation, impulse, inspiration," noun use of past participle of *instinguere* "to incite, impel," from *in-* "into, in, on, upon" (from PIE root **en "in"*) + *stinguere* "prick, goad," from PIE **steig-* "to prick, stick, pierce" (see *stick* (v.)).

Meaning "animal faculty of intuitive perception" is from mid-15c., from notion of "natural prompting." General sense of "natural tendency" is first recorded 1560s.

Instinct is said to be blind--that is, either the end is not consciously recognized by the animal, or the connection of the means with the end is not understood. Instinct is also, in general, somewhat deficient in instant adaptability to extraordinary circumstances. [Century Dictionary]

Dislocation was originally used of bone dislocation.

dislocation (n.)

c. 1400, *dislocacioun*, "displacement of parts," originally of bones of the limbs, from Old French *dislocacion* (14c.), or directly from Medieval Latin *dislocationem* (nominative *dislocatio*), noun of action from past participle stem of *dislocare* "put out of place," from Latin *dis-* "away" (see *dis-*) + *locare* "to place," from *locus* "a place," which is of uncertain origin. General sense is from c. 1600.

Tom and Goldberry are the two sides of the opposite and adjacent sides of a right angled triangle. Space and Time. In geometry these two sides are often described as legs. In the etymology of leg we find bone.

leg (n.)

late 13c., from a Scandinavian source, probably Old Norse *leggr* "a leg, bone of the arm or leg," from Proto-Germanic **lagjaz* (cognates Danish *læg*, Swedish *låg* "the calf of the leg"), a word with no certain ulterior connections. **Perhaps from a PIE root meaning "to bend" [Buck]. For Old Norse senses, compare Bein, the German word for "leg," in Old High German "bone, leg" (see *bone* (n.)).** Replaced Old English *shank* (n.), itself also perhaps from a root meaning "crooked."

Distinguished from an arm, leg, or fin in being used for support. **Of triangle sides from 1650s (translating Greek *skelos*, literally "leg").** Extended to furniture supports from 1670s. Meaning

"part of pants which cover the leg" is from 1570s. By 1870s as an adjective it had a salacious suggestion of artistic displays focused on the female form, such as leg-piece in theater jargon, leg-business as slang for "ballet."

The geometry therefore are the bones of Tolkien's soup.

dis-

word-forming element of Latin origin meaning 1. "lack of, not" (as in dishonest); 2. "opposite of, do the opposite of" (as in disallow); **3. "apart, away" (as in discard), from Old French des- or directly from Latin dis- "apart, asunder, in a different direction, between,"** figuratively "not, un-," also "exceedingly, utterly." Assimilated as dif- before -f- and to di- before most voiced consonants.

The Latin prefix is from PIE *dis- "apart, asunder" (source also of Old English te-, Old Saxon ti-, Old High German ze-, German zer-). The PIE root is a secondary form of *dwis- and thus is related to **Latin bis "twice" (originally *dvis) and to duo, on notion of "two ways, in twain" (hence "apart, asunder").**

In classical Latin, dis- paralleled de- and had much the same meaning, but in Late Latin dis- came to be the favored form and this passed into Old French as des-, the form used for compound words formed in Old French, where it increasingly had a privative sense ("not"). In English, many of these words eventually were altered back to dis-, while in French many have been altered back to de-. The usual confusion prevails.

As a living prefix in English, it reverses or negatives what it is affixed to. Sometimes, as in Italian, it is reduced to s- (as in spend, splay, sport, sdain for disdain, and the surnames Spencer and Spence).

We can see the 'two ways, in twain', apart, away, asunder in the etymology of dis- finds physical expression in the distance between Old Man Willow and The Barrow-Wight. The twain can be found in the 'entwined' and entangled of his wedding poem. Those two figures occur at the very beginning and very end of the Barrow sequence and are both located at the far west and far east of Bombadil and Goldberry's country. Because Bombadil and Goldberry are Space and Time, their country represents the World in microcosm. As such it is a mise en abyme of the entire World. Old Man Willow is Bombadil-Tolkien utterly fallen into ruin. The Barrow-Wight is Goldberry-Edith likewise. Their physical separation at both ends is a physical manifestation of their spiritual separation, which we see in the courses of the Sun and Moon. Physical separation is linked directly to spiritual separation as is attested in the TURN (see 'The Turn in Principle' and 'The Turn in Practice'). Their cottage symbolizes twilight where they coexist together in union.

And finally we see the 'suck the very light' in the wedding poem. I don't need to explain the relevance of this. The light is the light that streams through the Door that we see in the illustration 'Afterwards' and at the opening of the Barrow with Tom and Goldberry- Goldberry is present as the Sun at that moment. Both feature megalithic doors. The Door as stated is the two in harmony at twilight, and it carries among other things, a sexual interpretation. The sucking of the light in the wedding poem is the God ordained face to face sex because it represents harmony which occurs at twilight, but it also playfully suggests the inverted too.

We can see the first beginnings of the integration of the symbolism in the illustration 'Xanadu' which Tolkien later put in an envelope labelled 'Earliest Ishness'. The picture is dated 1913. The poem 'Xanadu' was apparently written on Coleridge awakening from an opium induced sleep state.

“According to Coleridge's preface to Kubla Khan, the poem was composed one night after he experienced an opium-influenced dream after reading a work describing Xanadu, the summer palace of the Mongol ruler and Emperor of China Kublai Khan.”

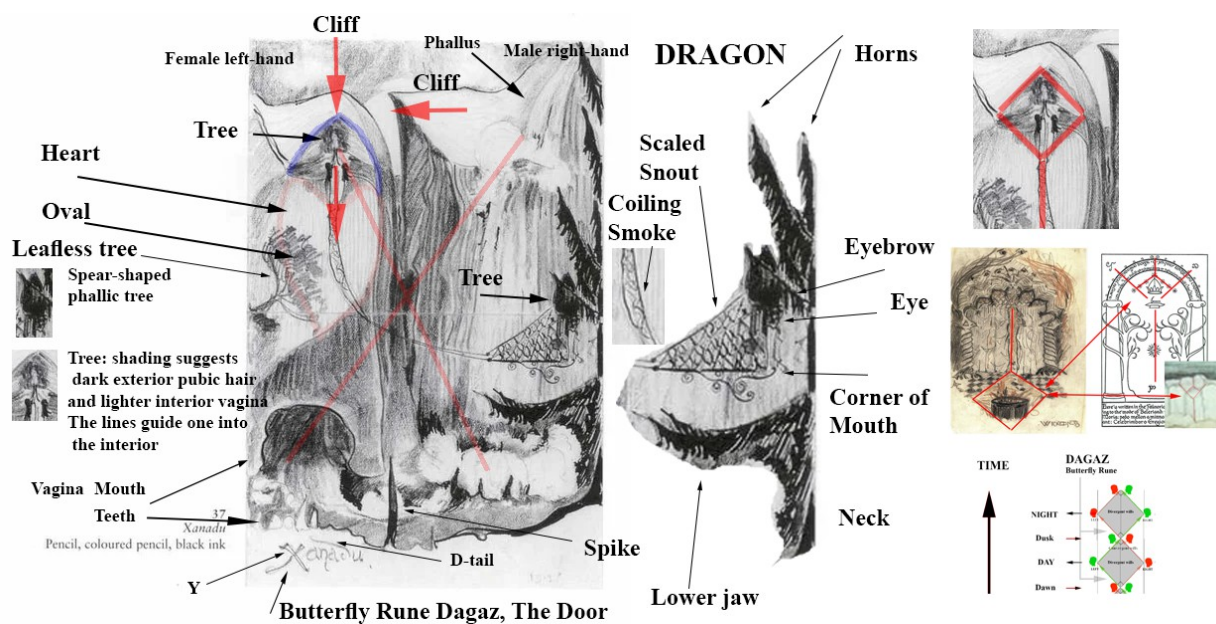
https://en.wikipedia.org/wiki/Kubla_Khan

And we recall Tolkien's words in the quote from A Secret Vice, “I may be like the opium smoker seeking a moral or medical or artistic defence of his a habit.” That's not a coincidence.

Pink is the colour of sex in Tolkien's works. Blue is the colour of west oriented and red is the colour of east oriented (evil). To be facing eastward is to turn our back on Ilúvatar but it is also the direction of progression of the Music. We must follow the Music and trust God through Faith that he will lead us to Salvation. We are told that-

“Among the latter was a sketch, made probably in 1913, of Xanadu after Coleridge [37]. From its roughness it seems to have been made quickly, and is on the back of a tailor's bill evidently snatched up on the spur of the moment. Tolkien must have been inspired to draw it as suddenly as Coleridge had been to write Kubla Khan when he wrote from his dream. It shows the 'chasm, with ceaseless turmoil seething' in which a mighty fountain cascades down a cedar-covered slope to form the sacred river Alph, which flows at lower left into the 'caverns measureless to man. Behind the cleft is the 'stately pleasure-dome' decreed by Kubla Khan, like a Buddhist *stupa* with a tall finial. The spidery 'bridge' spanning the chasm is not in Coleridge, nor are the two trees or lamps drawn very small just over the tops of the two cliffs; but the latter look ahead to the Two Trees of Valinor in 'The Silmarillion'. Kubla Khan and Tolkien's vision of it may also be related to his description of the place where the Elves awoke in Middle-earth: 'Now the places about Koiviëneni the Water of Awakening are rugged and full of mighty rocks, and streams that feeds therein down a deep cleft...a pale and slender thread, but the issue of the dark lake was beneath the earth into many endless caverns falling ever more deeply into the bosom of the world' ¹⁴ The colours of the sketch are fantastic rather than realistic: light pink on the tops of cliffs, blue for the shadowed parts, red on either side of the cascading water.'

The image is a symbolic landscape much like we find in the Arthurian Romances. All of his maps and illustrations are symbolic landscapes.



The image contains a landscape which represents the geometry. The two halves of the cliff represent the left and right hands of female and male. The cleft down the middle is the Door, which is the butterfly rune dagaz- marked as the large red X in red. The features in the scene subtly

suggest the arrangement. You can see a similar effect in the illustration 'Eeriness'. We are told that in the original the cliffs are tinged with pink, which is Tolkien's colour symbolizing sex. The water on the right is surrounded by red. Red is the colour of the Enemy (the East), and it is fitting we have a dragon on the right (east side). Tolkien was developing his geometry in the Book of Ishness. 'Ishness' refers to 'Engl-ishness'. England being the 'land of angles', geometry. The sexual interpretations of Coleridge's 'Xanadu' are well known, the woman 'wailing for her demon lover', 'the deep romantic chasm', etc. The scene is intended to be an illustration of the fallen world, the relationship of man and woman. This scene is the geometry which represents man and woman at odds with one another.: the battle of the sexes. We see the phallic and yonic imagery in the two trees. Those being Space and Time, Tolkien and Edith. The orientation of the trees which is reflected in the orientation of the cliff faces, is central to understanding the geometry. They are at right angles to each other just like the opposite and adjacent side of the triangle. The left cliff faces towards us. The right cliff faces to the left. This turning away is symbolized by the diamond or lozenge shape in his works. It is intended to present a stone over the Door, the same Door that Goldberry-Time and Bombadil-Space roll back to free the Hobbits. This is the dislocation of the sex-instinct.

In the scene the male is trying to dominate. The right hand cliff is leaning over the left cliff oppressively like a wave. We see this wave symbolism elsewhere in Tolkien. The waterfall is a female symbol, hence why the sound of many waterfalls are heard when the Sun is created. But it is in the right hand here, which is the male. We see that the waterfall forms the river going down into the caverns. Therefore, from the poem 'Xanadu' this is the sacred river Alph. According to the Dictionary of Biblical Tradition in Literature 'The sacred river Alph (= Alpha or Aleph) meanders though Coleridge's Kubla Khan.' In Tolkien's symbolism aleph or alef is the male. The male seeks to be eldest, or first. First is obviously alpha. But bet was created first in the Music of the Ainur, with the raising of Ilúvatar's left hand. Tolkien also uses the name again in Alf, or Prentice as he was known in 'Smith of Wooten Major'. This is relevant as we'll see now.

The spike at the bottom belongs to the dragon. It is poised to force the Door, to 'pierce' it. This is the male ending the conversation of the dialectic and attempting to seize both hands, which includes the symbolism of the waterfall. These are the actions of Ar-Pharazôn when he seized the sceptre from Tar-Miriel just before the Downfall. If we look at the etymology of apprentice, from Prentice, or Alf in Smith and Wooten Major.

apprentice (n.)

"one bound by legal agreement to an employer to learn a craft or trade," c. 1300, from Old French aprentiz "someone learning" (13c., Modern French apprenti, taking the older form as a plural), also as an adjective, "unskilled, inexperienced," from aprendre "to learn; to teach" (Modern French apprendre), **contracted from Latin apprehendere "take hold of, grasp" mentally or physically, in Medieval Latin "to learn" (see apprehend). Shortened form prentice, prentis long was more usual in English.**

In both Alf and the river in his picture Xanadu, Tolkien is referencing this symbolism. (Alf is actually referred to as Alfred in the manuscripts but this is Tolkien's word-play on 'alf-red', because the right-hand east position is symbolized by the colour red as stated). We also see Edwy.

An Edwy (or Eadwig; the name means "happy war") was king of Wessex from 955 to 959, but since it is unlikely that Tolkien intended reference to Edwy of Wessex, he may have meant the name to be a variant of Edwyn or Edwin from Anglo-Saxon Eadwine, "bliss-friend" or "happiness-friend".

(Tolkien, J. R. R.. Smith of Wootton Major (p. 210). HarperCollins)

I disagree. I do think it is a reference to Edwy of Essex. The happy war is a reference to the battle of the sexes and the marriage. (more elsewhere).

In sexual terms the spike is, at the worst, metaphorical of possessive ravishment- taking what is desired without intending to give in return. This is the dislocation of the sex-instinct and if we look at the etymology of instinct we find:

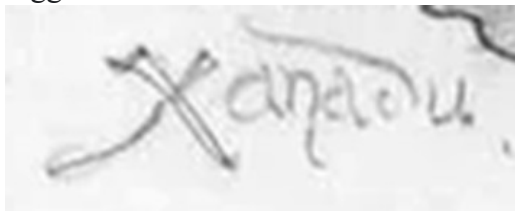
instinct (n.)

early 15c., "a prompting" (a sense now obsolete), from Old French instinct (14c.) or directly from Latin instinctus "instigation, impulse, inspiration," noun use of past participle of instinguere "to incite, impel," from in- "into, in, on, upon" (from PIE root *en "in") + stinguere "prick, goad," from PIE *steig- "to prick, stick, pierce" (see stick (v.)).

Meaning "animal faculty of intuitive perception" is from mid-15c., from notion of "natural prompting." General sense of "**natural tendency**" is first recorded 1560s.

Instinct is said to be blind--that is, either the end is not consciously recognized by the animal, or the connection of the means with the end is not understood. Instinct is also, in general, somewhat deficient in instant adaptability to extraordinary circumstances. [Century Dictionary]

The letter 'X' in Tolkien's title of Xanadu is worth a mention. Tolkien draws it in such a way as to suggest a distinction between three of the lines and the fourth. In this way he suggests the Y shape.



Why would he do that? The letter X represents the Door, the butterfly rune dagaz. That corresponds as stated to the gap in the cliff faces. It symbolizes twilight and union and harmony in the relationship. But in this scene we have dysfunctional relationship which includes dysfunctional sex. This is symbolized by the Y shape which is

accompanied by the diamond. In Tolkien's symbolism, the Y shape refers to the divergent wills of man and woman. The number for symbolizing the will in Tolkien's numerology is 5 from the Chain of Angainor. The symbol for the number 5 in the Primary world was originally a fork, much like a Y shape. We can see the Y shape in the heart shaped rock in the cliff face of the West Gate of Moria (see above) and in the geometry of the courses of the Sun and Moon. The central stem of the Y shape equates to the Straight Road which lies between Time and Space. The two arms of the letter Y represent left and right hands of the man and woman, their divergent wills (see previous predictions). Without the third middle line (the trefoil) between the arms it symbolizes the closing of the Door by the Stone over the Door. The diamond shape is the stone over the Door. We see that in the rock in Moria. The appearance of the letter d can also be explained (more elsewhere).

There is a heart shape suggested on the left cliff face. In the illustration Eeriness, we can clearly see two hearts at the top of the suggested triangle geometry. The two hearts together symbolize the union of man and woman at twilight. This is the Door opening and the Straight Road. When we see a single heart we know we have a dysfunctional relationship and the Door is closed- which equates to a forcing (piercing of the Door). A seizure of the conversation and silencing of the other in the marriage. We also see a single heart in the rock at the West Gate and we also see one to the right of the path in the vegetation in the illustration 'Merking's Palace'. And not by coincidence we see teeth around the circular door of the Palace and we also see teeth in the mouth of the cave entrance in Xanadu.

From the Coleridge poem we know that Alph the sacred river runs 'in caverns measureless to man, Down to a sunless sea'. And we also know that the left cliff represents the female who is Time-Goldberry-Edith-Sun. Therefore the situation in the scene leads to a loss of the Sun. This equates to



the silencing of the female. And this is the situation in the Lord of the Rings. The voice of the female was lost in the Cataclysm. Both the West Gate and the North Gate (The Argonath) are paired. And they both exhibit asymmetry. The Door should have the Sun and Moon equally represented because they symbolize the man and woman, right and left hands. We see correct symmetry at the opening of the Door at the Barrow by the union of Goldberry and Bombadil (remember Goldberry is the rising Sun behind Bombadil in that moment). In the West Gate however we see the suggested shapes of the crescent moons to either side of the Doors. The Sun is missing. And in the North Gate we have the statues of Isildûr and

Anarion whose names refer to the Moon and Sun. And we see that both carry an axe in their left hand. That also symbolizes a loss of the Sun because in the Lord of the Rings the correct orientation for determining left and right is looking southwards. The left hands of the statues is the right hand when looking south. (See The Turn in Practice). And lo and behold we see a suggestion of an axe in the picture Xanadu. Tolkien is playing a simple punning game. 'Axes' here stands for axis, pl. axes. The two axes symbolize the two spirals (axes) of Sun and Moon. If you go look at the original you will see a slight hint of a second head on the axe. I believe that is intended. It is drowned by the spray from the waterfall just as the voice of the female was drowned in the Cataclysm. In other words, each of the axes symbolizes the male and female, If one is missing it symbolizes that the voice of one of them has been silenced. And that is the seizure of both hands, or the piercing of the Door.

Hammond and Scull describe the suggestion of the Buddhist temple and the stupa. I think they are correct because if we look at the etymology we find the following:

Buddha (n.)

an epithet applied to the historical founder of Buddhism, 1680s, from Pali, **literally "awakened, enlightened,"** past participle of budh "to awake, know, perceive," **which is related to Sanskrit bodhati "is awake, observes, understands," from PIE root *bheudh- "be aware, make aware."** Title given by his adherents to the man who taught this path, Siddhartha Gautama, also known to them as Sakyamuni "Sage of the Sakyas" (his family clan), who lived in northern India 5c. B.C.E.

***bheudh-**

Proto-Indo-European root meaning "be aware, make aware."

It forms all or part of: beadle; bid; bo tree; bode; Bodhisattva; Buddha; forbid; foreboding; ombudsman; verboten.

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit bodhati "is awake, is watchful, observes," buddhah "awakened, enlightened;" Old Church Slavonic bljudŭ "to observe;" Lithuanian budėti "to be awake;" Old Irish buide "contentment, thanks;" Old English bodian "proclaim, announce; foretell," boda "messenger."

And note Hammond and Scull go on to compare the scene with the Waters of **Awakening** about Koiviëneni. And we remember that Coleridge's poem was written after him awakening from his opium sleep. A full analysis will be posted on my site: <http://www.thewindrose.net/>

Tolkien Prediction #60

I predicted that the diagonal lines of writing would be referred to as thin.

On the flat under-side Frodo saw some scratches: 'There seems to be a stroke, a dot, and three more strokes,' he said.

'The stroke on the left might be a G-rune with thin branches,' said Strider.

...

It would also show that he was in a hurry and danger was at hand, so that he had no time or did not dare to write anything longer or plainer.

The diagonal lines in the rune are here referred to as thin.

I have long suspected (for about 2 years) that Tolkien was mapping the notion of "thick and thin" to the opposite and adjacent sides of his geometry- that is mapping them to Time and Space. He does this with all dualities. Thick and thin is a duality. However more recently I became convinced that this mapping was different. I concluded that he was mapping the duality to the two sides to the opposite and adjacent as thick and the side of the hypotenuse as thin. I concluded this from the understanding that both Time and Space are symbolic of conflict. Time and Space, which represent Tolkien and Edith, and the left and right hands of Ilúvatar in the dialectic, are in conflict, but they can reach a state of harmony in the hypotenuse at twilight.

Tolkien almost always has an idiomatic basis for his symbols. In this case it is the phrase "blood is thicker than water" and "thick and thin". When we talk about going through thick and thin, we can be referring to relationships and the conflicts of life. The dialectic of the left and right hands is all about the relationship of Tolkien and Edith. I had a hunch that this was a calligraphy or writing metaphor since Tolkien was something of a practiced artist in it. In calligraphy lines can be thick and thin because of the writing nib. And what's more his letters of his alphabet are the material structures of the World, just like in the mystic Talmud and the midrash. And Time and Space are mapped to his letters through the axes of N,E,S,W, left/right and up and down on the page. And this is why Tolkien uses the words "longer or plainer" in the quote. The word "plain" derives from plane. Tolkien always uses the word plain to symbolize planes- it's part of his private symbolism.

plain (adj.)

c. 1300, "flat, smooth," from Old French plain "flat, smooth, even" (12c.), from Latin planus "flat, even, level" (from PIE root *pele- (2) "flat; to spread"). Sense of "evident" is from, c. 1300; that of "free from obstruction" is early 14c.; meaning "simple, sincere, ordinary" is recorded from late 14c., especially of dress, "unembellished, without decoration."

In reference to the dress and speech of Quakers, it is recorded from 1824; of Amish and Mennonites, from 1894 (in the Dutch regions of Pennsylvania Plain with the capital is shorthand adjective for "Amish and Old Order Mennonite"). Of appearance, as a euphemism for "ill-favored, ugly" it dates from 1749. Of envelopes from 1913. As an adverb from early 14c. Plain English is from c. 1500. Plain dealer "one who deals plainly or speaks candidly" is from 1570s, marked "Now rare" in OED 2nd edition. To be as plain as the nose on (one's) face is from 1690s.

plane (n.1)

"flat surface," c. 1600, from Latin planum "flat surface, plane, level, plain," noun use of neuter of adjective planus "flat, level, even, plain, clear," from PIE *pla-no- (source also of Lithuanian plonas "thin;" Celtic *lanon "plain;" perhaps also Greek pelanos "sacrificial cake, a mixture offered to the gods, offering (of meal, honey, and oil) poured or spread"), suffixed form of root *pele- (2) "flat; to spread."

Introduced (perhaps by influence of French plan in this sense) to differentiate the geometrical senses from plain, which in mid-16c. English also meant "geometric plane." Figurative sense is attested from 1850. As an adjective from 1660s.

The word long is also part of his symbolism. It refers to the plane of the hypotenuse. More elsewhere on my site.[<http://www.thewindrose.net/>]

I realized yesterday that the underlying symbol was "blood is thicker than water" after reading this in his letters:

It is written in my life-blood, such as that is, thick or thin; and I can no other. I fear it must stand or fall as it substantially is. [109 To Sir Stanley Unwin]

And there you see a possible link between standing and falling and thick and thin.

I already knew that Tolkien is using the 4 humours and blood appears in the humour sanguine. So that supported the theory. I already knew that water was a symbol too. It's the place we fall too- which links it to standing and falling.

The breakthrough came when I realized that the word for "grey" in Sindarin is thin. As in Thingol. Grey refers to the plane of the hypotenuse. Black and white being Space and Time on the opposite and adjacent. Tolkien also uses it for "tin" as in Tinweliant and Tinfang Warble. I had already identified these with the hypotenuse.

Time and Space are vertical and horizontal planes. The plane of the hypotenuse is the diagonal. And since the hypotenuse is grey, and grey is thin, then the diagonal lines in the runes are thin. The other two planes are thick.

The Nazgûl dwell on the plane of the hypotenuse between Time and Space. And according to my theory the hypotenuse is symbolized by "thin". And we have this statement from Frodo a few paragraphs before the statement about the G runes.

I hope the thinning process will not go on indefinitely, or I shall become a wraith.'

We later see a reference to the Nazgûl vanishing into "thin air" and then Tolkien talking about thin and thick air. Thin air is the plane of the hypotenuse.

he was now trying to listen to several conflicting accounts of the event at the same time.

'I saw him, Mr. Butterbur,' said a hobbit; 'or leastways I didn't see him, if you take my meaning.

He just vanished into thin air, in a manner of speaking.'

'You don't say, Mr. Mugwort!' said the landlord, looking puzzled.

'Yes I do!' replied Mugwort. 'And I mean what I say, what's more.'

'There's some mistake somewhere,' said Butterbur, shaking his head. There was too much of that

Mr. Underhill to go vanishing into thin air; or into thick air, as is more likely in this room.'

And as a further link the Nazgûl can smell blood which links us back to "blood is thicker than water".

Tolkien Prediction #61

That Tolkien would mention unveiling of the woman 7 times.

My prediction finds its root in my other predictions surrounding my understanding of the 7 stars.

Prediction #4

Prediction #24

Prediction #25

Prediction #26

Prediction #36

Prediction #43

Prediction #53

The woman, the female is the left hand of Ilûvatar, the Sun. The woman is also the stars. To prove my prediction I searched for unveiling. I found lots of instances. I then narrowed the search down to the unveiling of the Sun and stars, knowing that they were symbols of the female.

I had already made more than one prediction concerning the 7 stars. The 7 stars in the Histories are all female figures who Guide the Free Peoples. I had already determined that the 7 stars of the Sickel, the Valacirca in the north became at the Downfall, the 7 stars of the Remmirath in the east. This is because the 7 stars, the females, are captured by the Enemy. She That is Fallen in the Akallabêth (the Downfall) is Womankind. The 7 stars are womankind. Hence they become captured in the nets of Shelob. Shelob is the Whore of Babylon from the Bible and Salome from the Dance of the 7 veils, which finds its roots in the Bible.

This is why we read at the final scene of the fall of Númenor which focusses on the women and children, the reference to "webs".

In an hour unlocked for by Men this doom befell, on the nine and thirtieth day since the passing of the fleets. Then suddenly fire burst from the Meneltarma, and there came a mighty wind and a tumult of the earth, and the sky reeled, and the hills slid, and Númenor went down into the sea, with all its children and its wives and its maidens and its ladies proud; and all its gardens and its balls and its towers, its tombs and its riches, and its jewels and **its webs** and its things painted and carven, and its lore: they vanished for ever. And last of all the mounting wave, green and cold and plumed with foam, climbing over the land, took to its bosom Tar-Míriel the Queen, fairer than silver or ivory or pearls. Too late she strove to ascend the steep ways of the Meneltarma to the holy place; for the waters overtook her, and her cry was lost in the roaring of the wind.

Tolkien knows the etymology of webs gives tapestries and woven things but the foreshadowing of Shelob is hinted at because the non-philologist reader would associate webs with spiders.

web (n.)

Old English webb "woven fabric, woven work, tapestry," from Proto-Germanic *wabjam

"fabric, web" (source also of Old Saxon webbi, Old Norse vefr, Dutch webbe, Old High German weppi, German gewebe "web"), from PIE *(h)uebh- "to weave" (see weave (v.)).

Meaning "spider's web" is first recorded early 13c. Applied to the membranes between the toes of ducks and other aquatic birds from 1570s. Internet sense is from 1992, shortened from World Wide Web (1990). Web browser, web page both also attested 1990.

The unveiling sequence, is symmetrical around the mirror of Galadriel with unveiling number 4. 123/4/567. The mirror represents the line of symmetry that runs through the geometry of the symbolic landscape.

The first instance of the 7 unveilings begins with the Remmirath.

1.

Away high in the East swung Remmirath, the Netted Stars, and slowly above the mists red Borgil rose, glowing like a jewel of fire. Then by some shift of airs all the mist was drawn away like a veil, and there leaned up, as he climbed over the rim of the world, the Swordsman of the Sky, Menelvagor with his shining belt. The Elves all burst into song. Suddenly under the trees a fire sprang up with a red light.

Note the reference to "netted stars". The stars, the 7 females are caught in the nets of Shelob. In the unveiling in Shelob's lair, Tolkien again uses the word "net".

2.

The 2nd is the foreshadowing of the restoration of Goldberry from her "Washing Day". See my Solution to the Riddle of Bombadil and Goldberry as Right hand-Tolkien-Space-Moon and Left hand-Edith-Sun-Time

That night they heard no noises. But either in his dreams or out of them, he could not tell which, Frodo heard a sweet singing running in his mind; a song that seemed to come like a pale light behind a grey rain-curtain, and growing stronger to turn the veil all to glass and silver, until at last it was rolled back, and a far green country opened before him under a swift sunrise.

The vision melted into waking; and there was Tom whistling like a tree-full of birds; and the sun was already slanting down the hill and through the open window. Outside everything was green and pale gold.

After breakfast, which they again ate alone, they made ready to say farewell, as nearly heavy of heart as was possible on such a morning: cool, bright, and clean under a washed autumn sky of thin blue. The air came fresh from the North-west.

3. The third is on the Barrow Downs. In other words there are two unveilings in the Old Forest sequence.

The number 2 is symbolic of the Fallen Bombadil, the fallen man. This symbolizes the sexual objectification of the woman.

He imagined suddenly that he caught a muffled cry, and he made towards it; and even as he went forward the mist was rolled up and thrust aside, and the starry sky was unveiled. A glance showed him that he was now facing southwards and was on a round hill-top,

This "double fall" is the reason why the waterfall at Faramir's secret place Window of the Sunset, Henneth Annûn has been doubled in height. The first fall of Goldberry is Bombadil's fault. The second one is from her own fallen nature in her appearance as the Barrow Wight. Bombadil's fallen

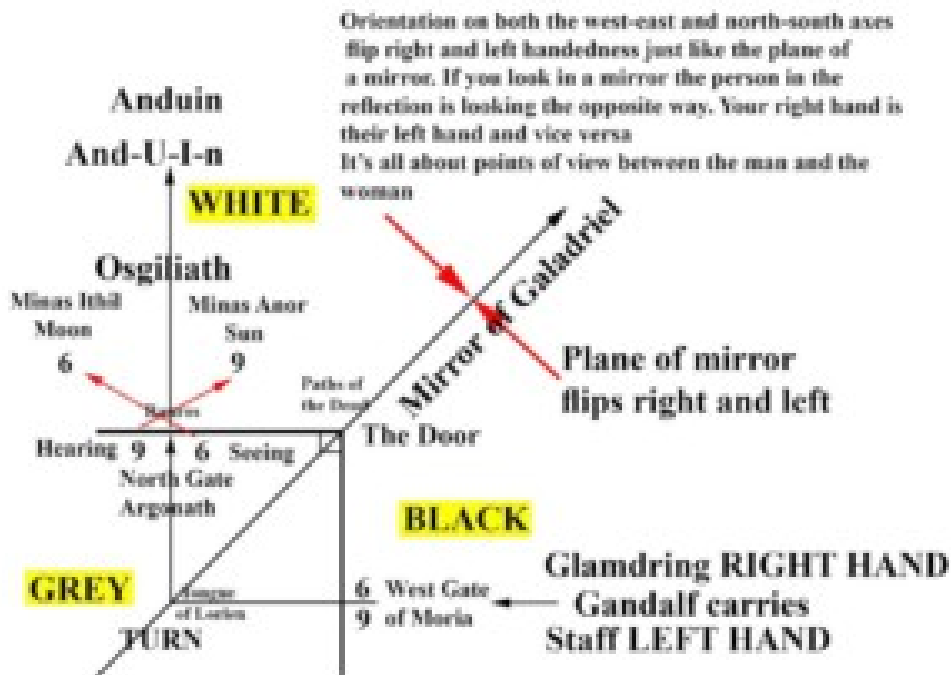
nature is Old Man Willow.

4. This is the central instance, the 4th one, in the middle of the geometry.

'There's only stars, as I thought,' he said. Then he gave a low gasp, for the stars went out. As if a dark veil had been withdrawn, the Mirror grew grey, and then clear

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

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



We find a hint as to the symbolism and identification of the Sun and stars with the female in the discussion of the Fellowship about time in Lothlorien and the Moon. Time is the female, the Sun and stars. The disappearance of the Moon is related to why time does not flow the same.

'In that land, maybe, we were in a time that has elsewhere long gone by. It was not, I think, until Silverlode bore us back to Anduin that we returned to the time that flows through mortal lands to the Great Sea. And I don't remember any moon, either new or old, in Caras Galadhon: only stars by night and sun by day.'

The Silverlode bearing them back to where time flows normally is a reference to the Moon's reappearance. Silver-lode symbolizes the Moon (as silver) and the right hand of the geometry.

In Lothlorien Galadriel dominates Celeborn. Their relationship is central to the exposition of the "battle of the sexes", of left and right hands, in The Lord of the Rings. However, Galadriel's domination is a justified re-assertion of the place of women, of 'She That is Fallen', after the Downfall. This is why her light in the phial is taken into the lair of Shelob and is instrumental in her overpowering and in the breaking of the webs in the entry (5) below.

5. Breaking the webs of Shelob to escape.

'Trapped in the end!' said Sam bitterly, his anger rising again above weariness and despair.

'Gnats in a net. May the curse of Faramir bite that Gollum and bite him quick!'

'That would not help us now,' said Frodo. 'Come! Let us see what Sting can do. It is an elvenblade. There were webs of horror in the dark ravines of Beleriand where it was forged. But you must be the guard and hold back the eyes. Here, take the star-glass. Do not be afraid. Hold it up and watch!'

Then Frodo stepped up to the great grey net, and hewed it with a wide sweeping stroke, drawing the bitter edge swiftly across a ladder of close-strung cords, and at once springing away. The blue gleaming blade shore through them like a scythe through grass, and they leaped and writhed and then hung loose. A great rent was made.

Stroke after stroke he dealt, until at last all the web within his reach was shattered, and the upper portion blew and swayed like a loose veil in the incoming wind. The trap was broken.

'Come!' cried Frodo. 'On! On!' Wild joy at their escape from the very mouth of despair suddenly filled all his mind. His head whirled as with a draught of potent wine. He sprang out, shouting as he came.

It seemed light in that dark land to his eyes that had passed through the den of night. The great smokes had risen and grown thinner, and the last hours of a sombre day were passing; the red glare of Mordor had died away in sullen gloom. Yet it seemed to Frodo that he looked upon a morning of sudden hope.

The trap that is broken is the one set out in the first occurrence describing the Remmirath..a net. "Gnats in a net". The wind is the winds of the world mentioned in the Sauron entry (see bottom) and the winds in the Aragorn entry.

6.

Now as the sun went down Aragorn and Éomer and Imrahil drew near the City with their captains and knights; and when they came before the Gate Aragorn said:

'Behold the Sun setting in a great fire! It is a sign of the end and fall of many things, and a change in the tides of the world.

...

This is Aragorn AFTER he's arrived at Minas Tirith- but it comes before the 6th instance below in the Book...

'But Aragorn halted and cried with a great voice: "Now come! By the Black Stone I call you! " And suddenly the Shadow Host that had hung back at the last came up like a grey tide, sweeping all away before it.

...

'The oars were now wielded by free men, and manfully they laboured; yet slowly we passed up the Great River, for we strove against its stream, and though that is not swift down in the South, we had no help of wind. Heavy would my heart have been, for all our victory at the havens, if Legolas had not laughed suddenly.

...

Aragorn said: "Minas Tirith is burning."

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

This is the winds of the world that is turning mentioned in the Sauron entry (bottom). The tide turning is also mentioned in Minas Tirith- which is a reference to Aragorn's coming up the river. See

The Turn in Practice.

7. This is the final unveiling and note how he kisses Éowyn's brow and refers to her as White Lady. Her purity has been restored. It is also a reference to her role as the left hand of Ilúvatar, as Time.

‘No,’ said Faramir, looking into her face. ‘It was but a picture in the mind. I do not know what is happening. The reason of my waking mind tells me that great evil has befallen and we stand at the end of days. But my heart says nay; and all my limbs are light, and a hope and joy are come to me that no reason can deny. Éowyn, Éowyn, White Lady of Rohan, in this hour I do not believe that any darkness will enDûre!’ And he stooped and kissed her brow.

And so they stood on the walls of the City of Gondor, and a great wind rose and blew, and their hair, raven and golden, streamed out mingling in the air. And the Shadow departed, and the Sun was unveiled, and light leaped forth; and the waters of Anduin shone like silver, and in all the houses of the City men sang for the joy that welled up in their hearts from what source they could not tell. And before the Sun had fallen far from the noon out of the East there came a great Eagle flying, and he bore tidings beyond hope from the Lords of the West, crying:

Note the mention of noon. This is paired with midnight in the Aragorn's unveiling of the standard of Arwen... ‘But at midnight hope was indeed born anew.

Sauron.

Sauron has used veils. In other words it was Sauron who had captured the 7 stars in the Downfall of Númenor. And now they were all destroyed. The unveiling of the Sun and stars is intended by Sauron to be a stripping naked. And this is why the Witch-King says to Éowyn.

A cold voice answered: ‘Come not between the Nazgûl and his prey! Or he will not slay thee in thy turn. He will bear thee away to the houses of lamentation, beyond all darkness, where thy flesh shall be devoured, and thy shrivelled mind be left naked to the Lidless Eye.’

The same nakedness symbolism is used of Frodo too, because Frodo symbolizes the female half of the alchemical marriage of Sun and Moon of Aragorn-Frodo. See elsewhere.

However as part of the Music, and the Eucatastrophe, Eru turns the lustful unveiling as a shaming to an unveiling of the Sun (a new dawn), which brings light and restores the Woman, She That is Fallen to her rightful place. We can see the reversal between the DownFall of Númenor and the Downfall of Sauron, in the name give to the Red Book of Westmarch.

THE DOWNFALL OF THE LORD OF THE RINGS AND THE RETURN OF THE KING

Here's the quote:

Most easterly of the roads followed them, until it ran off, hugging the skirts of the mountains, away into a wall of black shadow far ahead. Neither man nor orc now moved along its flat grey stretches; for the Dark Lord had almost completed the movement of his forces, and even in the fastness of his own realm he sought the secrecy of night, fearing the winds of the world that had turned against him, tearing aside his veils, and troubled with tidings of bold spies that had passed through his

fences.

The hobbits had gone a few weary miles when they halted. Frodo seemed nearly spent. Sam saw that he could not go much further in this fashion, crawling, stooping, now picking a doubtful way very slowly, now hurrying at a stumbling run.

"tearing aside his veils" is a reference to the change in wind mentioned in Aragorn's unveiling

"fearing the winds of the world that had turned against him, tearing aside his veils, and troubled with tidings"

At this moment I actually think there is a battle going on between the act of unveiling and veiling and that other references to veiling might be involved.

Tolkien prediction #62

I predicted that the 4th occurrence of the 7 instances of the woman being unveiled would be the instance in the Mirror of Galadriel. See prediction #63.

This is because 7 items has a middle item with 3 to either side, and I knew the geometry of the symbolic map was divided into 3 parts, a chessboard, which reproduces the geometry of the 3 sides of Tolkien's right angled triangle.

In this arrangement we have a chessboard theme which he took from Alice Through the Looking Glass, hence the 4th instance being the Mirror of Galadriel and Tolkien placing her and her mirror there. We have Black and White squares with a grey square of twilight in the middle. The Looking Glass symbolizes the plane of a mirror. For that reason the mirror of Galadriel is placed in the grey square. The squares are indicated by the mountains. The black square has the Misty Mountains, which are actually Ancalagon the Black. The Grey and White squares have the two mountain ranges corresponding to the colours.

Tolkien Prediction #63

That a door would be forced on the Moria side of the geometry.

This might not seem like much of a prediction but it is based on the Door symbolism of the 7 unveilings and Galadriel. The 4th instance is at Galadriel's Mirror:

'And I'd not mind a glimpse of what's going on at home,' he said in an aside to Frodo. 'It seems a terrible long time that I've been away. But there, like as not I'll only see the stars, or something that I won't understand.'

'Like as not,' said the Lady with a gentle laugh. 'But come, you shall look and see what you may. Do not touch the water!'

Sam climbed up on the foot of the pedestal and leaned over the basin. The water looked hard and dark. Stars were reflected in it.

'There's only stars, as I thought,' he said. Then he gave a low gasp, for the stars went out. As if a dark veil had been withdrawn, the Mirror grew grey, and then clear. There was sun shining, and the branches of trees were waving and tossing in the wind.

...

I perceive the Dark Lord and know his mind, or all of his mind that concerns the Elves. And he gropes ever to see me and my thought. But still the door is closed!'

She lifted up her white arms, and spread out her hands towards the East in a gesture of rejection and denial.

The Door she speaks of is her and her mind. Indeed it is all womankind and She That is Fallen. Galadriel is 'She' and Shelob is She That is Fallen. Galadriel is dominant over Celeborn which is why the Moon disappears during their time in Lothlorien. The West Gate and the North Gate are paired. They represent the same plane of a mirror. This plane is the Door into the twilight realm of Lothlorien and Rhovanion. The Enemy is trying to break through the Door by force. This has a sexual dimension- the Enemy is the male trying to force the woman into subjection, usurp her just like Ar-Pharazon seized Miriel's sceptre and throne. Therefore we should see a forcing of the Door at the West Gate. And we know that we do in the Chamber of Mazarbul. Indeed we see two. Both the west and east doors are forced. This is because the Chamber is a mise-en-abyme of the world (see elsewhere for an analysis). The east and west doors in the chamber are the West and North gates. See previous prediction for the geometry. The Enemy tries to take the Ring from Frodo in the Chamber. This is echoed at the North Gate when Boromir tries to forcefully take the Ring from Frodo.

The Door symbolism consists of two hands. As the etymology of the word door reveals that a door was originally in two halves- like a saloon door.

door (n.)

"movable barrier, commonly on hinges, for closing a passage into a building, room, or other enclosure," c. 1200, a Middle English merger of two Old English words, both with the general sense of "door, gate": *dor* (neuter; plural *doru*) "large door, gate," and *duru* (fem., plural *dura*) "door, gate, wicket." The difference (no longer felt in Old English) was that the former came from a singular form, the latter from a plural.

Both are from Proto-Germanic **dur-*, plural **dures* (source also of Old Saxon *duru*, Old Norse *dyrr*, Danish *dr*, Old Frisian *dure*, *dore*, *dure*, Old High German *turi*, German *Tr*). This is from PIE root **dhwer-* "door, doorway."

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

Figurative sense of "means of opportunity or facility for" was in Old English. Phrase from door to door "from house to house" is from c. 1300; as an adjective, in reference to sales, by 1902.

A door is what a dog is perpetually on the wrong side of. [Ogden Nash]

Each half is one side of the geometry. Each side is one hand or one wing, both symbolizes male and female in balance. For the Door to properly function it requires that both male and female sides are listening to one another and are in balance. The forcing of the Door is accompanied by 'piercing' imagery. To pierce is to seize the situation with both hands and silence the other in the dialectic and force the Door. Hence why Tolkien refers to females raising both hands no less than three times in the Rhovanion sequence.

1. I perceive the Dark Lord and know his mind, or all of his mind that concerns the Elves. And he gropes ever to see me and my thought. But still the door is closed! 'She lifted up her white arms, and spread out her hands towards the East in a gesture of rejection and denial.
2. Even as they gazed, the Silverlode passed out into the currents of the Great River, and their boats turned and began to speed southwards. Soon the white form of the Lady was small and

distant. She shone like a window of glass upon a far hill in the westering sun, or as a remote lake seen from a mountain: a crystal fallen in the lap of the land. Then it seemed to Frodo that she lifted her arms in a final farewell, and far but **piercing-clear** on the following wind came the sound of her voice singing.

3. For now the Kindler, Varda, the Queen of the Stars, from Mount Everwhite has uplifted her hands like clouds, and all paths are drowned deep in shadow; and out of a grey country darkness lies on the foaming waves between us, and mist covers the jewels of Calacirya for ever. Now lost, lost to those from the East is Valimar!

Later we see more evidence of the piercing imagery and the sexual imagery:

the drag of the Ring that made him cower and stoop as he walked. The Eye: that horrible growing sense of a hostile will that strove with great power **to pierce all shadows** of cloud, and earth, and flesh, and to see you: to **pin you under its deadly gaze, naked**, immovable. So thin, so frail and thin, the veils were become that still warded it off. Frodo knew just where the present habitation and heart of that will now was: as certainly as a man can tell the direction of the sun with his eyes shut. He was facing it, and its potency beat upon his brow.

Tolkien Prediction #64

That Boromir would curse at the West Gate.

'Then what was the use of bringing us to this accursed spot?' cried Boromir, glancing back with a shudder at the dark water. 'You told us that you had once passed through the Mines. How could that be, if you did not know how to enter?'

...

'I do not know,' answered Gandalf, 'but the arms were all guided by one purpose. Something has crept, or has been driven out of dark waters under the mountains. There are older and fouler things than Orcs in the deep places of the world.' He did not speak aloud his thought that whatever it was that dwelt in the lake, it had seized on Frodo first among all the Company.

Boromir muttered under his breath, but the echoing stone magnified the sound to a hoarse whisper that all could hear: 'In the deep places of the world! And thither we are going against my wish. Who will lead us now in this deadly dark?'

This was made because of the symmetry in the events across the geometry of the WestGate-Naith-NorthGate. The curse at the West Gate echoes Boromir's curse at the north Gate.

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, and then ran wildly about, seeking here and there among the rocks and trees.

'Miserable trickster!' he shouted. 'Let me get my hands on you! Now I see your mind. You will take the Ring to Sauron and sell us all. You have only waited your chance to leave us in the lurch. Curse you and all halflings to death and darkness!' Then, catching his foot on a stone, he fell sprawling and lay upon his face. For a while he was as still as if his own curse had struck him down; then suddenly he wept.

Tolkien Prediction #65.

That Tolkien would use the word 'stoop' in the scene with Eowyn and the Witch-King.

Down, down it came, and then, folding its fingered webs, it gave a croaking cry, and settled upon

the body of Snowmane, digging in its claws, stooping its long naked neck.

This forms part of the narrative thread that is linked in the 7 unveilings. It involves stooping symbolism influenced by William Goldsmith's 'She Stoops to Conquer'.

Tolkien Prediction #66.

That gasp is related to gape etymologically.

gape (v.)

early 13c., from an unrecorded Old English word or else **from Old Norse gapa "to open the mouth wide, gape" (see gap (n.))**. Related: Gaped; gaping. As a noun, "act of opening the mouth," from 1530s.

gasp (v.)

late 14c., gaspen, "open the mouth wide; exhale," of uncertain origin, perhaps from Old Norse geispa "to yawn," or its Danish cognate gispe "gasp," **which probably are related to Old Norse gapa "open the mouth wide" (see gap (n.))**. Related: Gaped; gasping.

gap (n.)

early 14c., "an opening in a wall or hedge; a break, a breach," mid-13c. in place names, from Old Norse gap "chasm, empty space," **related to gapa "to gape, open the mouth wide,"** common Proto-Germanic (cognates: Middle Dutch, Dutch gapen, German gaffen "to gape, stare," Swedish gapa, Danish gabe), **from PIE root *ghieh- "to yawn, gape, be wide open."**

From late 14c. as "a break or opening between mountains;" broader sense "unfilled space or interval, any hiatus or interruption" is from c. 1600. In U.S., common in place names in reference to a deep break or pass in a long mountain chain (especially one that water flows through), a feature in the middle Appalachians.

The use of the word gasp in the text of The Lord of the Rings suggests a link to gape via

The light was still grey as they rode, for the sun had not yet climbed over the black ridges of the Haunted Mountain before them. A dread fell on them, even as they passed between the lines of ancient stones and so came to the Dimholt. There under the gloom of black trees that not even Legolas could long endure they found a hollow place opening at the mountain's root, and right in their path stood a single mighty stone like a finger of doom.

'My blood runs chill,' said Gimli, but the others were silent, and his voice fell dead on the dank fir-needles at his feet. The horses would not pass the threatening stone, until the riders dismounted and led them about. And so they came at last deep into the glen; and there stood a sheer wall of rock, and in the wall **the Dark Door gaped before them like the mouth of night**. Signs and figures were carved above its wide arch too dim to read, and fear flowed from it like a grey vapour. The company halted, and there was not a heart among them that did not quail, unless it were the heart of Legolas of the Elves, for whom the ghosts of Men have no terror.

'This is an evil door,' said Halbarad, 'and my death lies beyond it. I will dare to pass it nonetheless; but no horse will enter.'

...

From wiki

Hellmouth, or the jaws of Hell, is the entrance to Hell envisaged as the gaping mouth of a huge monster, an image which first appears in Anglo-Saxon art, and then spread all over Europe. It remained very common in depictions of the Last Judgment and Harrowing of Hell until the end of the Middle Ages, and is still sometimes used during the Renaissance and after. It enjoyed something of a revival in polemical popular prints after the Protestant Reformation, when figures from the opposite side would be shown disappearing into the mouth

The oldest example of an animal Hellmouth known to Meyer Schapiro was an ivory carving of c. 800 in the Victoria and Albert Museum, and he says most examples before the 12th century are English. Many show the Harrowing of Hell, which appealed to Anglo-Saxon taste, as a successful military raid by Christ. Schapiro speculates that the image may have drawn from the **pagan myth of the Crack of Doom**, with the mouth that of the wolf-monster Fenrir, slain by Vidar, who is used as a symbol of Christ on the Gosforth Cross and other pieces of Anglo-Scandinavian art.[5] In the assimilation of Christianised Viking populations in northern England, the Church was surprisingly ready to allow the association of pagan mythological images with Christian ones, in hogback grave markers for example.[6]

In the Anglo-Saxon Vercelli Homilies (4:46-8) Satan is likened to a dragon swallowing the damned:

"... ne cumað þa næfre of þæra wyrma seaðe & of þæs dracan ceolan þe is Satan nemned." - "[they] never come out of the pit of snakes and of the throat of the dragon which is called Satan." [7]

The whale-monster Leviathan (translated from Hebrew, Job 41:1, "wreathed animal") has been equated with this description, although this is hard to confirm in the earliest appearances. However, in *The Whale*, an Old English poem from the Exeter Book, the mouth of Hell is compared to a whale's mouth:

The whale has another trick: when he is hungry, he opens his mouth and a sweet smell comes out. The fish are tricked by the smell and they enter into his mouth. Suddenly the whale's jaws close. Likewise, any man who lets himself be tricked by a sweet smell and led to sin will go into hell, opened by the devil — if he has followed the pleasures of the body and not those of the spirit. When the devil has brought them to hell, he clashes together the jaws, the gates of hell. No one can get out from them, just as no fish can escape from the mouth of the whale.[8]

Tolkien translated the Book of Jonah from which we find one Christian source the hell mouth imagery, *Jonah and the Whale*.

Tolkien... is among the 'principal collaborators' of the newly-translated Jerusalem Bible.

Naming me among the 'principal collaborators' was an undeserved courtesy on the part of the editor of the *Jerusalem Bible*. I was consulted on one or two points of style, and criticized some contributions of others. I was originally assigned a large amount of text to translate, but after doing some necessary preliminary work I was obliged to resign owing to pressure of other work, and only completed 'Jonah', one of the shortest books. [Letter **294 To Charlotte and Denis Plimmer**]

We read in letter

He says: *þam is noma cenned/fyrnstreama geflotan Fastitocalon*, 'to him is a name appointed,

to the floater in the ancient tides, Fastitocalon'. The notion of the treacherous island that is really a monster seems to derive from the East: the marine turtles enlarged by myth-making fancy; and I left it at that. **But in Europe the monster becomes mixed up with whales, and already in the Anglo-Saxon version he is given whale characteristics, such as feeding by trawling with an open mouth. In moralized bestiaries he is, of course, an allegory of the Devil, and is so used by Milton. [255 From a letter to Mrs Eileen Elgar 5 March 1964]**

The gaping mouth imagery appears in his early symbolic maps and landscapes. Orientation is fundamental in Tolkien's World much like it was to the Ancients and medievals after them.

We see the mouth imagery in the Morannon Gate from which the Mouth of Sauron issues. The Carach Angren are of course the Towers of the Teeth.

To meet it there stretched out from the grey and misty northern range of Ered Lithui a long jutting arm; and between the ends there was a **narrow gap: Carach Angren, the Isenmouthe**, beyond which lay the deep dale of Udûn. In that dale behind the Morannon were the tunnels and deep armouries that the servants of Mordor had made for the defence of the Black Gate of their land; and there now their Lord was gathering in haste great forces to meet the onslaught of the Captains of the West. **Upon the out-thrust spurs forts and towers were built, and watch-fires burned; and all across the gap an earth-wall had been raised**, and a deep trench delved that could be crossed only by a single bridge.

Isenmouthe is a play on words to intended to convey 'eyes and mouth'.

“The path climbed on. Soon it bent again and, with a last eastward course passed in a cutting along the face of the cone and came to the dark door in the Mountain's side, the door of the Sammath Naur. Far away now rising towards the South the sun, piercing the smokes and haze, burned ominous, a dull bleared disc of red; but all Mordor lay about the Mountain like a dead land, silent, shadow-folded, waiting for some dreadful stroke.

Sam came to the gaping mouth and peered in”

At the end we see that the vomit of the lava coming from the Cracks of Doom. Mouths vomit and belch. And we see both the words gaping and gasped used.

A brief vision he had of swirling cloud, and in the midst of it towers and battlements, tall as hills, founded upon a mighty mountain-throne above immeasurable pits; great courts and dungeons, eyeless prisons sheer as cliffs, and **gaping gates of steel and adamant**: and then all passed. Towers fell and mountains slid; walls crumbled and melted, crashing down; vast spires of smoke and spouting steams went billowing up, up, until they toppled like an overwhelming wave, and its wild crest curled and came foaming down upon the land. And then at last over the miles between there came a rumble, rising to a deafening crash and roar; the earth shook, the plain heaved and cracked, and Orodruin reeled. Fire **belched** from its riven summit.

...

‘Very well, Sam. If you wish to go, I'll come,’ said Frodo; and they rose and went slowly down the winding road; and even as they passed towards the Mountain's quaking feet, **a great smoke and steam belched from the Sammath Naur, and the side of the cone was riven open, and a huge fiery vomit rolled** in slow thunderous cascade down the eastern mountain-side.

Frodo and Sam could go no further. Their last strength of mind and body was swiftly ebbing. They had reached a low ashen hill piled at the Mountain's foot; but from it there was no more escape. It was an island now, not long to endure, amid the torment of Orodruin. All about it the

earth gaped, and from deep rifts and pits smoke and fumes leaped up. **Behind them the Mountain was convulsed**. Great rents opened in its side. Slow rivers of fire came down the long slopes towards them. Soon they would be engulfed. A rain of hot ash was falling.

belch (v.)

Old English bealcan "bring up wind from the stomach," also "swell, heave," of echoic origin (compare Dutch balken "to bray, shout"). Extended to volcanoes, cannons, etc. 1570s. Related: Belched; belching. As a noun, "an act of belching," it is recorded from 1510s; also slang for "poor beer, malt liquor" (1706).

vomit (n.)

late 14c., "act of expelling contents of the stomach through the mouth," from Anglo-French vomit, Old French vomite, **from Latin vomitus, from vomitare "to vomit often," frequentative of vomere "to puke, spew forth, discharge," from PIE root *weme- "to spit, vomit"** (source also of Greek emein "to vomit," emetikos "provoking sickness;" Sanskrit vamati "he vomits;" Avestan vam- "to spit;" Lithuanian vėmti "to vomit," Old Norse væma "seasickness"). In reference to the matter so ejected, it is attested from late 14c.

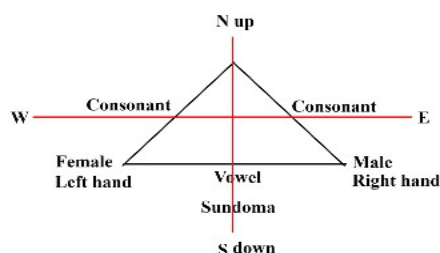
Tolkien Prediction #67

That the word Sundóma would have an accent over the letter 'o'.

I give myself half a point for this one. I couldn't remember if the word did or not.

The elements 'sun' in sundóma refers to the sun. The element dóma refers to dóm in Anglo Saxon. This is because of the role of the location of the Sun in the geometry and the geometry in the language determines the language construction of consonants and vowels. It also affects language change.

The geometry (the right angled triangle) is the relationship of Tolkien and Edith. Everything in his works is built on this. At their most basic and primitive, the language stems or roots can be seen as consonant-vowel-consonant.



A sundo, is an etymological root. Each of the consonants to either side symbolizes the right and left hands in the geometry, the planes of the opposite and adjacent,- that being Edith and Tolkien. Consonance symbolizes harmony and agreement. The vowel lies between the two and symbolizes the plane of the hypotenuse. The length of the hypotenuse indicates the degrees of harmony of discords in the relationship. The longer the hypotenuse, the greater the degree of separation between them, the greater the dissonance in the relationship. We also see a suggestion of the word 'sunder' in 'sundo'.

Edith and Tolkien are the Sun and Moon. The changes in the relationship are mirrored in their

courses. At twilight they are in briefly in harmony. During the day and night they are in a state of disharmony and conflict. During the day the Sun dominates the Moon. During the night the Moon dominates the Sun. The conflict increases away from twilight and reaches a peak at noon and midnight. These points give the maximum distance between the Sun and Moon. Distance is emotional separation, which is disharmony. The conflict begins to decrease towards dusk and dawn, twilight.

The prediction began when I chanced upon the following in the 'The Monsters and the Critics'.
"with the reward of dóm: glory"

In my understanding of the will and personalities in the courses of the the Sun and Moon and the reference to the Battle of the Sexes, the Sun and its course influences the language. It specifically interacts with the plane of the hypotenuse via the Ray of Sunlight. The ray of sunlight IS the hypotenuse. In terms of the geometry of the language, the vowels are found on the hypotenuse. Consonants are found on the other two planes to either side of it. In Tolkien's private symbolism we can render the word vowel as 'vow-el', that is, vow to el. El is the star and Edith. Therefore the vowel reflects the vow to his wife, Edith in the marriage. The marriage is the geometry.

The consonants and the vowels are described in V.T 39 by Fëanor as walls and rooms. The room, the vowel is between the walls. Because the letters and the language is the material structures of the World, the walls are the walls of Night and the Gates of Morn- therefore they are the Moon and the Sun, the man and the woman in the relationship. The room in between is the plane of the hypotenuse.

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 *soficient* "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.

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.

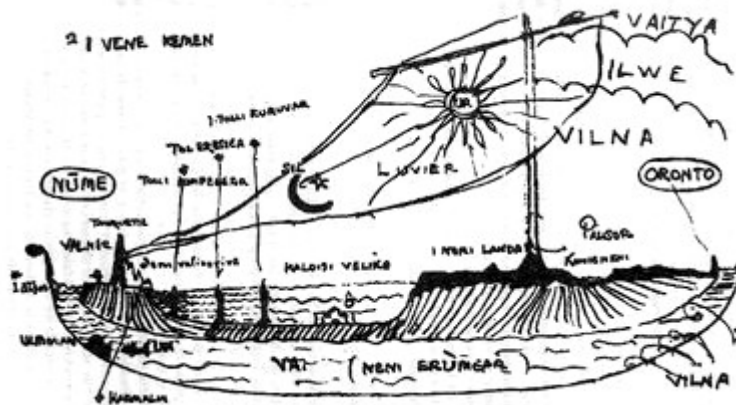
Again we see 'to stretch' in the root. This is the plane of the hypotenuse. We see the sense of to restrain, to control oneself. This implies that the male needs restraint in order to control himself. The male will find it more difficult to show self-restraint if he does not listen to his wife. Listening 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 Sun and the Moon seek glory, mastery and to dominate and command the other, to silence the other. Both the Sun and the Moon have the Devil's discords within them. This is incorporated into the geometry in the opening TURN in the Music of the Ainur. The geometry is the relationship. The inclination to dominate stems from the contestation between the letters alef and bet to be the first in the Book of Genesis. The story can be found in the midrash, which includes the Zohar. We see the beginning and the end in the opening of the following quote:

*And it came to pass that Ilúvatar called together all the Ainur and declared to them a mighty theme, unfolding to them things greater and more wonderful than he had yet revealed; and **the glory of its beginning and the splendour of its end amazed the Ainur**, so that they bowed before Ilúvatar and were silent.*

...

*But as the theme progressed, it came into the heart of Melkor to interweave matters of his own imagining that were not in accord with the theme of Ilúvatar, **for he sought therein to increase the power and glory of the part assigned to himself.***

...

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

...

Ilúvatar said again: 'Behold your Music! This is your minstrelsy; and each of you shall find contained herein, amid the design that I set before you, all those things which it may seem that he himself devised or added. And thou, Melkor, wilt discover all the secret thoughts of thy mind, and wilt perceive that they are but a part of the whole and tributary to its glory.'

Melkor is the right hand. Because the Sun and Moon have spiral courses, the left and right hand swap over. During the Day the Sun is the right hand. The Sun is dominant at this time. HINT dominant. During the Night the Moon is dominant.

dominant (adj.)

mid-15c., *dominaunt*, in *ordre dominaunt*, the name of the fourth order of angels, from Old French *dominant* (13c.) and directly from Latin *dominantem* (nominative *dominans*), present participle of *dominari* "to rule, dominate, to govern," from *dominus* "lord, master," from *domus* "house" (from PIE root **dem-* "house, household").

From 1530s as "exercising rule or chief authority;" by 1854 as "having a controlling effect or influence." Music sense "based on or belonging to the fifth tone of the scale" is from 1819. Sexual bondage sense "exerting control over the submissive partner" is by c. 1960. The noun is first recorded 1819, earliest in the musical sense. Related: *Dominantly*.

-dom

abstract suffix of state, from Old English *dom* "statute, judgment" (see *doom* (n.)). Originally an independent word, but already active as a suffix in Old English (as in *freedom*, *wisdom*). Cognate with German *-tum* (Old High German *tuom*). "Jurisdiction," hence "province, state, condition, quality."

All of the entries for *dóm* in the Bosworth Toller can be found here. We see both commandment and glory.

dóm Add

Dóm censura, Wrt. Voc. ii. 21, 35: 24, 5.

I. judgement.

1. where an opinion is formed

Ðá dysegan men sint ?lces dómes swá blinde, ? hí nyton hw?r ðá sóþan ges?lþa sint gehýdde, Bt. 32, 3; F. 118, 22.

Þætte ealra heora dóme (judicio) gecoren w?re, hwanone ? cymen w?re, Bd. 4, 24; Sch. 485, 8.

2. where sentence is passed

Mycel egsa gelimpeþ eallum gesceaftum, þonne se dóm neál?ceþ, Bl. H. 91, 19.

Ealle sceolan forþ gán tó þám dóme, 95, 18.

Se yfela déma onwendep þone rihtan dóm, 61, 31. (2 a) of an unfavourable sentence, condemnation :-- Þá láreówas beóp

dómes wyrpe, gif hí nellap ? folc l?ron, Bl. H. 47, 23.

II. direction, ruling

Híe heora scriftum fullíce geandettiap, and be heora dóme bétaþ, Bl. H. 193, 23.

III. will, discretion; arbitrium

Mid cyre, dóme arbitrio, i. iudicio, An. Ox. 1315.

Hí rícsiað of hira ágnum dóme, næs of ðæs hiéhstan déman ex se et non ex arbitrio summi rectoris regnant, Past. 27,

16.

Sié ? on cyninges dóme, swá deað swá líf,Ll. Th. i. 66, 10.

Ic hine tó heora sylfra dóme ágeaf,Bl. H. 177, 25.

Þú l?tst eal eówer færeld tó þæs windes dóme quo flatus impellerent, promovereris,Bt. 7, 2; F. 18, 33.

Gebeád hé him hiera ágenne dóm feós and londes,Chr. 755; P. 48, 17: By. 38.

Þá teóþan sceattas w?ron on úrum ágnum dómum,Bl. H. 51, 7.

Wese hit be eówrum dómum,157, 7.

IV. authority

Dóme auctoritate,An. Ox. 5149.

Swá hé démð ús on dómes dæg, swá wé hér demað þám mannum þe wé hér on eorþan dóm ofer ágon,Wlfst. 300, 11.

Dómas magistratus, i. principatus, An. Ox. 260. IV a. an authority, a judicial body, court (cf. Icel. dómr a court

for judgement) :-- Dóme senatu (a Romano senatu capitale sortitus sententiam),An. Ox. 8, 229.

V. reputation, glory

Sé geworhte micelne dóm on ð?m gefeohte,Ors. 2, 5; S. 78, 27.

? hé him swilcne dóm ne on*-*dréde, ne his mægnes micelnysse ne wnndrode,Hml. S. 30, 40.

VI. an ordinance, a decree

Nis nán rihtra dóm, þonne úre ?lc óðrum beóde, þæt wé willan, þæt man ús beóde,Wlfst. 112, 4.

Dóme, r?de decretum, i. iudicium, i. secretum,An. Ox. 2676. '

Canst ðú þone dóm mýnre dohtor gifta?' Apollonius cwæð: 'Ic can þone dóm, and ic hine æt þám geate geseah,' Ap. Th.

4, 8-10.

Þis synd þá dómas (iudicia) þe þú him t?can scealt,Ex. 21, 1.

Dóma decretorum,An. Ox. 2, 329.

Dómum, gesetnessum sanctionibus, i. iudiciis, 842.

Gehír nú godcunde dómas audi ceremonias atque iudicia,Deut. 5, 1.

Bebodu and godcunde ?and dómas mandata et ceremonias atque iudicia, 31.

Gescrifu, dómas ceremonias,Wrt. Voc. ii. 23, 54.

VII. a sentence, doom

Se dóm þæt hire wæs tó gecweden, ? heó cende on sáre,Bl. H. 3, 8.

Se mon þe nú démeþ þ?m earmum búton mildheortnesse, þonne biþ þám eft heard dóm geteód,95, 36.

Se deað him tó cymeþ Godes dóm tó ábeódenne,59, 11.

Heardne dóm gehýran,83, 17.

Beheáfodlicne dóm capitale sententiam,An. Ox. 4043: 4803.

Iudas geseah þone réðan dóm,Hml. Th. ii. 250, 13.

VIII. a case for settlement, question

Áworden w?s doom (dóm, L.) from cl?nsunge facta est quaestio de purificatione,Jn. R. 3, 25.

Dóme examini, i. iudicio,An. Ox. 1313.

Geáxode dómas responsa,Wrt. Voc. i. 20, 68.

Dómum scissitationibus,Wrt. Voc. ii. 79, 14.

IX. state, condition

Geceás hé Laurentium tó þám háde þæs biscopes dómes ad pontificatus ordinem Laurentium elegit,Gr. D. 329, 17.

Álýsede fram bende ?lces mennissces dómes nexu humanae conditionis exuti,C. D. B. i. 154, 15.

On þeówum dóme l tó þeówan geseald in servum venundatus,Ps. L. 104, 17.

Yfel se cyning wiþ þám Crístenan dóme dyde,Bt. 1; F. 2, 15.

Wé sculan ?nne Crístendóm healdan and ?lcne h?ðene dóm oferhogian,Wlfst. 274, 16.

v. dryht-, un-, unriht-, weorold-, wóh-dóm.

This entry is on page: 154 of the Supplement of the paper dictionary. Browse the pages or show/hide this scanned

page.

Possibly connected entries from the Main Volume:

DÓMes; m. I. Doom, judgment, judicial sentence, decree, ordinance, law; iudicium, sententia, decretum, jus, lex Hit

ys Godes dóm Dei iudicium est, Deut. 1, 17: Jn. Bos. 12, 31. Dómes dæ iudicii dies, Mt. Bos. 10, 15: 11, 22, 24. Ðam

ylcan dóme ðe ge démaþ, eów biþ gedémed in quo iudicio iudicaveritis, iudicabimini, Mt. Bos. 7, 2: Ex. 6, 6:

View full entry...

-dómes; m. as the termination of nouns is always masculine, and denotes Dominion, power, authority, property, right,

office, quality, state, condition; as Cyne-dóm a king's power, office, etc. a kingdom; freó-dóm freedom; hálig-dóm

holiness; wís-dóm wis-dom; i.e. the state or condition of being free, holy, wise.]

So the effects of the Sundóma is an act of domination by the Sun which makes itself visible in the language. It has the following effects which can all be explained. The hypotenuse is where the conversation takes place between Man and Woman.

Sundóma is the Quenya name of the central radical vowel in a sundo, an etymological root.

radical (adj.)

late 14c., in a medieval philosophical sense, from Late Latin radicalis "of or having roots," from Latin radix (genitive radicis) "root" (from PIE root *wrad- "branch, root"). Meaning "going to the origin, essential" is from 1650s. Radical sign in mathematics is from 1680s.

Political sense of "reformist" (via notion of "change from the roots") is first recorded 1802 (n.), 1817 (adj.), of the extreme section of the British Liberal party (radical reform had been a current phrase since 1786); meaning "unconventional" is from 1921. U.S. youth slang use is from 1983, from 1970s surfer slang meaning "at the limits of control." Radical chic is attested from 1970; popularized, if not coined, by Tom Wolfe. Radical empiricism coined 1897 by William James (see empiricism).

The centrality of the root, the sundo, is because it lies on the hypotenuse between the two consonants. The Sundóma is the Quenya name of the central radical vowel.

In the process of a language, the sundóma took part in the following phenomena:

Intensification

prefixing to a sundo its sundóma, usually together with its lengthening either in the first or in the last position.

LAK- > Á-LAK

NAR- > A-NÁR > Anar
THIL- > I-THIL > Isil
MAN- > A-MAN > Aman

A infixion

adding an a before the sundóma I creating an ohlon (diphthong):

SLIW- > slaiwâ
THUS- > thausâ

I/Y infixion

putting an i/y after the sundóma creating an ohlon (less frequently occurred than the previous one):

NAK- > NAYKA-
WAWA- > WAIWA-

Etymology

The word sundóma means "root-vowel", [1] from sundo "root" and óma "voice". [2]

Intensification

Intensive will have the root 'to stretch'- prediction...see prediction #57.

intensive (adj.)

mid-15c., "intense, fervent, great," from Old French intensif (14c.) and Medieval Latin intensivus, from Latin intens-, past participle stem of intendere "**turn one's attention; strain, stretch**" (see intend).

Grammatical meaning "expressing intensity" is from c. 1600; as a noun, "something expressing intensity," 1813, from the adjective. Alternative intensive is a malformation. Intensive care attested from 1958. Related: Intensively; intensiveness.

intend (v.)

c. 1300, entenden, "direct one's attention to, pay attention, give heed," from Old French entendre, intendre "to direct one's attention" (in Modern French principally "to hear"), from Latin intendere "turn one's attention, strain (in quest of something), be zealous," literally "stretch out, extend," from in- "toward" (from PIE root *en "in") + tendere "to stretch," **from PIE root *ten- "to stretch."**

Sense of "have as a plan, have in mind or purpose" (late 14c.) was present in Latin. A Germanic word for this was ettle, from Old Norse ætla "to think, conjecture, propose," from Proto-Germanic *ahta "consideration, attention" (source also of Old English eaht, German acht). Related: Intended; intending.

In this we see stretch and 'great'. Therefore intensification is a stretching action. To stretch in this context is to make the hypotenuse longer. The length of the hypotenuse determines the distance between the opposite and adjacent planes of the triangle. Since the opposite and adjacent planes are the Man and the Woman, the length determines the distance in their relationship. The greater the distance, the more conflict is present, but also the more longing there will be to return to union and harmony.

The 'greatness' in the etymological definition is the same greatness that Melkor seeks in the Music of the Ainur.

Tolkien refers to intensive words in V.T 39.

The letter A is the Devil. It affixes to I and U giving AI and AU, This the devil influencing 'You and I'. That is Tolkien and Edith from the Cottage of Lost Play poems. The Cottage is down the Straight Road. Therefore the Cottage is situated at the right angle in the geometry. That is the perfect union, the coming together of the Man and Woman. This is a hypotenuse of zero length. In V.T 39 Tolkien states that the loremasters are confused as to the origins of these diphthongs AI and AU. We see again the word 'intensive'.

The examples of ai, au of this origin are not very numerous. They were mostly "intensive", as in rauko "very terrible creature" (*RUK); taura "very mighty, vast, of unmeasured might or size" (*TUR). Some were "continuative" as in Vaire Ever-weaving" (*WIR).

We can see the devil in the Valarauko which comes from *RUK and the fearsome size of the forest and King which both come from *TUR. We see Taurus suggested in taura- which is the bull at the centre of the forest of error, the maze. The ever weaving is a reference in this particular thing to Shelob.

vast (adj.)

1570s, "being of great extent or size," from Middle French vaste, from Latin vastus "immense, extensive, huge," also "desolate, unoccupied, empty." The two meanings probably originally attached to two separate words, one with a long -a- one with a short -a-, that merged in early Latin (see waste (v.)). Meaning "very great in quantity or number" is from 1630s; that of "very great in degree" is from 1670s. Very popular early 18c. as an intensifier. Related: Vastly; vastness; vasty.

This is the actions of domination- to be mighty, vast or to be first, eldest. But we also see 'desolate', 'empty'. The spiritual state is desolate. Putting it after is the same thing. I is put in the last place. The i is the 'I', the Moon. But remember that things can apply to the actions of the Moon or the Sun because the two swap hands in their courses. Technically it is the actions of the right hand which communicates the discords of Melkor.

Y is the letter denoting the will. It is the number 5 from ancient times and it refers to divergent wills- the stretching off the hypotenuse is a divergence- the planes of the opposite and adjacent diverge from the right angle, The more they diverge, the longer the hypotenuse. Y is the number 5 = will.

The voice - óma...is the voice of the Sun -so we have Sundóma. The dialectic. The Moon's voice is drowned and ignored. The Sun is the left hand. So the Moon, when it swaps position at night, is also the left hand and is capable of the same actions.

The diphthong of the ohlon means two voices. In other words the voice is separated from one into two.

diphthong (n.)

"a union of two vowels pronounced in one syllable," late 15c., diptonge, from Late Latin diphthongus, from Greek diphthongos "having two sounds," from di- "double" (from PIE root *dwo- "two") + phthongos "sound, voice," which is related to phthengesthai "to utter a sound, sound, raise one's voice, call, talk," which Beekes reports as of "no certain etymology. None of the

existing connections with semantically comparable words ... is phonetically convincing." Related: Diphthongal; diphthongization.

In uttering a proper diphthong both vowels are pronounced; the sound is not simple, but the two sounds are so blended as to be considered as forming one syllable, as in joy, noise, bound, out. An "improper" diphthong is not a diphthong at all, being merely a collocation of two or more vowels in the same syllable, of which only one is sounded, as ea in breach, eo in people, ai in rain, eau in beau. [Century Dictionary]

Tolkien means "two voices"...the blending is the disguise that the two voices are in fact one. The blending is the the lies and work of the Enemy. The union is a forced union.

union (n.)

early 15c., "action of joining one thing to another," also "agreement, accord," also "state of matrimony," from Anglo-French unioun, Old French union (12c.), from Late Latin unionem (nominative unio) "oneness, unity, a uniting," also in Latin meaning "a single pearl or onion," from unus "one," from PIE root *oi-no- "one, unique."

Sense of "action of uniting into one political body" is attested from 1540s. Meaning "group of people or states" is from 1650s. Short for trade union, it is recorded from 1833. U.S. political sense is attested from 1775; used especially during the Civil War, in reference to the remainder of the United States after the Southern secession.

This is the source of Tolkien's statement in 'A Secret Vice'..'closed as an oyster'. But is is a counterfeit, imperfect union in the fallen world.

We find both unity and unison in its root.

***oi-no-**

Proto-Indo-European root meaning "one, unique."

It forms all or part of: a (1) indefinite article; alone; an; Angus; anon; atone; any; eleven; inch (n.1) "linear measure, one-twelfth of a foot;" lone; lonely; non-; none; null; once; **one**; ounce (n.1) unit of weight; quincunx; triune; unanimous; unary; une; uni-; Uniate; unilateral; uncial; unicorn; **union**; unique; **unison**; unite; **unity**; universal; universe; university; zollverein.

It is the hypothetical source of/evidence for its existence is provided by: Greek oinos "ace (on dice);" Latin unus "one;" Old Persian aivam; Old Church Slavonic -inu, ino-; Lithuanian vienas; Old Irish oin; Breton un "one;" Old English an, German ein, Gothic ains "one."

And this is Melkor's music. Unison and unity appear here:

The other had now achieved a unity of its own; but it was loud, and vain, and endlessly repeated; and it had little harmony, but rather a clamorous unison as of many trumpets braying upon a few notes.

It is an attempt to be God, the Eru the One. Observe 'one; alone' is also in the root. The 'thongs' from diphthong appear of the whip of the Balrog are Tolkien's in symbolic 'thongs' voices. The effects on the Dwarven cirth are through this whip- these thongs. There are 6 new cirth in Moria.

These are the cat of nine tails- but here an inverse, 6 tails.

The letter A is the bull from the ancient derivation. The bull is the devil, Melkor, whose influence is found in the right hand. Prefixing is a process of seeking to be first, eldest. Any prefixation in the language can therefore be regarded in this way. This relies on an understanding that the word and the language is made of letters, of the Word. The letters are the World in a very real way- just like in the Mystic Talmud and the Zohar, etc. All letters proceed from an origin. The closer to the origin we are, the more like God we are. The more perfect and Holy we are. Bet was placed first in the Book of Genesis and all letters went before God to ask to be considered to be placed first. To be considered, as Tolkien frames it, to be eldest. We see in the final entry of dom:

-dómes; m. as the termination of nouns is always masculine, and denotes Dominion, power, authority, property, right, office, quality, state, condition; as Cyne-dóm a king's power, office, etc. a kingdom; freó-dóm freedom; hálig-dóm holiness; wís-dóm wis-dom; i.e. the state or condition of being free, holy, wise.

Prefixing the letter A, the Devil, to U and I to create AU and AI, is the work of the Devil. We can see the prefixation as the desire in both of them to be first and eldest and to dominate, be higher.

The Devil Melkor seeks glory as we see in the Music of the Ainur. Therefore we can link dom, glory to the actions of the Sun at its height of domination, to create changes in the language.

As previously stated, the lengthening is a lengthening of the hypotenuse, the vowel. The hypotenuse is the distance between man and woman in the relationship. It reaches its maximum at Noon and Midnight. This increasing in length is 'longing'. The geometric longing creates a longing in the man and woman to be close together again. That occurs again at twilight.

Intensification

Anar can be viewed as A-nar. Nar is an Arabic word for fire and appears in Narsil.

menorah (n.)

"seven-branched candelabrum used in Jewish rituals and as a symbol of Judaism," 1886, from Hebrew menorah "candlestick," from Semitic stem n-w-r "to give light, shine" (compare Arabic nar "fire," manarah "candlestick, lighthouse, tower of a mosque," see minaret).

minaret (n.)

"slender, lofty turret of a mosque," typically rising by stages and having one or more projecting balconies around it, 1680s, from French minaret, from a Turkish pronunciation of Arabic manarah, manarat "minaret," also "lamp, lighthouse," which is related to manar "candlestick," a derivative of nar "fire;" compare Hebrew ner "lamp" (see menorah).

For thine is the kingdom,
The power and the glory

The Lord Prayer on a sixpence.

The seeking for power by the male being blamed on the female. The female is put in the south, the male is raised above. The south is the number 6 spiral down. But this turns out to be the number 9 according to Eru's order and unfolding of the Music in the Eucatastrophe.

The diction of glory and fame in Old English literature reveals to us the intricacies woven into this theme. Here we look at three words, dom, lof, and hlisa, which offer us particular insights into the Anglo-Saxon desire to be known. Dom, or fame of the head, is shown to be the sort of glory and fame that an individual receives through the rational assessment and pronouncement of his deeds as good by another individual or group. Lof, or fame of the mouth, will be identified as the joyful verbal pronouncement by an individual or group that another's deeds are worthy of praise, and thus worthy of imitation. Hlisa, or fame of the ears, will be connected to the aural reception of one's deeds as honorable. This word is employed nearly exclusively by King Alfred and his circle of writers and Ælfric of Eynsham. Particular attention will be given to Ælfric's use of the word to describe the glory and fame of his saints. The study will provide a linguistic analysis of each word as well as a literary analysis of the contexts in which the words appear. To facilitate the literary analysis, we will provide a framework of terminology that looks at secular, syncretic, and Christian moments of glory and fame. In the end, we conclude that the nuanced uses of different glory and fame words throughout the Old English corpus demonstrates the way in which the Anglo-Saxons engaged and expressed their desire to be known.

-dóm

es; m. as the termination of nouns is always masculine, and denotes Dominion, power, authority, property, right, office, quality, state, condition; as Cyne-dóm a king's power, office, etc. a kingdom; freó-dóm freedom; hálig-dóm holiness; wís-dóm wis-dom; i.e. the state or condition of being free, holy, wise. This entry is on page: 207 of the Main Volume of the paper dictionary. Browse the pages or show/hide this scanned page.

Possibly connected entries from the Supplement:

dómAddDóm censura, Wrt. Voc. ii. 21, 35: 24, 5. I. judgement. 1. where an opinion is formed Ðá dysegan men sint ?

lces dómes swá blinde, ? hí nyton hw?r ðá sóþan ges?lþa sint gehýdde, Bt. 32, 3; F. 118, 22. Þætte ealra heora dóme

(judicio) gecoren w?re, hwanone ? cymen w?re,

Tolkien Prediction #68

From my understanding of Tolkien and his implementation of the 4 elements, I correctly predicted that the suit of Pentacles from the Tarot deck would be of the element Earth. However, I incorrectly assigned Swords and Staves. I swapped them.

I then predicted correctly the correlation between all 4 suits with hearts, diamonds, clubs and spades. I knew the correspondence between the Tarot suits and the elements. From my understanding of how Tolkien incorporates the 4 elements I then predicted all 4 correspondences to the 4 suits of the conventional card deck which descend from the Minor Arcana.

Cups = water = Hearts.

Swords = Air = Spades.

Staves = Fire = Clubs.

Pentacles = Earth = Diamonds.

Here's what happened.

I had previously discovered that cups were of the female left-hand in the geometry of the dialectic. This is why Galadriel asks Who will now fill my cup and it's also why Bilbo first steals the golden cup from Smaug.

It first began when I read that the Suit of Cups in the Tarot were of the element water. I had researched this because Rhovanion symbolizes water. This can be seen in the Symbolic landscape. Galadriel lives here. It is also why Galadriel is given the Ring of Water. Galadriel and Celeborn symbolize the left and right hands of Sun and Moon. This is also why Galadriel's Mirror is water. It is also why they travel down the Anduin and why they cross the Silverlode and the Nimrodel.

I then realized that it made sense for the Suit of Staves to be of fire, (even though I'd originally reversed it in my prediction) because Gandalf is the Wielder of the Flame of Anor and the Servant of the Secret Fire. He carries the staff throughout the Romance.

I then made the prediction for the Suits. I began with hearts belonging to water. I already knew that Cups was of the Element Water. I predicted that water would be the suit of hearts because in the geometry of the symbolic landscape of The Lord of the Rings Rhovanion is the plane of the hypotenuse. The plane of the hypotenuse is where we find the Path of the Heart, between Time and space. This is where the two hearts of the left and right hand, of Sun and Moon, are in conflict, as the Battle of the Sexes in the World. Therefore it made sense for Cups, which is water, to be Hearts. The two handled cup of Smaug's treasure has two handles for a reason. The two handles symbolize the two hands of the left hand and the right hand- that beign the two hearts of Woman and Man.

So I knew that Pentacles was Earth. Then I predicted that this was diamonds. I predicted this because the pentacle is the number 5. Numenor is the 5 pointed star island that falls. Satan also fell as a star. Smaug is described as

"I might have guessed it," said Bilbo. "Truly there can; nowhere be found the equal of Lord Smaug the Impenetrable. What magnificence to possess a waistcoat of fine diamonds!"

...

It may be a mercy and a blessing yet to know of the bare patch in the old Worm's diamond waistcoat."

The Arkenstone is also a diamond.

The other two were fairly straightforward. Spades look like swords and Clubs are staves.

Do I believe Tolkien is implementing the Tarot? If he is, he is implementing it via the 4 elements. However, at the moment there is a problem with this. In Tolkien's symbolism the Sword is the right hand, the shield is the left hand. But the suit of Swords is Air, and Air is the left hand, not the right. Fire is the male right hand. Gandalf is the male right hand. Hence his words on the Bridge of Khazad-Dum to the Balrog, and his mastery of fire. So this contradicts Tolkien's symbolism. Is it possible that Tolkien has switched around Swords and Staves? It's certainly a coincidence that I was able to predict the above.

There is another way of looking at it. Staves was also known as Coins, Rings or Disks. The symbol for the female is the circle. A disk is a circle. Coins and rings are also circular.

disk (n.)

1660s, "round, approximately flat surface," from Latin *discus* "quoit, discus, disk," from Greek *diskos* "disk, quoit, platter," related to *dikein* "to throw" (see *discus*).

The American English preferred spelling; also see *disc*. From 1803 as "thin, circular plate;" sense of "phonograph disk" is by 1888; computing sense is from 1947. Disk jockey first recorded 1941; *deejay* is from 1955; DJ is by 1961; video version *veejay* is from 1982. Disk-drive is from 1952.

I believe Tolkien is depicting Galadriel as the Queen of Cups.

'For the gifts that you have given me I thank you,' he said, 'O Lady of Lórien of whom were sprung Celebrían and Arwen Evenstar. What praise could I say more?'

The Lady bowed her head, and she turned then to Boromir, and to him she gave a belt of gold;

The bowing is associated with the theme of Stooping and the Seven Veils. She is effectively inverting herself here.

She then turns. This is the 'turning' of the card. This gives us an inverted card for the Queen of Cups. We might regard her bowing as a reply to Aragorn. We certainly might regard it as such but we're it's also intended to be part of her approach to Boromir. It has a double function. Tolkien is subtly hinting here. The previous paragraph ends with Aragorn's question. But it's clearly a rhetorical question. Boromir is the only one in the Fellowship where Tolkien uses the word 'turn' to describe Galadriel. In divination the Queen of Cups depicts a mature woman of fair-complexion and golden hair who holds a lidded cup or chalice. She is described as a model of loving virtue, one who is purer of heart than most, a loving mother, and a loyal friend. The inverted card may warn the querent of a false lover or a deceitful friend or companion who may have a secret; someone who pretends to be pure of heart but is actually treacherous and manipulative.

Aragorn's words have just described her as a loving mother. And she is a loyal friend to all of the Fellowship. Boromir clearly satisfies the description of the deceitful companion with a secret.

The secret of Boromir is first cast when he throws the stone into the water at the West Gate.

The Queen is also depicted as a mermaid or at the shore's edge. This supports the interpretation of Galadriel as the Queen of Cups because, as the plane of the hypotenuse, Rhovanion is the Sea.

There is an explanation for the Sword and the Staff. Both of those have been reversed.

The Staff belongs to fire in the Tarot. But fire is male in Tolkien's mythos. The staff is also the Tree. The tree is female in Tolkien's works. Therefore we can see the Staff as belonging to both male and female.

Similarly Swords belong to Air in the Tarot. But Air is female in Tolkien's works. The Sword is also the Tower. The Tower is male in Tolkien's works. Therefore we can see the Swords as belonging to both male and female.

This agrees with the arrangement of the elements in the geometry of the map of The Lord of the Rings and it agrees with the journey that Aragorn and Frodo both make. Aragorn and Frodo represent the two halves of the Sun and Moon alchemical marriage. Aragorn travels from the top right (earth) to bottom left (air). In this process he moves from the male right hand to the female left hand. He travels from earth up into the sky. Frodo travels from the top left (water) to bottom right (fire). In this process he moves from the female left hand to the male right. He travels from water up towards the firmament.

Therefore in this arrangement Sword is both male and female and Staff likewise. No journey is made between earth and fire or between water and air so this duality needn't exist for water or earth and so there is no disagreement in the gender for those two.

So we have a triangle of Gender, Suit and Element.

Indeed the two Suits of Sword and Staff refer to the Tower and the Taur. This is the Two Towers of the Lord of the Rings. The Two Towers being the left hand and the Right hand. These appear as

Minas Morgul (Minas Ithil) and Isengard (Orthanc). And we can see the duality inherent in those two towers in the dust jacket illustrations. Orthanc is black with a white base. Minas Ithil is white with a black base. This reading would make Orthanc belong to the element of Air, the Suit of Swords. And Minas Ithil belong to the element of fire, and the Suit of Staves. The black and white indicates the duality. The duality is further enforced by the Key and the lock that Tolkien drew on one of his drafts for the Two Towers. Orthanc had a key and in a later draft had the star above it. Minas Ithil kept the holes in the later version. The key is intended to be a sexual symbol- the male. The holes are intended to be key holes for the key. But the Orthanc has a key and a star. The star is female. And Similarly Minas Ithil has a crescent moon which is male. So in both we have a contradiction: Orthanc has the male key and female star. Minas Ithil has the female lock and the male crescent Moon. This is the same duality of the Tower and Taur above.

So we can view this as:

Staves = Minas Ithil = MALE FIRE and FEMALE TAUR. = MALE MOON and FEMALE LOCK.
Swords = Orthanc = FEMALE AIR and MALE TOWER. = FEMALE STAR and MALE KEY.

Therefore Minas Ithil is the Suit of Staves. Orthanc is the Suit of Swords.

The Two Towers are symbols of sexuality. The Female and the Male. In this way they symbolize dominance- the Battle of the Sexes between Female and Male, Sun and Moon. Female and Male in Tolkien's chessboard scheme are Female-Time-White and Male-Space-Black. They symbolize phalluses, the female and the male.

When Frodo left the Shire, he sold it to his cousin Lobelia Sackville-Baggins, who had coveted it for years.[5] It was used by her son Lotho as he declared himself Chief Shirriff. Sharkey also adopted the hole as his base, digging up Bagshot Row and erecting many houses in its stead. After the Battle of Bywater, it was largely restored to normal, and Frodo took up residence in the hole again.[6]

The Tower (XVI) (most common modern name) is the 16th trump or Major Arcana card in most Italian-suited Tarot decks. It is used in game playing since the 15th as well as in divination since the mid-19th century.

This card follows immediately after The Devil in all Tarots that contain it, and is associated with sudden, disruptive revelation, and potentially destructive change. Some early painted decks, such as the Visconti-Sforza tarot, do not contain it,[1] and some Tarot variants used for gameplay omit it.[2]

Early printed decks that preserve all their cards do feature The Tower. In these decks the card bears a number of different names and designs. In the Minchiate deck, the image usually shown is of two nude or scantily clad people fleeing the open door of what appears to be a burning building. In some Belgian tarots and the 17th century tarot of Jacques Viéville, the card is called La Foudre or La Fouldre, ("The Lightning") and depicts a tree being struck by lightning. In the Tarot of Paris (17th century), the image shown is of the Devil beating his drums, before what appears to be the mouth of Hell; the card still is called La Fouldre. The Tarot of Marseilles merges these two concepts, and depicts a burning tower being struck by lightning or fire from the sky, its top section dislodged and crumbling. Two men are depicted in freefall against a field of multicolored balls.[3] A. E. Waite's version is based on the Marseilles image, with small tongues of fire in the shape of Hebrew yod letters replacing the balls.[4]

In this manuscript picture of the Harrowing of Hell, Jesus forces open the fiery tower gate of Hell to

free the virtuous dead from Limbo. The enactment of this scene in liturgical drama may be one source of the image of the Tower.

The destruction of the tower of Babel is depicted in this Bulgarian manuscript.

A variety of explanations for the images on the card have been attempted. For example, it may be a reference to the biblical story of the Tower of Babel, where God destroys a tower built by mankind to reach Heaven.[5] Alternatively, the Harrowing of Hell was a frequent subject in late medieval liturgical drama, and Hell could be depicted as a great gate knocked asunder by Jesus Christ. [citation needed] The Minchiate version of the deck may represent Adam and Eve's expulsion from the Garden of Eden.[3]

In the differences between the Minchiate and the Belgian Jacques Viéville we can see a link between the Tower and the Tree. This might have been the inspiration for Tolkien to create the duality of Tower and Tuar. Tolkien has probably used many of these different elements, including the freeing of souls from limbo with Aragorn's journey through the Paths of the Dead and the Tower of Babel of Minas Ithil.

He has certainly used the Garden of Eden and Adam and Eve because of his incorporation of Adam and Eve from the Zohar as Space and Time- which equate to the Two Towers as stated. The Tower comes immediately after the Devil. The Fall of Numenor occurred immediately after the appearance of Sauron. And the Two Towers key into the symbolism of the Fall. Orthanc has the 5 pointed star, the pentacle. Numenor was also a 5 pointed star. Numenor created She That is Fallen. Shelob who lives near Minas Ithil is the Whore of Babylon, the Fallen Woman. The Fall in the Garden of Eden occurred after the Devil, as the serpent, arrived. The Discords of Melkor which created the Battle of the Sexes (detailed in God's judgement on Adam and Eve, destined to struggle against each other), occurred immediately before Eru created Man and Woman in the hands sequence.

The Tower is sometimes interpreted as meaning danger, crisis, sudden change, destruction, higher learning, and liberation.[6] And we also read: associated with sudden, disruptive revelation, and potentially destructive change

Change and higher learning would certainly chime with the journey of Frodo and Aragorn.

The Tower is associated with the planet Mars.[8] This again would chime with the implementation by Tolkien of numerology and the number 5 representing the wills of the left and right hands- the Taur and the Tower.

The sexual interpretation of the two phalluses from the Minchiate is central to Tolkien's intended symbolism.

Minchiate is an early 16th-century card game, originating in Florence, Italy. It is no longer widely played. Minchiate can also refer to the special deck of 97 playing cards used in the game. The deck is closely related to the tarot cards, but contains an expanded suit of trumps. The game was similar to but more complex than tarocchi. The minchiate represents a Florentine variant on the original game.

Florence is one of the contenders for the birthplace of tarot. The earliest reference to tarot cards, then known as trionfi, is dated to 1440 when a notary in Florence recorded the transfer of two decks to Sigismondo Pandolfo Malatesta.[1]

The word minchiate comes from a dialect word meaning "nonsense" or "trifle", derived from mencla, the vulgar form of mentula, a Latin word for "phallus".[2] The word minchione is attested in Italian as meaning "fool", and minchionare means "to laugh at" someone. The intended meaning

may be "the game of the fool", considering that the card "The Fool", also called "The Excuse", features prominently in the game play of all tarot games. In tarocchini, sminchiate is a signal used to communicate to a teammate.

If we look at the etymology of Tarot we see:

tarot (n.)

1590s, from French tarot (16c.), from Old Italian tarocchi (singular tarocco), a word of unknown origin, perhaps from Arabic taraha "he rejected, put aside." Originally an everyday game deck in much of Europe (though not in Britain), their occult and fortune-telling use seems to date from late 18c. and became popular in England 20c. Tarot games seem to have originated among aristocrats in northern Italy in early 15c. By early 16c. tarocchi had emerged in Italian as the name of the special cards, and by extension the whole pack; whence the French word, German Tarock, etc. The tarots are thus, strictly speaking, the 22 figured cards added to the 56-card suits pack.

We know that Minas Tirith was intended to be Florenza, Florence. Minas Anor is the Tower of the Sun. We see that Minchiate originated in Florence. The Sun is the female. We could interpret this as the Sun rejected, put aside the Moon, the male? How when she is female and it means 'He' rejected? From the creation of Arda the hand sides of the Sun and Moon are reversed and Man and Woman constantly swap handedness because of the courses of the Sun and Moon. That reversal was created by the confusion of the Discords. This makes the Sun male and the Moon female. We see it in the positions of Illuin and Ormal, the courses of the Sun and Moon, and Arnor and Gondor. We know that Varda rejected Melkor. Galadriel also rejected Fëanor. The symbolism in the parting lament of Galadriel in Lorien involves her and Varda both raises both of their arms. This is rejection. Galadriel rejects Sauron raising both of her arms when she refuses the Ring. The snows of Taniquetil symbolize the coldness. The suit of staves is also known as the Suit of Rings. The Suit of Rings is the male and Sauron is associated with Fire from the beginning as a Maia. This refusal can be interpreted as part of the battle of the sexes, of the left and right hands.

In addition Tarot is speculated to have originated from Egypt. Egypt symbolizes the fallen world of the occult. It also symbolizes rejection and the battle of the sexes as we see in 'Beyond'. The interpretation of the symbolism in that picture explains his bad mood when he drew it ('Alas! [?] in dreadful mood'). We see that Minchiate derives from the game of the fool, nonsense and phallus. Tolkien describes his own riddles as nonsense and characterizes Bombadil (representing himself as the philologist) as foolish as speaking nonsense. Bombadil and Goldberry symbolize the Fallen Man and Woman, Tolkien and Edith in a battle of the Sexes.

Hey! Come merry dol! rolled out the song to greet them.

Hey! Come derry dol! Hop along, my hearties!

Hobbits! Ponies all! We are fond of parties.

Now let the fun begin! Let us sing together!

dol means fool in Old English. Fond means foolish.

foolish (adj.)

early 14c., from fool (n.1) + -ish. Older adjectives in Middle English were fool (c. 1200); folly (c. 1300). Old English words for this were dysig, stunt, dol. Related: Foolishly; foolishness.

Related entries & more

dull (adj.)

c. 1200, "stupid, slow of understanding, not quick in perception;" also, of points or edges, "blunt, not sharp;" apparently from Old English dol "dull-witted, foolish," or an unrecorded parallel word,

or from Middle Low German *dul* "foolish, reckless," both from Proto-Germanic **dulaz* (source also of Old Frisian *dol* "reckless," Middle Dutch *dol*, *dul* "stupid, foolish, crazy," Old Saxon *dol*, Old High German *tol* "foolish, dull," German *toll* "mad, wild," Gothic *dwals* "foolish").

This sometimes is conjectured to be from PIE **dhul-*, from root **dheu-* (1) "dust, vapor, smoke," which also produced words for "defective perception or wits, turbidity of the mind" (compare Greek *tholos* "mud dirt," Old Irish *dall* "blind").

Dull. Ineffective for the purpose aimed at, wanting in life. A dull edge is one that will not cut ; a dull understanding, does not readily apprehend ; a dull day is wanting in light, the element which constitutes its life ; dull of sight or of hearing is ineffective in respect of those faculties.

[Wedgwood]

From late 12c. as a surname. Rare before mid-14c. Of color "not bright or clear," from early 15c.; of pain or other sensations, "not sharp or intense," from 1725. Sense of "not pleasing or enlivening, uninteresting, tedious" is from c. 1400. Related: Dullness.

dull. (8) Not exhilarating; not delightful; as to make dictionaries is dull work. [Johnson]

fond (adj.)

late 14c., "deranged, insane;" also "foolish, silly, unwise," from *foned*, past-participle adjective from obsolete verb *fon*, *fonne* (Middle English *fonnen*) "be foolish, be simple," from Middle English *fonne* "a fool, stupid person" (early 14c.), which is of uncertain origin but perhaps from Scandinavian. Related: *Fonder*; *fondest*.

Meaning evolved via "foolishly tender" to "having strong affections for" (by 1570s; compare *doting* under *dote*). Another sense of the verb *fon* was "to lose savor" (late 14c. in Middle English past participle *fonnyd*), which may be the original meaning of the word:

Gif þe salt be fonnyd it is not worþi [Wyclif, Matthew v.13, c. 1380]

fun also has a smiliar menaing:

fun (n.)

"diversion, amusement, mirthful sport," 1727, earlier "a cheat, trick" (c. 1700), from verb *fun* (1680s) "to cheat, hoax," which is of uncertain origin, probably a variant of Middle English *fonnen* "befool" (c. 1400; see *fond*). Scantly recorded in 18c. and stigmatized by Johnson as "a low cant word." Older senses are preserved in phrase *to make fun of* (1737) and *funny money* "counterfeit bills" (1938, though this use of the word may be more for the sake of the rhyme). See also *funny*. *Fun and games* "mirthful carryings-on" is from 1906.

The Fool is titled *Le Mat* in the Tarot of Marseilles, and *Il Matto* in most Italian language tarot decks. These archaic words mean "the madman" or "the beggar", and may be related to the word for 'checkmate' in relation to the original use of tarot cards for gaming purposes.[1]

In the earliest Tarot decks, the Fool is usually depicted as a beggar or a vagabond. In the Visconti-Sforza tarot deck, the Fool wears ragged clothes and stockings without shoes, and carries a stick on his back. He has what appear to be feathers in his hair. His unruly beard and feathers may relate to the tradition of the woodwose or wild man. Another early Italian image that relates to the tradition is the first (and lowest) of the series of the so-called "Tarocchi of Mantegna". This series of prints

containing images of social roles, allegorical figures, and classical deities begins with "Misero", a depiction of a beggar leaning on a staff.[2] A similar image is contained in the German Hofamterspiel; there the fool (German: Narr) is depicted as a barefoot man in robes, apparently with bells on his hood, playing a bagpipe.[3]

The Tarot of Marseilles and related decks similarly depict a bearded person wearing what may be a jester's hat; he always carries a bundle of his belongings on a stick (called a bindle) slung over his back. He appears to be getting chased away by an animal, either a dog or a cat. The animal has torn his pants.[4]

In the Rider-Waite Tarot deck and other esoteric decks made for cartomancy, the Fool is shown as a young man, walking unknowingly toward the brink of a precipice. In the Rider-Waite deck, he is also portrayed as having with him a small dog. The Fool holds a white rose (a symbol of freedom from baser desires) in one hand, and in the other a small bundle of possessions, representing untapped collective knowledge.[5]

In French suited tarot decks that do not use the traditional emblematic images of Italian suited decks for the suit of trumps, the Fool is typically made up as a jester or bard, reminiscent of the Joker often included with the standard 52-card deck.

And in Le Mat we find the etymology agrees with 'dull', the foolish.

mat (adj.)

1640s, "lusterless, dull" (of a color or surface), from French mat "dull, dead surface," from Old French mat "beaten down, withered, afflicted, dejected; dull," which is perhaps from Latin mattus "maudlin with drink," from madere "to be wet or sodden, be drunk," from PIE root *mad- "to be wet, drip" (see mast (n.2)). Or the French word might represent a transferred use from chess of mater "to checkmate, defeat," from Arabic (see mate (v.2)).

mat (n.2)

"sheet of backing material," 1845, from French mat "dull surface or finish" (15c.), noun use of Old French mat (adj.) "dull, beaten down," for which see mat (adj.). The word has been confused with mat (n.1), especially as the latter was used late 19c. for "piece of thick paper or other material placed for ornament or protection immediately under the glass of a picture-frame, with the central part cut out, for the proper display of the picture." As a verb, "to mount (a print) on a cardboard backing," by 1965. Related: Matted; matting.

Bombadil wears a hat and he has a feather in it. The Fool was originally portrayed as a beggar. Here far left, he has feathers in his hair. Second from the left we have the Fool wearing yellow boots and also has a long feather in his hat. Bombadil also wears yellow boots. The Fool is on the cliff edge perilously close and oblivious to how close he is to falling off. He is nonchalantly not engaged with the immediate world but living in a poetic dream, a fool's paradise perhaps. This describes Bombadil rather well as Tolkien the artist heedless of his wife and his obligations to his family, and Friar Francis, and drawn into his world of riddles and language creation, while neglecting his studies. This threatens to render Tolkien a beggar much like the Fool. The stick figure in Tolkien's drawing is also wearing a hat, like Bombadil and the Fool and completely oblivious to his actions.

We can see that the Fool in the Rider-Waite image has mountains behind him. But these might suggest a wave, much like the Atlantis wave that drowned Numenor. Indeed this is the function of the Atlantis wave in Tolkien's symbolism. The wave drowns the fool who leaves the spiritual path to God. That path includes listening to, and respecting the female, the Sun. The Atlantis wave is reproduced in 'The End of the World' in the teetering cliff. We see the same cliff reproduced in the Tolkien's pictures 'Xanadu', and the later 'The Vale of Sirion' and others. 'The title 'The End of the World' certainly describes the Cataclysm and the Fall of Numenor. The End of the World is his separation from Edith. Tolkien at this time is dealing with the temptation to forget about Edith and pursue other women. Edith is the Sun in the image. He will fall off the edge of the cliff to the Moon and there is a very strong suggestion of water. The star is certainly under the water- much as the 5 pointed Star island of Numenor will later topple into the sea. The blue colouration on the cliff links the cliff to the water on the left. This was made to suggest the cliff is a wave. The line through the Moon suggests that that is the horizon. The Moon is half above and half below the horizon. Therefore the Moon is half submerged. And we can equate this with the stick man who has one leg over the edge, but the other is still in safety. Again half and half. The Moon is the man, Tolkien. There are also other features worth noting. There are a few hidden features in the forms of the image. The left shows a face with a horror stricken expression, the two rays of the Sun forming two horns. The gaping mouth threatens to swallow the Moon, stars and all. The second image shows possibly an eagle, such as those that appear at the Downfall of Numenor, the Eagles of the Lords of the West. It could be a dragon too. The third image shows female sexuality. A vagina. The same idea is found in the image 'Xanadu' made around the same time. The vagina represents the fall into sexual misconduct and infidelity to Edith. He was determined to renew his relationship with her and desperately wanted her to wait for him. The vagina symbolizes the Door. The Sun has 5 rays. 5 is the number of the will in Tolkien's number symbolism. The Sun is orange which symbolizes wrath. The Sun is paired with the vagina by the orange colouration of it. The Sun is the female, Edith. The cliff has a crack formed along the top that meets the vagina. All cracks in Tolkien's works symbolize the Door and the vagina. But a Door whose opening is not God ordained. The blue shading of the cliffs suggest perhaps the calves of the legs. This suggests the woman is bent over and the green is her skirt. Tolkien uses the word 'skirts' a lot throughout The Lord of the Rings to imply a sexual subtext.

While the Fool card in the Rider-Waite deck shows the Fool free from baser desires, this is certainly not the case in Tolkien's imagery. In Tolkien's imagery the Fool, who later manifests as The Man in the Moon and Bombadil-Tolkien among other figures, might consider himself above those baser desires, but will fall inevitably into that behaviour because Tolkien equates permanent separation from Edith as becoming lost and overwhelmed in a life which is a substitute for his ideal of marriage to Edith. He thought that Edith was his soul mate after all. He maintains this imagery throughout his works all his life.

The wave of Numenor which is suggested in this image is the Woman who Falls. She That is Fallen is the Star of Numenor. The man is symbolized by the elements of fire and earth. The woman is symbolized by the elements of water and air. When the Sun is created there are heard the sound of many waterfalls. This is the Woman falling and she will do repeatedly down the histories chiefly at the hands of the Man. We can view the watery blue face of horror threatening to consume the Moon and the stars as Womankind falling.

We can understand the cliff top as the brow of the hill. Tolkien symbolically equates the brow of hills with the brow of the forehead. The forehead is where the Woman wears the star. But here on the brow we have the crack and the vagina. This is an inversion. The stars are now at the bottom of the image.

In the image below Tolkien is punning on the idea of 'cliff face'. The left face is the male, the right

is the female. The male face is intended to be a china man. We can see the narrow eye, the long wispy whiskers of the moustache and the we can regard the blue shading at the bottom of the cliff to be the beard. Why would Tolkien use a china man of all things? Tolkien plays a word game with 'chin-a'. The face and the body are a metaphor for the material structures of the World. Up on the face is up into the sky, nearer God. Down on the face is down into the ground, nearer hell. The brow is on the top. The chin is at the very bottom of the face in hell. The man falling from the cliff is going down to hell. Hence the china man. There are a number of references in his letters. We see the first appearance to the china man in his monogram in his illustration for 'Eriiness' (the letters of his monogram also represent the material structures of the world). It suggests a china man with a hat. We see a fish in his illustration 'The Merking's Palace' which also suggests a china man- the sea floor being at the bottom of the world. The reason Sam says 'noodles' at the bottom of cliff of the Emyn Muil is a reference to this private frivolous word game. There they are at the bottom of the cliff face.

The faces here are facing away from one another indicating the battle of wills and separation. This is what leads the Fool over the cliff. The blue shading on the cliff at the bottom is intended to suggest the letter 'W'. The letter W symbolizes the two wills of the male and female coupled together, hand in hand as they walk through life in their relationship. In Tolkien's symbolism the letter W is actually comprised two letter 'V's coupled together. Tolkien's original name for it was 'Vilvarin'. The two letter V's or W's symbolize the man and the woman pointing downwards. The letter V is an arrow pointing down, because the Music progresses towards a fall, progressing from bad to worse in Tolkien's view of 'Progress'. It progresses towards the 'bitter bottom' both in terms of their own personal lives, and in terms of Society in general; Ragnarok being the ultimate fate of the World. The word 'Wilwarin' is the name for the constellation Cassiopeia. Wilwarin means butterfly. The butterfly rune is Dagaz. Dagaz is the Door which represents the male and female. Wilwarin is intended to suggest 'will war', the battle of wills between the male and female.

The vagina, the Door lies between the male and female. The Door lies between Time and Space. Time is the female left hand, Space is the male Right hand.

We see the same cliff face symbolism in the West Gate of Moria.

The Minchiati as the source for the Two Towers and Tolkien's incorporation of sexuality.

The Tarot is divided into two parts. The Minor Arcana and the Major Arcana. The Minor Arcana are the 56 Suit cards from which the modern set of playing cards has descended. The Major Arcana are the the 22 Trump cards. I have already lots of evidence that Tolkien has assigned the major and minor keys in music to the geometry. The same division occurs in Smith of Wooten Major where we also have Wooten minor. Tolkien refers to major and minor more than once (see elsewhere). Major refers to Odin (the left hand) and minor refers to Thor (the right), not simply 'wood' as Shippey states. Wooten is from Wotan, Odin. Arcana is from arcane. As you can see arcana is an important word in alchemy.

arcana (n.)

"hidden things, mysteries," 1590s, a direct adoption of the Latin plural of arcanum "a secret, a mystery," an important word in alchemy, from neuter of adjective arcanus "secret, hidden, private, concealed" (see arcane). Occasionally mistaken for a singular and pluralized as arcanas, because arcana is far more common than arcanum.

arcane (adj.)

1540s, from Latin arcanus "secret, hidden, private, concealed," from arcere "to close up, enclose, contain," from arca "chest, box, place for safe-keeping," from PIE root *ark- "to hold, contain, guard" (source also of Greek arkos "defense," arkein "to ward off;" Armenian argel "obstacle;"

Lithuanian raktas "key," rakinti "to shut, lock").

We also see the connection between the Tarot and the hunt via the Trump card for the Wheel.

suit (n.)

c. 1300, sute, also suete, suite, seute, "a band of followers; a retinue, company;" also "set of matching garments" worn by such persons, "matching livery or uniform;" hence "kind, sort; the same kind, a match;" also "pursuit, chase," and in law, "obligation (of a tenant) to attend court; attendance at court," from Anglo-French suit, siwete, from Old French suite, sieute "pursuit, act of following, hunt; retinue; assembly" (12c., Modern French suite), from Vulgar Latin *sequita, fem. of *sequitus, from Latin secutus, past participle of sequi "to attend, follow" (from PIE root *sekw- (1) "to follow").

Legal sense of "lawsuit; legal action" is from mid-14c. Meaning "the wooing of a woman" is from late 15c. Meaning "set of clothes to be worn together" is attested from late 14c., also "matching material or fabric," from notion of the livery or uniform of court attendants. As a derisive term for "businessman," it dates from 1979. Meaning "matched set of objects, number of objects of the same kind or pattern used together" is from late 14c., as is that of "row, series, sequence." Meaning "set of playing cards bearing the same symbol" is attested from 1520s, also ultimately from the notion of livery. To follow suit (1670s) is from card-playing: "play a card of the same suit first played," hence, figuratively, "continue the conduct of a predecessor."

We have another set of evidence. Lobelia and Sharkey. Lobelia is locked in the Lockholes. The Lockholes symbolize this feature of the lock holes on the Tower of Minas Ithil. Those holes are arranged in a tree of life arrangement. This further supports the reading of Minas Ithil as the TAUR as opposed to the TOWER. Her umbrella has the webs of the spider in its construction which is why Tolkien chose to use it- and its name UMBR-ELLA. El being the star and UMBAR being linked to fate. She deposits the spoons and cutlery into the umbrella rather like a spider would ensnare things. The webbings of the umbrella with its radiating spokes resembles a spider's web. Lobelia symbolizes the female trying to be a male. Her umbrella pointed end symbolizes the phallus and the sting of Shelob. Her depositing It's not a coincidence that her name contains the element 'lob'. Sharkey is the male trying to be female. His name contains S-AR-U-MAN. Ar is the element for the Sun. The clue to his symbolic identity is in his name too Shar-key. Sharkey is trying to dominate and capture the female. And he succeeds in throwing Lobelia into the Lockholes. Likewise Lobelia is trying to capture Bag End. Bag End is a sexual reference. The bag is the vagina and End is the phallus. And we also have a word game on 'bag' as in old harradan. Lobelia does succeed in capturing Bag End. Lobelia as the female however is saved and redeemed whereas Sharkey is not. This is because as the female she represents the Sun. The Sun is returned to its rightful place in the alchemical marriage of Sun and Moon at the restoration of Arwen.

Trump means to both triumph and to trick.

triumph (n.)

late 14c., "success in battle, conquest," also "spiritual victory" and "a procession celebrating victory in war," from Old French triumphe (12c., Modern French triomphe), from Latin triumphus "an achievement, a success; celebratory procession for a victorious general or admiral," from Old Latin triumphus, probably via Etruscan from Greek thriambos "hymn to Dionysus," a loan-word from a pre-Hellenic language.

trump (v.2)

"fabricate, devise," 1690s, from trump "deceive, cheat" (1510s), from Middle English trumpen (late 14c.), from Old French tromper "to deceive," of uncertain origin. Apparently from se tromper de "to

mock," from Old French tromper "to blow a trumpet." Brachet explains this as "to play the horn, alluding to quacks and mountebanks, who attracted the public by blowing a horn, and then cheated them into buying" The Hindley Old French dictionary has baillier la trompe "blow the trumpet" as "act the fool," and Donkin connects it rather to trombe "waterspout," on the notion of turning (someone) around. Connection with triumph also has been proposed. Related: Trumped; trumping. Trumped up "false, concocted" first recorded 1728.

Again, in 'trump' we see the reference to the 'the fool', just like in the Minchiati.

Edith, Time-Goldberry is the major, the left hand in the geometry. Tolkien refers to Goldberry as 'my pretty lady'. We find trick in the etymology.

pretty (adj.)

Old English *prættig* (West Saxon), *pretti* (Kentish), **prettig* (Mercian) "cunning, skillful, artful, wily, astute," from *prætt*, **prett* "a trick, wile, craft," from Proto-Germanic **pratt-* (source also of Old Norse *pretrr* "a trick," *prettugr* "tricky;" Frisian *pret*, Middle Dutch *perte*, Dutch *pret* "trick, joke," Dutch *prettig* "sportive, funny," Flemish *pertig* "brisk, clever"), of unknown origin.

Connection between Old English and Middle English words is uncertain, but if they are the same, meaning had shifted by c. 1400 to "manly, gallant," and later moved via "attractive, skillfully made," to "fine," to "beautiful in a slight way" (mid-15c.). Ironic use from 1530s. For sense evolution, compare nice, silly. Also used of bees (c. 1400). "After the OE. period the word is unknown till the 15th c., when it becomes all at once frequent in various senses, none identical with the OE., though derivable from it" [OED].

Meaning "not a few, considerable" is from late 15c. With a sense of "moderately," qualifying adjectives and adverbs, since 1560s. Pretty please as an emphatic plea is attested from 1902. A pretty penny "lot of money" is first recorded 1768.

Pretty applies to that which has symmetry and delicacy, a diminutive beauty, without the higher qualities of gracefulness, dignity, feeling, purpose, etc. A thing not small of its kind may be called pretty if it is of little dignity or consequence: as a pretty dress or shade of color; but pretty is not used of men or their belongings, except in contempt. [Century Dictionary, 1900]

So we can link trick 'We are fond of parties' and 'Let the fun begin!'. You will find that party has the opposite meaning to what you might expect. It doesn't mean a coming together, a unitedness, it means division and separation, that which is divided from the default arrangement. The sense of coming together was only late and meant a gathering for a temporary purpose.

party (n.)

c. 1300, *partie*, "a part, division, section, portion," a sense now obsolete; also "physical piece, fragment; section of a book or treatise," from Old French *partie* "side, part; portion, share; separation, division" (12c.), literally "that which is divided," noun use of fem. past participle of *partir* "to divide, separate" (10c.), from Latin *partire/partiri* "to share, part, distribute, divide," from *pars* "a part, piece, a share" (from PIE root **pere-* (2) "to grant, allot").

In early use the word often appears where we would have its relative part (n.). Also from c. 1300 in the legal sense "person or group of persons involved in a lawsuit, agreement, etc.," and in the political sense of "a number of persons united in supporting a person, policy, or cause." From early 14c. as any "group of people," also "a social class." Meaning "a person, a particular person" is from mid-15c.

The military sense of "a detached part of a larger body or company" is by 1640s. The sense of "a gathering for social pleasure" is found by 1716, from general sense of persons gathered (originally for some specific, temporary purpose, such as dinner party, hunting party).

Phrase the party is over "enjoyment or pleasant times have come to an end" is from 1937; party line is recorded by 1834 in the sense of "policy adopted by a political party," and by 1893 in the sense of "telephone line shared by two or more subscribers." Party pooper "one who casts gloom over a convivial event" is from 1951, American English.

In Tolkien's works the Devil, the alchemist, divides and separates. Bombadil and Goldberry symbolize the Fallen Tolkien and Edith. The two hands at war; the Battle of the Sexes. And this is why we see the Hobbits get almost killed twice in the Old Forest Passage.

My view is that Tolkien probably encountered the Tarot fairly early in his life. [Biography- Gilson and hieroglyphics] The Rider-Waite tarot was first published in 1910. It went on to become the most popular tarot deck ever published. That is the period that Tolkien was creating his Book of Ishness.

Waite the co-creator of the deck was friend of Charles Williams. As his biographer R. A. Gilbert described him, "Waite's name has survived because he was the first to attempt a systematic study of the history of western occultism—viewed as a spiritual tradition rather than as aspects of proto-science or as the pathology of religion." [1] Waite joined many of these secret societies for his research interest. Tolkien didn't meet Williams until but we can see the kind of circles the inklings moved in. Indeed Yeats, who was also a friend of Tolkien; was also a member of the Golden Dawn

Waite was a prolific author and many of his works were well received in academic circles. [citation needed] He wrote occult texts on subjects including divination, esotericism, Rosicrucianism, Freemasonry, and ceremonial magic, Kabbalism and alchemy; he also translated and reissued several mystical and alchemical works. He wrote about the Holy Grail, influenced by his friendship with Arthur Machen. [11][12] A number of his volumes remain in print, including *The Book of Ceremonial Magic* (1911), *The Holy Kabbalah* (1929), *A New Encyclopedia of Freemasonry* (1921), and his edited translation of Eliphas Levi's 1896 *Transcendental Magic, its Doctrine and Ritual* (1910), having seen reprints in recent years. Waite also wrote two allegorical fantasy novels, *Prince Starbeam* (1889) and *The Quest of the Golden Stairs* (1893), and edited *Elfin Music*, an anthology of poetry based on English fairy folklore. *Songs and Poems of Fairyland: An Anthology of English Fairy Poetry*, London, 1888 [13]

Elfin Music included works by Edmund Spenser, Shakespeare, Ben Jonson, Sir Walter Scott, Samuel Taylor Coleridge, Keats.

Tarot deck

Waite is best known as the co-creator of the Rider-Waite Tarot deck and author of its companion volume, *The Key to the Tarot*, republished in expanded form the following year, 1911, as the *Pictorial Key to the Tarot*, a guide to Tarot reading. [14] The Rider-Waite-Smith tarot was notable for being one of the first tarot decks to illustrate all 78 cards fully, not only the 22 major arcana cards. Golden Dawn member Pamela Colman Smith illustrated the cards for Waite, and the deck was first published in 1909. It remains in publication today.

It is known [by whom?] that the inspiration for this deck was partly provided by the Sola Busca tarot (Northern Italy, 1491), the first and only fully illustrated Tarot deck up to the time of publication of the Rider-Waite tarot.

At what point did Tolkien incorporate ideas from the Tarot into his geometry? There is good evidence to suggest the he incorporated ideas from The Fool card. And, there is also good evidence that he developed the duality of Adam and Eve into the two towers (the homophemes Taur and

Tower) from the Tower card. It was almost certainly inspired by the Tower card from the Rider-Waite deck.

I'm still in the process of determining to what extent he incorporated the 4 Suits into the geometry. Looking at the evidence and the geometry of the course of the Sun and Moon it's obvious that the diamond is easy to incorporate. The others are problematic until we consider the following image.

It is possible to construct the other 3 suits using the 4 lunes of Hippocrates. Tolkien clearly thought that the phases of the Moon were extremely important in *The Lord of the Rings* and that the crescent moon features from a very early stage of his myths- such as in *The End of the World*. It's my theory at the moment that these 4 crescents, the 4 lunes, might be used to create the other 3 suits like this:

However, according to my current understanding, there is no convenient way to represent a single crescent moon because it has no suit equivalent. However, according to my understanding the diamond represents the crescent moon, so its not required in that sense. The Moon symbolizes the male right hand. It was there in his geometry from the beginning. And we can see that the crescent moon and its symbolism of evil, domination and sexuality was also there from the beginning.

The diamond has 0 or 4 lunes depending on whether it is Day or Night.

Christopher Tolkien tells us that his father wrote some material about the phases of the moon. Clearly he thought it important enough. We are constantly told about the phases of the moon in the *Lord of the Rings*. And as if by coincidence we see that the dominance of the Sun is a problem in earlier versions of the myth.

As a result of this fullness and intensity of description, the origin of the Sun and Moon in the last fruit and last flower of the Trees has less of mystery than in the succinct and beautiful language of *The Silmarillion*; but also much is said here to emphasize the great size of the 'Fruit of Noon', and the increase in the heat and brilliance of the Sunship after its launching, so that the reflection rises less readily than if the Sun that brilliantly illumines the whole Earth was but one fruit of Laurelin then Valinor must have been painfully bright and hot in the days of the Trees. In the early story the last outpourings of life from the dying Trees are utterly strange and 'enormous', those of Laurelin portentous, even ominous; the Sun is astoundingly bright and hot even to the Valar, who are awestruck and disquieted by what has been done (the Gods knew 'that they had done a greater thing than they at first knew', p. 190); and the anger and distress of certain of the Valar at the burning light of the Sun enforces the feeling that in the last fruit of Laurelin a terrible and unforeseen power has been released. This distress does indeed survive in *The Silmarillion* (p. 100), in the reference to 'the prayers of Lórien and Estë, who said that sleep and rest had been banished from the Earth, and the stars were hidden' but in the tale the blasting power of the new Sun is intensely conveyed in the images of 'the heat dancing above the trees' in the gardens of Lórien, the silent nightingales, the withered poppies and the drooping evening flowers.

In the old story there is a mythical explanation of the Moon's phases (though not of eclipses), and of the markings on its face through the story of the breaking of the withered bough of Silpion and the fall of the Moonflower—a story altogether at variance with the explanation given in *The Silmarillion* (ibid.). In the tale the fruit of Laurelin also fell to the ground, when Aulë stumbled and its weight was too great for Tulkas to bear alone: the significance of this event is not made perfectly clear, but it seems that, had the Fruit of Noon not burst asunder, Aulë would not have understood its structure and conceived that of the Sunship. To whatever extent the great differences between the

versions in this part of the Mythology may be due to later compression, there remain a good many actual contradictions, of which I note here only some of the more important, in addition to that concerning the markings on the Moon already mentioned.

Tolkien, Christopher. *The Book of Lost Tales 1 (The History of Middle-earth, Book 1): Pt. 1* (p. 201). HarperCollins Publishers. Kindle Edition.

There are subtle references to the tarot which are hidden under layers of later development. At the root of it lies Tolkien's stay at 'Gipsy Green' in the first years of his marriage to Edith in the Summer of 1918. This was one of the very first references which eventually after a few years, led to all of my understanding of Shelob, Galadriel and the Seven Stars. This was also the moment that I first began to piece together the hidden allusions to sexuality in his work.

The Gypsy is obviously associated with tarot reading and fortune telling. The gypsy is also associated with exotic dancing, including dancing on hands. Victorian society associated 'the East' with sensuality and sexual promiscuity. Trollope was one of the authors who was influenced by that perception. Tolkien mentions Trollope in his letters. Gypsies were credited with coming from Eastern Europe and tracing their roots back to Egypt.

Gypsy (n.)

also gipsy, c. 1600, **alteration of gypcian, a worn-down Middle English dialectal form of egypcien "Egyptian," from the supposed origin of the people.** As an adjective, from 1620s. Compare British gippy (1889) a modern shortened colloquial form of Egyptian.

Cognate with Spanish Gitano and close in sense to Turkish and Arabic Kipti "gypsy," literally "Coptic;" but in Middle French they were Bohémien (see bohemian), and in Spanish also Flamenco "from Flanders." "The gipsies seem doomed to be associated with countries with which they have nothing to do" [Weekley]. Zingari, the Italian and German name, is of unknown origin. Romany is from the people's own language, a plural adjective form of rom "man." Gipsy was the preferred spelling in England. **The name is also in extended use applied to "a person exhibiting any of the qualities attributed to Gipsies, as darkness of complexion, trickery in trade, arts of cajolery, and, especially as applied to a young woman, playful freedom or innocent roguishness of action or manner"** [Century Dictionary]. As an adjective from 1620s with a sense "unconventional; outdoor."

Tolkien writes in his draft letter to C.S. Lewis concerning relations and sex.

And wrong behaviour (if it is really wrong on universal principles) is progressive, always: it never stops at being 'not very good', 'second best' – it either reforms, or goes on to third-rate, bad, **abominable**. In no department is that truer than in sex – as you yourself vividly exhibit, in the comparison between a dish of bacon and **strip-tease**.⁹ You show too that you yourself suspect that the break-down of sex-reticence in our time has not made matters better but worse.

Anyone in any case can see that the enormous extension and facilitation of 'divorce' in our days, since those of (say) Trollopean society, has done great social harm. It is a slippery slope – leading quickly to Reno,¹⁰ and beyond **[49 To C. S. Lewis (draft)]**

9. Lewis suggested that if an audience were to watch not a striptease, but a cover being slowly lifted off a dish of bacon, then one would conclude that 'something had gone wrong with the appetite for food'. 10. Reno, Nevada, famed for its instant divorces.

The strip-tease is the Dance of the Seven veils. And in response to Lewis's remark Tolkien uses the word abominable. In Tolkien's private symbolism this is a reference to the Whore of Babylon who,

in the Book of Revelation is an Abomination. My identification of Shelob with the Whore of Babylon and Salome led to prediction #53, that Tolkien would refer to Shelob as abominable. The long decline of marriage principles results ultimately in Shelob.

Bentley notes that the Mesopotamian goddess Inanna "performed the first documented striptease" when she descended into the underworld in search of Tammuz. Inanna had to "relinquish her jewels and robes at each of the seven gates to the underworld until she stands naked in the 'land of no return.' Oscar Wilde assigned this symbolic descent to the underworld of the unconscious, a ceremony that equates stripping naked to being in a state of truth, the ultimate unveiling, to Salome." [3]

Wilde's concept of "seven veils" is believed to be derived from the popularity of what were known as veil dances at the time. These were westernised versions of imagined Middle Eastern styles of dance. The dancer Loïe Fuller was especially associated with such dances. In 1886, Fuller appeared at New York's Standard Theater in a show called *The Arabian Nights*. According to Rhonda Garelick, this "featured fourteen different Oriental dance numbers, including the 'Veil of Vapor' dance, done with clouds of steam instead of fabric veils." [7]

The Hebrew word *chawl*, meaning to twist or whirl (in a circular or spiral manner), is used in Judges 21:21-23, Judges 11:34, and I Samuel 18:6-7. In these instances it refers to a type of erotic dance done during biblical ceremonies, and performed by women. [8][9] Most notably, in Canaan before 900 B.C, a small piece of cloth worn around the hips (*ḥagor*), would've been all that was worn.

As the 19th century gave way to the 20th, a short-lived but extraordinary cultural phenomenon spread throughout Europe and the United States - Salomania. The term was coined when biblical bad girl Salome was resurrected from the Old Testament and reborn on the modern stage in Oscar Wilde's 1893 play *Salome* and in Richard Strauss's 1905 opera based on it. Salome quickly came to embody the turn-of-the-century concept of the *femme fatale*. She and the striptease Wilde created for her, *The Dance of the Seven Veils*, soon captivated the popular imagination in performances on stages high and low, from the Metropolitan Opera to the Ziegfeld Follies. This text details for the first time the Salomania craze and four remarkable women who personified Salome and performed her seductive dance: Maud Allan, a Canadian modern dancer; Mata Hari, a Dutch spy; Ida Rubinstein, a Russian heiress; and French novelist Colette. Toni Bentley weaves the stories of these women together, showing how each embraced the persona of the *femme fatale* and transformed the misogynist idea of a dangerously sexual woman into a form of personal liberation. Bentley explores how Salome became a pop icon in Europe and America, how the real women who played her influenced the beginnings of modern dance, and how her striptease became in the 20th century an act of glamorous empowerment and unlikely feminism. **[Sisters of Salome, Toni Bentley]**

This cultural phenomenon occurred in Tolkien's formative years.

Wilde was especially influenced by Gustave Flaubert's story "Herodias" in which Salome dances on her hands to please Antipas. The type of dance was common among "gypsy" acrobats in the 19th century. **[Sisters of Salome, University of Nebraska Press, Lincoln, 2005]**

Shelob is the woman who walks on her hands. She is inverted. Orientation and inversions are fundamental to Tolkien's geometry and symbolic meanings. She is in diametric opposition to Galadriel. This is why Tolkien reversed the north and south compass points in the drawing of Shelob's lair. It was not a mistake. This is linked with the inversion of Shelob being Salome walking on her hands. For e.g this is why we read:

“Is that all you know of Her Ladyship? When she binds with cords, she's after meat. She doesn't eat dead meat, nor suck cold blood. This fellow isn't dead! ”

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.’”

Shelob represents the woman of power which was a medieval trope. This is the dominant woman. Chaucer's 'The Wife of Bath' is one instance of its appearance. 'Gawain and the Green Knight' has another. Tolkien was familiar of course with both of those works. Very briefly, Edith (Arwen) his wife is the Sun. The Sun is returned to her rightful place at the end of The Lord of the Rings from the south to the north. The world is inverted and was since the beginning of Arda and the placement of Illuin, the moon, in the north. Hence the reversal of the north and south points of the compass in his drawing of her lair. She That is Fallen in the Akallabêth symbolizes this situation. 'She' being womankind. Shelob symbolizes the ultimate fallen woman, both the Whore of Bablyon and Salome. In the Lord of the Rings she is now with the Tower of the Moon, in inverted position to her place as the Sun. For a full explanation read 'The Turn in Principle' and 'The Turn in Practice'. Shelob represents his wife Edith and all womankind with sexual power. More importantly it represents the fear of men of women and their sexuality embodied in the notion 'she who must be obeyed'.. This fear is largely unjustified and is the fault of men. Shelob the whore is primarily the result of male oppression. It is also the result of the dysfunctional relationship between Man and Woman which Tolkien explored both in the Akkallabeth and in the tale of Aldarion and Erendis. The identification of Shelob Salmoe and the Whore of Babylon led to predictions #61 and #62 which identified 7 unveilings within the Lord of the Rings. More information on the dominant woman can be found in '7 Unveilings' and those two predictions.

In her essay “My Precious”: Tolkien’s Fetishized Ring, Alison Milbank writes:

While not wishing to send readers off on a genital-spotting expedition through Middle-earth, it is noticeable that Tolkien offers a most convincing Freudian vagina dentata (teethed vagina) in the ancient and disgustingly gustatory spider Shelob. She represents an ancient maternal power that swallows up masculine identity and autonomy. According to Freud, her castrating hold is precisely what the sexual fetishist fears, and seeks to control by his possession of the fetishized object. She must be faced up to and outwitted before the Ring can be restored to the true maternal source of the fiery “Cracks of Doom.” Appropriately, it is the equally ancient and yet empowering woman, Galadriel, who earlier renounced the temptation to be the all-powerful female principle, a “She-who-must-be-obeyed,” who provides the light by which Shelob may be overcome. If men in the novel must give up fetishism, women must stand down from their frozen idealization, as Arwen does when she renounces immortality to marry Aragorn. **[Gregory Bassham; Eric Bronson. The Lord of the Rings and Philosophy: One Book to Rule Them All (Popular Culture and Philosophy 5) (Kindle Locations 782-787). Open Court. Kindle Edition.]**

The vagina dentata occurs again in the shark-toothed entrance in his illustration 'The Merking's Palace'. And you could also regard the beak door to the Northern House as a vagina dentata because doors in Tolkien's symbolism symbolize, among other things, the vagina. The door is also a vagina because 'the door' is the rune dagaz, the 'X' shaped rune. It is also symbolized by gifu another X shaped rune. In the geometry of the courses of the Sun and Moon, the point that the courses of the Sun and Moon 'cross' are at dawn and dusk, when they are both in the sky at once. This union of spirit also includes sexual union. It has a sexual dimension because the geometry is a dialectic of Tolkien's marriage to Edith and they are both the Sun and the Moon.

The vagina dentata occurs in Gawain

She had two tethe on every syde
As borys tuskes, I wolle nott hyde,
Of lengthe a large handfulle.
The one tusk went up and the other down.
A mowthe fulle wyde and fowlle igrown,
With grey herys many on.
Her lyppes laye lumpryd on her chyn;
Nek forsothe on her was none iseen —

(ll.548-555: she had two teeth on each side, like boars' tusks, I will not dissemble, a full hand breadth, the one tusk went up and the other down. A mouth very wide and foully shaped with many grey hairs. Her lips lay lumpily on her chin; her neck was nowhere to be seen.)

The sexuality of Shelob is further suggested by Jane Chance in 'Tolkien's Art: A Mythology for England'.

Her gluttony is revealed in her insatiable appetite, her sloth in her demands that others bring her food, and her lechery in her many bastards (perhaps appropriately and symbolically quelled by Sam's penetration of her belly with his sword). [**Jane Chance. Tolkien's Art: A Mythology for England (Kindle Location 1826). Kindle Edition.**]

The figure of Shelob was presaged by Fuin or Fui Nienna in Tolkien's early mythology. Fuin is the hidden woman in his illustration 'Wickedness'. See '7 Unveilings'. Fui is the Death-goddess Nienna or Fui Nienna. Galadriel is paired with Shelob. Galdriel is 'She' (who must be obeyed) and Shelob is She-spider. Galadriel's sexuality is evident but it is the diametric opposite of Shelob's. Shelob takes by force. Galadriel gives gifts. In *The Lord of the Rings* Galadriel is the dominant woman but she is rightfully taking back her equality. It is not the domination that men fear. To quote the wiki entry:

The Wife of Bath's first three husbands are depicted as subservient men who cater to her sexual appetites. Her characterisation as domineering is particularly evident in the following passage:

Of tribulacion in mariage,
Of which I am expert in al myn age
This is to seyn, myself have been the whippe. (III.179–81)

The image of the whip underlines her dominant role as the partnership; she tells everyone that she is the one in charge in her household, especially in the bedroom, where she appears to have an insatiable thirst for sex; the result is a satirical, lascivious depiction of a woman, but also of feudal power arrangements.

However it is made evident at the end of both the Prologue and the Tale that it is not dominance that she wishes to gain, in her relation with her husband, but a kind of equality.

In the Prologue she says: "God help me so, I was to him as kinde/ As any wyf from Denmark unto Inde,/ And also trewe, and so was he to me." In her Tale, the old woman tells her husband: "I prey to God that I mot sterven wood,/ But I to yow be also good and trewe/ As evere was wyf, sin that the world was newe."

In both cases, the Wife says so to the husband after she has been given "sovereyntee". She is handed over the control of all the property along with the control of her husband's tongue. The old woman in the Wife of Bath's Tale is also given the freedom to choose which role he wishes her to play in the marriage. Thus what the Wife seems to mean by "sovereyntee" in the hands of women is that if women are given some measure of control in marriage they do not become domineering and

hegemonic. The result is not replacement of patriarchy by matriarchy but equality. A wife can be trustworthy and loyal to her husband when she has freedom and is not forced to be subservient. The relationship becomes one of a happiness which has never been imagined by scriptures and authoritative texts like *Against Jovinianum*.

And we read in 'Shelob's Lair'.

Sam laughed grimly. 'Cobwebs!' he said. 'Is that all? Cobwebs! But what a spider! Have at 'em, down with 'em!'

In a fury he hewed at them with his sword, but the thread that he struck did not break. It gave a little and then sprang back like a plucked bowstring, turning the blade and tossing up both sword and arm. Three times Sam struck with all his force, and at last one single cord of all the countless cords snapped and twisted, curling and whipping through the air. One end of it lashed Sam's hand, and he cried out in pain, starting back and drawing his hand across his mouth.

Sam refers to the giant webs as cobwebs. Our normal encounter with cobwebs is in the house. This subtly suggests the domestic scene of the wife cleaning mere cobwebs, and perhaps being afraid of spiders. Sam shouts 'down with 'em' and his remark 'But what a spider'. This not only invokes the suggestion of the intervening husband and his playfully frightening his wife with images of the size of the spider but it also suggests 'down with all women', or potentially even the man's command to the woman to drop her stockings. After Sam's cocksure, combative words the webs whip Sam's hand and he draws his hand across his mouth. Sam is given a tongue lashing by Shelob, the wife, and Tolkien is suggesting that he is silencing himself with his own hand. She now has sovereignty as 'Her Ladyship' and 'control of her husband's tongue'. We are reminded of Sam the lowly gardener with lowly social station hacking perhaps rather impotently at the grass verge with his shears at her Ladyship, the Wife of Bath who has power because of her wealth. We also have a suggestion of Ilúvatar in the Music of the Ainur when at the third theme he raises both hands and in a single chord silences the discords, except here Sam is silenced. Cord and chord share the same etymological root. And we are reminded that Gollum worships Shelob. Shelob is a replacement for God, Eru the One.

So Shelob wants to destroy and wants nothing but death, just like Fui Nienna and the the Door of Night but Galadriel wants a reinstatement of equality which has been forcefully taken. Apart from the phial and its effect on Shelob, the link between Galadriel and Shelob is further reinforced by Sam's vision in the mirror:

And suddenly he saw that he was in the picture that was revealed to him in the mirror of Galadriel in Lórien: Frodo with a pale face lying fast asleep under a great dark cliff. Or fast asleep he had thought then. 'He's dead!' he said. 'Not asleep, dead!'

We have a number of subtle references to tarot reading and the gypsy theme surrounding both Fui Nienna and Galadriel.

Imagine the traditional image of the tent of a gypsy. In the Book of Lost Tales Part One we read that Fui Nienna had a very dark hall and a black chair in which burnt a brazier with a single flickering coal. The sons of men came to hear their doom. People also go to fortune tellers to hear their doom. The gypsy sits in a mysteriously lit area. One of the ills of Melkor listed in the description of Fui Nienna's place is 'blows dealt in the dark'. In all of these ills Fui 'reads their hearts'. Cards are dealt in the dark and the gypsy reads their hearts, their cards, their doom. Hammond and Scull quote the passage to illustrate the similarity between the place of Fui and the illustration 'Wickedness' in 'The Book of Ishness'. In 'Wickedness' we see a hand on a curtain and a brazier. We also see the two spiders-like feet of the two columns. The curtain again invokes images of the gypsy tent. In addition we see the eastern styled architecture which reminds us of the east and

the supposed origins of the romani gypsies. In addition we see that on the curtain there are 7 triangular like shapes. In prediction #25 I predicted that there would be 7 of the triangle shapes on the curtain because they are intended to be the 7 veils from the dance of the 7 veils. One of the style of exotic dances performed by gypsies. See Predictions

In Tolkien's 'A Northern House' illustration we see another tent-like structure. Note that the picture was not given that title by Tolkien. It was untitled. Hammond and Scull tell us:

The first drawing in the book was *Ei Uchnem*, to illustrate the Russian boatmen's song. But except that it includes a boat on a river – a boat with oars, not towed as on the Volga – it is a very free interpretation. It's swirling clouds and vibrant shapes recall Van Gogh again, or Munch. Opposite this in the sketch-book was a more realistic drawing, dated 6 January 1914, of an unusual building or house [38] with a central smoke-hole and steps that apart to lead to an entrance on at least three sides. Rounded walls, a seashell-like roof, and a shaft of moonlight give it the air of a folk or fairy-tale, and perhaps it was inspired by one. But the ornamental door and windows of the house recall details in real-world architecture, from the period of the great decorativeness and romanticism that coincided with Tolkien's childhood. The trees suggest a Northern forest, maybe Finland or Russia. In any case, the image stayed with Tolkien, and was re-used in his art for the first 'Father Christmas' letter in 1920 [64].



This quoted period of romanticism in Tolkien's childhood is the same period that experienced Salomania.

Romantic music is a stylistic movement in Western classical music associated with the period spanning the nineteenth century,[not verified in body] commonly referred to as the Romantic era (or Romantic period). It is closely related to the broader concept of Romanticism—the intellectual, artistic and literary movement that became prominent in Europe from approximately 1800 until 1910.

According to the entry in wiki some of the characteristics of Romanticism were:

- a fascination with the past, particularly the Middle Ages and legends of medieval chivalry;
- a turn towards the mystic and supernatural, both religious and merely spooky;
- mysterious connotations of remoteness, the unusual and fabulous, the strange and surprising;
- a focus on the nocturnal, the ghostly, the frightful, and terrifying;
- fantastic seeing and spiritual experiences

The mystic and spiritual certainly conjure the tarot and the gypsy.

The 'northern' house looks to be almost temporary and certainly has suggestions of a tent or pavillion with its striped roof awning. The door perimeter suggests a tent, hanging veils or curtains. And we see the same diamond shape that is very evident in 'Wickedness'. We see it in the window shapes and in the fence. The diamond symbolizes dominance of one half of the marriage over the other. In this case it is the female. The diamond is part of the geometry of the courses of the Sun and Moon, the female and the male in the marriage. The geometry alternates successively between diamond and butterfly rune. We see this in the fence in A Northern House, and in the fence in 'Oh to be in Oxford (North) Now that Summer's There' and in the pattern in 'Undertenishness'. We see the butterfly rune in 'Before', in the two crossing trees down the path in 'Tumble Hill near Lyme [R]egis, and in 'Eeriness'. We also see it in other places.

The door has five sides and we could inscribe the shape of a pentagram on it. Five is the number of the will. This is why the hand in 'wickedness' has five fingers and why the space at the top of the tower of Orthanc is five hundred feet above the ground. And we note the pentagram above the tower of Orthanc in Tolkien's early draft dust jacket design for The Two Towers. There are many instances of the number 5 or multiples of the number 5 to indicate the will. See Predictions #22 and #37. And the 5th unveiling in the 7 veils sequence is at Shelob's lair. See Prediction #61.

Tarantella.

Tower of the moon -Cirith Ungol...the moon in the Northern House and the cults of Diana.

One of the things associated with the gypsy and the east generally was 'the evil eye', supposedly a supersticion about curses from envious or baneful eyes. There are many eyes in 'Wickedness' and of course spiders have many eyes. An image of an a eye in an amulet or talisman was used to ward off the evil eye. We can see that in A Northern House there is a curious eye at the bottom left attached to an errant branch on the tree. Here's where I made **Prediction #72**. I looked and noted the radiating arms on it and realized that there was going to be 8 of them. Why? Apart from the above discussion, I had only two minutes previously noted that the circular windows on the house reminded me of a single eye, and the central door resembled a beak of a spider perhaps. Then I realized that the house suggested to me a squat spider shape. The unusual curve of the extreme right wall of the structure suggests the curving leg of a spider. And then I saw the radiating stripes on the roof which could be viewed as suggesting the legs of the spider. I know that Tolkien uses numerology everywhere, so I made the prediction. 8 symbolizing the 8 legs of the spider. After the making the prediction I also noted that there are There are also 8 stripes in the roof. This association of the house with the spider might explain the style of the sketch which is strangely sketchy. The forms and style suggest cobwebs and perhaps the minutiae of leaf litter and mould.

The unusual faceted windows have an echo in Tolkien's description of Shelob's "two great clusters of many-windowed eyes". And Tolkien describes her as having a beak: "slowly he raised his head and saw her, only a few paces away, eyeing him, her beak drabbling a spittle of venom"

And if the house legs are in the folk tale chicken legs, then we can draw a connection between the beak of the chicken, the beak on the Northern House and the beak of Shelob. I made **prediction #73** here that Tolkien would refer to her as 'foul'. Tolkien in fact refers to her directly as foul 6 times. On the 7th he refers more generally to foul things which might include the orcs,.

the most loathly shape that he had ever beheld, horrible beyond the horror of an evil dream. Most like a spider she was, but huger than the great hunting beasts, and more terrible than they because of the evil purpose in her remorseless eyes. Those same eyes that he had thought daunted and defeated,

there they were lit with a fell light again, clustering in her out-thrust head. **Great horns she had**, and behind her short stalk-like neck was her huge swollen body, a vast bloated bag, swaying and sagging between her legs; its great bulk was black, blotched with livid marks, but the belly underneath was pale and luminous and gave forth a stench. Her legs were bent, with great knobbed joints high above her back, and hairs that stuck out like steel spines, and at each leg's end there was a claw.

As soon as she had squeezed her soft squelching body and its folded limbs out of the upper exit from her lair, she moved with a horrible speed, now running on her creaking legs, now making a sudden bound.

The Russian word for Baba Yaga might explain why Tolkien decided to give her great horns- an unusual feature on a spider.

In South Slavic languages and traditions, there is a similar old witch: Baba Roga (Croatian and Bosnian), and a Cyrillic equivalent, Баба Pora in (Macedonian and Serbian). **The word Roga implies that she has horns.**

The name of Baba Yaga is composed of two elements. Baba (originally a child's word for Babushka) means an "older or married woman of lower social class," or simply "grandmother" in most Slavic languages. Yaga is a diminutive form of the Slavic name Jadwiga: (Jaga/Jagusia/Jadzia), although some etymologists conjecture other roots for the word. For example, Vasmer mentions the Proto-Slavic *ęga*.

We also know that Shelob is extremely old. The creaking legs remind us of a old woman's creaking legs.

creak (v.)

early 14c., *creken*, "utter a harsh cry," of imitative origin. **Compare Old English *cræccettan* "to croak."** Used from 1580s of the sound made by rusty gate hinges, wooden floorboards, and **aged bones**. Related: *Creaked*; *creaking*. As a noun, from c. 1600, "a sharp, harsh, grating sound."

In one of the stories Baba Yaga was turned into a crow at the end. Tolkien describes their call as a croak.

Sam thought they were a kind of crow of large size. As they passed overhead, in so dense a throng that their shadow followed them darkly over the ground below, one harsh croak was heard

And in *An Essay on Phonetic Symbolism* he makes reference to onomatopoeic sounds:

As a footnote I would advert to the notion that "onomatopoeia" resist 'sound-laws'. The notion {is} probably false. Resistance does not occur when the words {are?} of such origin and become real noises words. People for generations may make the same or similar shouts at a crow's noise, but a word if this imitation becomes the word's name it will shift – rook is no longer *krāg* or *krāk* or *χrk* from which it took its use²⁹.

²⁹ rook is no longer *krāg* or *krāk* or *χrk* from which it took its use: Tolkien is suggesting here that words used to signify the Old World gregarious crow (*Corvus frugilegus*) had always been onomatopoeic in origin, based on the sound this bird makes, usually rendered as 'kaah' (similar to the carrion crow but usually rather flatter in tone). Tolkien may have been inspired to restore some of the original onomatopoeic words that led to modern English 'rook'. In *The Hobbit* Tolkien gives two ravens the names *Roäc* and *Carc* (*Hobbit*, p. 235). Anderson notes that 'both these names are

marvellously onomatopoeic invented names for birds in bird-speech' (2003, p. 316). Rateliff suggests that these names mirror the croaks the birds make 'roughly rroahkk and kahrrkk, respectively' (Rateliff 2007, p. 622).

Tolkien, J. R. R.. A Secret Vice: Tolkien on Invented Languages (Kindle Location 2083). HarperCollins Publishers. Kindle Edition.

Sam had fallen to his knees by Frodo's head, his senses reeling in the **foul stench**, his two hands still gripping the hilt of the sword. Through the mist before his eyes he was aware dimly of Frodo's face and stubbornly he fought to master himself and to drag himself out of the swoon that was upon him. Slowly he raised his head and saw her, only a few paces away, eyeing him, **her beak drabbling** a spittle of venom, and a green ooze trickling from below her wounded eye. There she crouched, her shuddering belly splayed upon the ground, **the great bows of her legs** quivering, as she gathered herself for another spring-this time to crush and sting to death: no little bite of poison to still the struggling of her meat; this time to slay and then to rend.

We can see in her legs and her body a suggestion of the house of Baba Yaga. Her body raised above the ground.

Drabble means

"to make dirty, as by dragging; to soil (something), trail in the mud or on the ground," c. 1400, drabbelen, perhaps from Low German drabbeln; compare drab

But we see another interesting connection when we look at 'drab'.

drab (adj.)

1715, "yellowish-gray; of the color of natural, undyed cloth," from the trade name for the color itself (1680s), which is from an earlier noun drab, drap meaning "thick, woolen cloth of a yellowish-gray color" (1540s), from Middle French drap "cloth, piece of cloth" (see drape (v.)). The figurative sense of "dull, not bright or colorful" is by 1880.

Apparently this word is not related to earlier noun drab "a dirty, untidy woman" (1510s), "a prostitute" (1520s), which might be from Irish drabog, Gaelic drabag "dirty woman," or perhaps it is connected with Dutch and Low German drabbe "dirt;" compare drabble. The notion seems to be of dabbling in the wet and mud.

The meaning "small, petty debt" (the sense in dribs and drabs) is by 1828, of uncertain connection to the other senses.

Given the prostitute and Whore theme, Tolkien's decision to use the unusual word is explained. Her desire to crush and sting might be explained as a reference to the pestle and mortar of Baba Yaga.

pestle (n.)

"club-shaped instrument used for pounding and breaking materials in a mortar," mid-14c. pestel, (as a surname late 13c.), from Old French pestel and directly from Latin pistillum (Medieval Latin pestellum) "pounder, pestle," related to pinsere "to pound," **from PIE *pis-to-, suffixed form of**

root *peis- "to crush" (source also of Sanskrit pinasti "pounds, crushes," pistah "anything ground, meal," Greek ptissein "to winnow," Old Church Slavonic pišo, pichati "to push, thrust, strike," pišenica "wheat," Russian pseno "millet").

Also in old use "the leg of certain animals used for food" (14c.), hence pestle of a lark "a trifle, an unimportant matter" (1590s).

And we have another coincidence in his letter **55 To Christopher Tolkien** of 1944 regarding his use of the word Russia. He throws in that the 'fouls' are not laying.

And that is about all the top off the news as far as I am concerned! Except that the *fouls* do not lay, but I have still to clean out their den. ...

...

I can't write Russian and find Polish rather sticky yet.

7. The Tolkiens were now keeping hens, and this is a pun on 'fowls'.

Cirith Ungol was written by May 1944 not long after that previous letter. And here we arrive at the next coincidence. In the letter at the end of May Tolkien again refers to fowls alongside Shelob.

Chief reason, however, is absorption in Frodo, which now has a great grip and takes a lot out of me: chapter on Shelob and the disaster in Kirith Ungol has been written several times. Whole thing comes out of the wash quite different to any preliminary sketch! Apart from making a hen-coop and chick-run (I succumbed at last: couldn't stand the untidy box and jumbled net which did duty on the lawn) I have given most of my energies to that task.

He even refers to a chick-run, which is what I have suggested that Shelob's locomotion as the house of Baba Yaga resembles with its chicken legs. And we also have a reference to the 'jumbled net'. The net begin a reference to Shelob's webs of course. 'Trapped in the end!' said Sam bitterly, his anger rising again above weariness and despair. 'Gnats in a net. And we see the sexual reference in 'jumble'.

jumble (v.)

1520s, "to move confusedly" (intransitive), perhaps coined on model of stumble, tumble, etc., and onomatopoeic or felt as suggestive of the action indicated. Transitive meaning "mix in a confused mass" is from 1540s. **In 17c. it was yet another euphemism for "have sex with" (a sense first attested 1580s).** Related: Jumbled; jumbling.

And then he again refers in an earlier letter on 21st May, his first reference to Shelob in his letters, to 'sticky' in his writing of the Shelob chapters. He had already used that word to describe his use of Polish in the letter he speaks of fowls and Russia.

“I have taken advantage of a bitter cold grey week (in which the lawns have not grown in spite of a little rain) to write: but struck a sticky patch...Do you think *Shelob* is a good name for a monstrous spider creature? It is of course only 'she+lob' (= spider),”

If we look at the lyrics of the Volga Boatmen song we can see the reason why Tolkien chose it as a subject.

Yo, heave ho!
 Yo, heave ho!
 Once more, once again, still once more
 Yo, heave ho!
 Yo, heave ho!
 Once more, once again, still once more
Now we fell the stout birch tree,
 Now we pull hard: one, two, three.
 Ay-da, da, ay-da!
 Ay-da, da, ay-da!
 Now we pull hard: one, two, three.
 Now we pull hard: one, two, three.
 Yo, heave ho!
 Yo, heave ho!
 Once more, once again, still once more
 As we walk along the shore,
To the sun we sing our song.
 Ay-da, da, ay-da!
 Ay-da, da, ay-da!
 To the sun we sing our song.
 Hey, hey, let's heave a-long the way
 To the sun we sing our song
 Yo, heave ho!
 Yo, heave ho!
 Once more, once again, still once more
 Oh, you, Volga, mother river,
 Mighty stream so deep and wide.
 Ay-da, da, ay-da!
 Ay-da, da, ay-da!
 Volga, Volga, mother river.
 Yo, heave ho!
 Yo, heave ho!
 Once more, once again, still once more
 Yo, heave ho!
 Yo, heave ho!

The English lyrics above fit the melody. A more accurate translation of some lines are:

Poetic	Literal
Now we fell the stout birch tree,	We'll untwist the stout birch tree,
Now we pull hard: one, two, three.	We'll untwist the curly tree!
Hey, hey, let's heave a-long the way	Hey, hey, pull this way!
Mighty stream so deep and wide.	Wide and deep,

The birch and the Sun is the female, the oak is the male and the Sun is the female.

And here is the reason why Tolkien chose to depict a rowing boat rather than the hauling of the Boatmen song

Russia

1530s, from Medieval Latin Russi "the people of Russia," from Rus, the native name of the people

and the country (source of Arabic Rus, Medieval Greek Rhos), originally the name of a group of Swedish merchant/warriors who established themselves around Kiev 9c. and founded the original Russian principality; perhaps from Ruotsi, the Finnish name for "Sweden," **from Old Norse Roprslandi, "the land of rowing," old name of Roslagen, where the Finns first encountered the Swedes. This is from Old Norse roðr "steering oar," from Proto-Germanic *rothra- "rudder," from PIE *rot-ro-, from root *ere- "to row."**

Derivation from the IE root for "red," in reference to hair color, is considered less likely. Russian city-states were founded and ruled by Vikings and their descendants. The Russian form of the name, Rossiya, appears to be from Byzantine Greek Rhosia. Russification is from 1842.

And, considering the surrounding illustrations, we can hazard a guess as to the source of 'A Northern House'. If we presume that the house is Russian or perhaps slavich, Finnish etc, and we presume that it depicts something wicked and having a gypsy influence, then a hut from folklore which fits this well is Baba Yaga's house. Here's Ivan Bilibin's painting from 1900.

We see the birch tree immediately. We can see that she has a twisted bough broken off the birch and a birch has been felled beneath her. And we see mushrooms and fungi- the circular spore-like vegetation in 'A Northern House' echo that.

Here I made **prediction #75**, that the house would have 3 legs. I already knew that the house had legs, but had forgotten the precise details. I opted for three legs because of the three entrances into the house which Hammond and Scull mention in their description. It is unusual. The steps into the doors would visually suggest legs. Here's a description:

A "cabin on chicken legs with no windows and no doors" in which Baba Yaga dwells sounds like pure fantasy. In fact, this is an interpretation of an ordinary construction popular among hunter-gatherer nomadic peoples of Siberia of Uralic (Finno-Ugric) and Tungusic families, invented to preserve supplies against animals during long periods of absence. **A doorless and windowless log cabin is built upon supports made from the stumps of two or three closely grown trees cut at the height of eight to ten feet.** The stumps, with their spreading roots, give a good impression of "chicken legs." The only access into the cabin is via a trapdoor in the middle of the floor.



Nicholas Roerich, "Имба смерти" ("Hut of Death," sketch, 1905), an artistic expression of burial

traditions of Ancient Slavs

A similar but smaller construction was used by Siberian pagans to hold figurines of their gods. Recalling the late matriarchy among Siberian peoples, a common picture of a bone-carved doll in rags in a small cabin on top of a tree stump fits a common description of Baba Yaga, who barely fits in her cabin, with legs in one corner, head in another one, her nose grown into the ceiling. There are indications that ancient Slavs had a funeral tradition of cremation in huts of this type. In 1948, Russian archaeologists Yefimenko and Tretyakov discovered small huts of the described type with traces of corpse cremation and circular fences around them.

The name differs within the various Slavic languages. "Baba Yaga" is spelled "Baba Jaga" in Polish and as "Ježibaba" in Czech and Slovak. In Slovene, the words are reversed, producing Jaga Baba. The Russian is Баба-Яга; Bulgarian uses Баба Яга and Ukrainian, Баба Яра; all of the last three are transliterated as Baba Yaga.

In South Slavic languages and traditions, there is a similar old witch: Baba Roga (Croatian and Bosnian), and a Cyrillic equivalent, Баба Пора in (Macedonian and Serbian). The word Roga implies that she has horns.

The name of Baba Yaga is composed of two elements. Baba (originally a child's word for Babushka) means an "older or married woman of lower social class," or simply "grandmother" in most Slavic languages. Yaga is a diminutive form of the Slavic name Jadwiga: (Jaga/Jagusia/Jadzia), although some etymologists conjecture other roots for the word. For example, Vasmer mentions the Proto-Slavic *ęga*.

In Russian tales, Baba Yaga is portrayed as a hag who flies through the air in a mortar, using the pestle as a rudder and **sweeping away the tracks behind her with a broom made out of silver birch**. She lives in a log cabin that moves around on a pair of dancing chicken legs. **The keyhole to her front door is a mouth filled with sharp teeth**; the fence outside is made with human bones with skulls on top—often with one pole lacking its skull, leaving a place where she can threaten to place the hero's skull after eating them. In another legend, the house does not reveal the door until it is told a magical phrase, "Turn your back to the forest, your front to me."

In some tales, her house is connected with three riders: One in white, riding a white horse with white harness, who is Day; a red rider, who is the Sun; and one in black, who is Night. She is served by invisible servants inside the house. She will explain about the riders if asked, but may kill a visitor who inquires about the servants.

Baba Yaga is sometimes shown as an antagonist, and sometimes as a source of guidance; there are stories where she helps people with their quests, and stories in which she kidnaps children and threatens to eat them. Seeking out her aid is usually portrayed as a dangerous act. An emphasis is placed on the need for proper preparation and purity of spirit, as well as basic politeness.

In the folk tale Vasilissa the Beautiful, the young girl of the title is sent to visit Baba Yaga on an errand and is enslaved by her, but the hag's servants—a cat, a dog, a gate, and a tree—help Vasilissa to escape because she has been kind to them. In the end, Baba Yaga is turned into a crow. Similarly, Prince Ivan, in The Death of Koschei the Deathless, is aided against her by animals whom he has spared.

The keyhole filled with sharp teeth reminds us of the vagina dentata. And we have another coincidence in Tolkien's letter to Christopher in 1943:

Still he is intelligent, kindly, and we agreed on many fundamental points. He has the advantage of

having been in Russia – and loathing it. He says the 'new towns' do not rise above Willesden level, and the country does not rise at all.

He uses the word 'loathe'. Which makes a connection between Shelob and Baba Yaga, the Northern House, gypsies, and Galadriel.

I then went on to make prediction #74 after searching through Tolkien's letters and finding an entry for his use of the word Russia with cello (violincello) fiddles. He talks of salvic languages too. I then made the connection between Shelob's bowed legs and the violin bow and the gypsy violin and then the reference to the Music of the Ainur and the discords at the moment Sam tries to break the webs.

The members of the Fellowship draw lots to determine who watches. Lots is a reference to bibliomancy and cartomancy.

Tolkien Prediction #69

That when Tuor saw butterflies in The Fall of Gondolin it would be twilight.

Now there dwelt in these dark places a spirit of whispers, and it whispered to Tuor at dusk and he was loath to depart; and at morn for the glory of the unnumbered buttercups he was yet more loath, and he tarried. Here saw he the first butterflies and was glad at the sight; and it is said that all butterflies and their kindred were born in the valley of the Land of Willows.

Tolkien, J. R. R.. The Fall of Gondolin (pp. 41-42). HarperCollins Publishers. Kindle Edition.

The butterfly is a symbol of dagaz. Dagaz is the butterfly rune. Dagaz symbolizes the Door which opens at twilight. In addition we are told that the cleft Tuor goes down is the Golden Cleft and nostrils are also mentioned.

Then coming along the river he sat among the reeds at twilight and played upon his thing of shells; and it was nigh to those places where Tuor tarried. And Tuor hearkened and was stricken dumb. There he stood knee-deep in the grass and heard no more the hum of insects, nor the murmur of the river borders, and the odour of flowers entered not into his nostrils; but he heard the sound of waves and the wail of sea-birds, and his soul leapt for rocky places and the ledges that reek of fish, for the splash of the diving cormorant and those places where the sea bores into the black cliffs and yells aloud.

Tolkien, J. R. R.. The Fall of Gondolin (p. 44). HarperCollins Publishers. Kindle Edition.

The Golden cleft is a reference to the plane of the hypotenuse as are the nostrils. The hypotenuse is the plane in the geometry that the sense of smell is assigned to and also represents the slanting shaft of sunlight we see in Tolkien's illustrations. Each nostril represents male and female. And Tolkien plays on the word nostril as 'nos-trill', that is 'nose trill'. The trill is a rapid oscillation between Time and Space which occurs at twilight. The 'thrill' is a reference to the trill. A thrill is experienced when we pass through the Door. The idea originates from Barfield's rolled r in 'ruin' in Poetic Diction.

We see the same ideas in the hobbits confrontation with Old Man Willow: Tom keeps asking 'can you hear'

Comes hopping home again. Can you hear him singing?
Hey! Come merry dol! deny dol! and merry-o,
Goldberry, Goldberry, merry yellow berry-o!
Poor old Willow-man, you tuck your roots away!
Tom's in a hurry now. Evening will follow day.
Tom's going home again water-lilies bringing.
Hey! Come derry dol! Can you hear me singing?

Tuor is stricken dumb. And their voice is taken away

Sam kicked at the little fire and stamped out the sparks. But Frodo, without any clear idea of why he did so, or what he hoped for, ran along the path crying help! help! help! It seemed to him that he could hardly hear the sound of his own shrill voice: it was blown away from him by the willow-wind and drowned in a clamour of leaves, as soon as the words left his mouth. He felt desperate: lost and witless.

We see the sound of insects, the knee-tall grass and the river borders all reflected in the scene with old Man Willow.

After stumbling along for some way along the stream, they came quite suddenly out of the gloom. As if through a gate they saw the sunlight before them. Coming to the opening they found that they had made their way down through a cleft in a high steep bank, almost a cliff. At its feet was a wide space of grass and reeds; and in the distance could be glimpsed another bank almost as steep. A golden afternoon of late sunshine lay warm and drowsy upon the hidden land between. In the midst of it there wound lazily a dark river of brown water, bordered with ancient willows, arched over with willows, blocked with fallen willows, and flecked with thousands of faded willowleaves.

The air was thick with them, fluttering yellow from the branches; for there was a warm and gentle breeze blowing softly in the valley, and the reeds were rustling, and the willow-boughs were creaking.

...

Everywhere the reeds and grasses were lush and tall, in places far above their heads; but once found, the path was easy to follow, as it turned and twisted, picking out the sounder ground among the bogs and pools. Here and there it passed over other rills, running down gullies into the Withywindle out of the higher forest-lands, and at these points there were tree-trunks or bundles of brushwood laid carefully across.

The hobbits began to feel very hot. There were armies of flies of all kinds buzzing round their ears, and the afternoon sun was burning on their backs. At last they came suddenly into a thin shade; great grey branches reached across the path. Each step forward became more reluctant than the last. Sleepiness seemed to be creeping out of the ground and up their legs, and falling softly out of the air upon their heads and eyes.

Tolkien Prediction #70

That Tolkien would use the word 'spread' when Galadriel raises her hands in defiance during the Mirror scene.

There are 3 reasons. The secondary ones are 1) Tolkien's use of the word 'spread' when the Balrog opens its wings at the Bridge of Khazad Dum. 2) that in card games a 'hand' of cards is the term used.

The primary reason is that a Tarot reading is called a spread. One of the readings is the past,

present, future spread. The Mirror of Galadriel's also reveals the past, present and future.

The Mirror of Galadriel scene draws on symbolism from a tarot reading.

'Do not touch the water!' said the Lady Galadriel softly. The vision faded, and Frodo found that he was looking at the cool stars twinkling in the silver basin. He stepped back shaking all over and looked at the Lady.

'I know what it was that you last saw,' she said; 'for that is also in my mind. Do not be afraid! But do not think that only by singing amid the trees, nor even by the slender arrows of elven-bows, is this land of Lothlórien maintained and defended against its Enemy. I say to you, Frodo, that even as I speak to you, I perceive the Dark Lord and know his mind, or all of his mind that concerns the Elves. And he gropes ever to see me and my thought. But still the door is closed!'

She lifted up her white arms, and spread out her hands towards the East in a gesture of rejection and denial. Eärendil, the Evening Star, most beloved of the Elves, shone clear above. So bright was it that the figure of the Elven-lady cast a dim shadow on the ground. Its rays glanced upon a ring about her finger; it glittered like polished gold overlaid with silver light, and a white stone in it twinkled as if the Even-star had come down to rest upon her hand. Frodo gazed at the ring with awe; for suddenly it seemed to him that he understood.

'Yes,' she said, divining his thought, 'it is not permitted to speak of it, and Elrond could not do so. But it cannot be hidden from the Ring-bearer, and one who has seen the Eye. Verily it is in the land of Lórien upon the finger of Galadriel that one of the Three remains. This is Nenya, the Ring of Adamant, and I am its keeper.

Immediately we see that Tolkien uses the word 'divining'. In the world of divination tarot reading is 'cartomancy'.

Cartomancy is fortune-telling or divination using a deck of cards.[1] Forms of cartomancy appeared soon after playing cards were first introduced into Europe in the 14th century.[2] Practitioners of cartomancy are generally known as cartomancers, card readers, or simply readers.

The most popular method of cartomancy using a standard playing deck is referred to as the Wheel of Fortune.[3][4]

Here, the reader removes cards at random and assigns significance to them based on the order they were chosen

St. Augustine among other church officials spoke of the proper use of sortes (Latin for "lots") to obtain answers.

With the medieval sortes apostolorum or sortes des saints (composed specifically for divination rather than sortes sanctorum that is directly from scripture) one would consult them only after fasting on bread and water for three days and then a vigil with candles and the chanting of prayers (and sometimes a Mass) and the aspersion of holy water, upon which the sortes were deemed to be an "infallibly and entirely Christian oracle." Of course, limiting the sources to apostles, saints, or scripture and the querents to those who could read Latin was an obvious attempt to limit divination to the educated few and forbid it to the multitudes.

///

Drawing the Sortes Sanctorum (Lots of the saints) or Sortes Sacrae (Holy Lots) was a type of divination or cleromancy practiced in early Christianity, derived and adapted from the ancient Roman sortes, as seen in the Greek Sortes Homericae and Roman Sortes Virgilianae.

Some early Christians went to church and listened for the words of scripture that were being sung when they entered the church as a random means of predicting the future and God's will (along the lines of the Jewish Bath Kol form of divination), but the Sortes was done more formally, by casually opening the Holy Scripture and reading the first words to come to hand, with these words being taken to foretell the inquirer's fate. Doing so was often a public event, and sometimes accompanied by ceremonies (such as the 7th century emperor Heraclius ordering 3 days' public fast before a consultation as to whether or not he should advance or retreat against the Persians - he took the text that arose as divine instruction to winter in Albania). Since full copies of the Christian Bible were rare before printing was invented, the lots usually used the Psalms, the Prophets, or the four Gospels.

///

The Sortes Homericae (Latin for "Homeric lots"), a type of divination by bibliomancy, involved drawing a random sentence or line from the works of Homer (usually the Iliad) to answer a question or to predict the future. In the Roman world it co-existed with the various forms of the sortes, such as the Sortes Virgilianae and their Christian successor the Sortes Sanctorum.

Socrates reportedly used this practice to determine the day of his execution. Brutus also is reported to have used this practice, which informed him Pompey would lose the battle of Pharsalus (48 BCE).[1] The emperor Marcus Opellius Macrinus (r. 217–218) is also known to have used sortes Homericae,[2] learning that he would not last long on the imperial throne. However, unlike the Sortes Virgilianae, sortes Homericae did not have an established status as a concept and practice. There are only three known uses of this, separated by centuries and of doubtful authenticity, and of those, two don't involve opening the Iliad at random and randomly choosing a passage, as is established in bibliomancy, and in Sortes Virgilianae specifically. Rather, they involve the person dreaming or thinking about the passage, as occurred with Socrates and Brutus respectively.

And with that word she held them with her eyes, and in silence looked searchingly at each of them in turn. None save Legolas and Aragorn could long endure her glance. Sam quickly blushed and hung his head.

At length the Lady Galadriel released them from her eyes, and she smiled. 'Do not let your hearts be troubled,' she said. 'Tonight you shall sleep in peace.' Then they sighed and felt suddenly weary, as those who have been questioned long and deeply, though no words had been spoken openly. 'Go now!' said Celeborn. 'You are worn with sorrow and much toil. Even if your Quest did not concern us closely, you should have refuge in this City, until you were healed and refreshed. Now you shall rest, and we will not speak of your further road for a while.'

That night the Company slept upon the ground, much to the satisfaction of the hobbits. The Elves spread for them a pavilion among the trees near the fountain, and in it they laid soft couches; then speaking words of peace with fair elvish voices they left them. For a little while the travellers talked of their night before in the tree-tops, and of their day's journey, and of the Lord and Lady; for they had not yet the heart to look further back.

The pavilion and soft couches is redolent of the gypsy's tent. Looking 'further back' suggests the fortune teller looking back into the past.

Tolkien Prediction #71

That Tolkien would refer to Shelob as 'loathly' or loathsome'.

Hardly had Sam hidden the light of the star-glass when she came. A little way ahead and to his

left he saw suddenly, issuing from a black hole of shadow under the cliff, the most loathly shape that he had ever beheld, horrible beyond the horror of an evil dream. Most like a spider she was, but huger than the great hunting beasts, and more terrible than they because of the evil purpose in her remorseless eyes.

Because Tolkien is drawing on the 'loathly lady' medieval tale type in the narrative thread of Shelob and Galadriel.

The loathly lady (Welsh: dynes gas, Motif D732 in Stith Thompson's motif index), is a tale type commonly used in medieval literature, most famously in Geoffrey Chaucer's *The Wife of Bath's Tale*.^[1] The motif is that of a woman who appears unattractive (ugly, loathly) but undergoes a transformation upon being approached by a man in spite of her unattractiveness, becoming extremely desirable. It is then revealed that her ugliness was the result of a curse which was broken by the hero's action.

Shelob, Her LadyShip, is the result of the worst fears of Men of Women. She is the nightmare made real by the fears and actions of Men. She, with Galadriel, is the dominant Woman of Power, who like in Chaucer's *The Wife of Bath's Tale* seeks to be granted sovereignty. But, according to the moral of that tale, women do not actually seek sovereignty, they only seek equality. The moral of the story is, if you give sovereignty, then she will only take equality. The loathly woman will turn into the lovely woman. That is Galadriel. She refuses the 'sovereignty' when she refuses the Ring. Galadriel seeks equality. By contrast, Shelob takes sovereignty forcefully. She has been created by Men in 'She That is Fallen' in the Akallabêth. She is the inverse of that moral, the lovely woman will turn into the loathly woman if Men take sovereignty from her forcefully. That happens when Ar-Pharazôn seizes the sceptre from Miriel. The point being, that women only wanted equality, not sovereignty. If you treat Women in an ugly manner, if you loathe them, then they will become loathly.

Tolkien Prediction #72.

See **Prediction #68**. I returned to prediction #68 to add some more explanation. While doing this I made 6 more predictions (predictions #71-76). I intend to return to all of them and post them as predictions with full explanations, as stated on the Predictions page of the website.

'The Northern House'.



Regarding the small eye on the branch bottom left in the picture.

I looked and noted the radiating arms on it and realized that there was going to be 8 of them. Why? Apart from the above discussion in **Prediction #68**, I had only two minutes previously noted that the circular windows on the Northern House reminded me of a single eye, and the central door resembled a beak of a spider perhaps. Then I realized that the house suggested to me a squat spider shape. The unusual curve of the extreme right wall of the structure suggests the curving leg of a spider. And then I saw the radiating stripes on the roof which could be viewed as suggesting the legs of the spider. I know that Tolkien uses numerology everywhere, so I made the prediction. 8 symbolizing the 8 legs of the spider. After the making the prediction I also noted that there are 8 stripes in the roof. This association of the house with the spider might explain the style of the sketch which is strangely sketchy. The forms and style suggest cobwebs and perhaps the minutiae of leaf litter and mould. The house is inspired by Baba Yaga's hut from Russian-slavic folklore and the gypsy's tent. See **Prediction #68**.

Tolkien Prediction #73

That Tolkien would refer to Shelob as 'foul'. Tolkien in fact refers to her directly as foul 6 times. On the 7th he refers more generally to foul things which might include the orcs,.

the most loathly shape that he had ever beheld, horrible beyond the horror of an evil dream. Most like a spider she was, but huger than the great hunting beasts, and more terrible than they because of the evil purpose in her remorseless eyes. Those same eyes that he had thought daunted and defeated, there they were lit with a fell light again, clustering in her out-thrust head. **Great horns she had**, and behind her short stalk-like neck was her huge swollen body, a vast bloated bag, swaying and sagging between her legs; its great bulk was black, blotched with livid marks, but the belly underneath was pale and luminous and gave forth a stench. Her legs were bent, with great knobbed joints high above her back, and hairs that stuck out like steel spines, and at each leg's end there was a claw.

As soon as she had squeezed her soft squelching body and its folded limbs out of the upper exit from her lair, she moved with a horrible speed, now running on her creaking legs, now making a **sudden bound**.

Explanation to follow.

Tolkien Prediction #74

That quiver was a variant of quaver or vice versa

quiver (v.)

"to tremble," late 15c., perhaps imitative, **or possibly an alteration of quaveren (see quaver)**, or from Old English cwifer- (in cwiferlice "zealously"), which is perhaps related to cwic "alive" (see quick (adj.)). Related: Quivered; quivering. As a noun in this sense from 1715, from the verb.

quaver (v.)

"to vibrate, tremble," early 15c., probably a frequentative of cwavien "to tremble, shake" (early 13c.), which probably is related to Low German quabbeln "tremble," and possibly of imitative origin. Meaning "sing in trills or quavers" first recorded 1530s. Related: Quavered; quavering.

I was studying the symbolism of 'A Northern House', The title was not given by Tolkien, but by Hammond and Scull. I made the prediction from my understanding of that image and of Shelob and

the passages in the text. Tolkien is making reference to Baba Yaga's Hut from Russian-slavic folklore, the gypsy violin, the fiddle, and the discords in the Music of the Ainur.

“There she crouched, her shuddering belly splayed upon the ground, **the great bows of her legs quivering,**”

and we also see...

In a fury he hewed at them with his sword, but the thread that he struck did not break. It gave a little and then sprang back like a **plucked bowstring**, turning the blade and tossing up both sword and arm. Three times Sam struck with all his force, and at last one single cord of all the countless cords snapped and twisted, curling and whipping through the air. One end of it lashed Sam's hand, and he cried out in pain, starting back and drawing his hand across his mouth.

And we see the suggestion of the musical notation quavers in the illustration 'A Northern House'. On the right hand side.

He probably uses it to describe her leg because of the viol de gamba. Tolkien makes reference to the viols as the fifth instrument in the list in the seven instruments at the beginning of the music of the Ainur.

All members of the viol family are played upright (unlike the violin or the viola, which is held under the chin). All viol instruments are held between the legs like a modern cello, hence the Italian name viola da gamba (it. "viol for the leg") was sometimes applied to the instruments of this family. This distinguishes the viol from the modern violin family, the viola da braccio (it. "viol for the arm").

And we have the 5 fingers on the hand in the picture 'Wickedness'. The scene where Sam tries to break the webs is a battle of wills, a battle of the sexes. The number 5 is the number of the will in Tolkien's numerology.

Tolkien Prediction #75

That the house of Baba Yaga would have 3 legs. I already knew that the house had legs, but had forgotten the precise details. I opted for three legs because of the three entrances into the 'Northern House' which Hammond and Scull mention in their description (J.R.R Tolkien Artist & Illustrator). It is unusual. The steps into the doors would visually suggest legs. Here's a description:

A "cabin on chicken legs with no windows and no doors" in which Baba Yaga dwells sounds like pure fantasy. In fact, this is an interpretation of an ordinary construction popular among hunter-gatherer nomadic peoples of Siberia of Uralic (Finno-Ugric) and Tungusic families, invented to preserve supplies against animals during long periods of absence. **A doorless and windowless log cabin is built upon supports made from the stumps of two or three closely grown trees cut at the height of eight to ten feet.** The stumps, with their spreading roots, give a good impression of "chicken legs." The only access into the cabin is via a trapdoor in the middle of the floor.

Tolkien Prediction #76

That the passage where Gandalf encounters the Thrihyrne is positioned between the 4th and 5th unveiling in the 7 unveilings.

Over the plains Shadowfax was flying, needing no urging and no guidance. Less than an hour had passed, and they had reached the Fords of Isen and crossed them. The Mound of the Riders and its cold spears lay grey behind them.

Pippin was recovering. He was warm, but the wind in his face was keen and refreshing. He was with Gandalf. The horror of the stone and of the hideous shadow over the moon was fading, things left behind in the mists of the mountains or in a passing dream. He drew a deep breath.

'I did not know you rode bare-back, Gandalf,' he said. 'You haven't a saddle or a bridle!'

'I do not ride elf-fashion, except on Shadowfax,' said Gandalf. 'But Shadowfax will have no harness. You do not ride Shadowfax: he is willing to carry you-or not. If he is willing, that is enough. It is then his business to see that you remain on his back, unless you jump off into the air.' 'How fast is he going?' asked Pippin. 'Fast by the wind, but very smooth. And how light his footfalls are!'

'He is running now as fast as the swiftest horse could gallop,' answered Gandalf; 'but that is not fast for him. The land is rising a little here, and is more broken than it was beyond the river. But see how the White Mountains are drawing near under the stars! Yonder are the Thrihyrne peaks like black spears. It will not be long before we reach the branching roads and come to the Deepingcoomb, where the battle was fought two nights ago.'

Pippin was silent again for a while. He heard Gandalf singing softly to himself, murmuring brief snatches of rhyme in many tongues, as the miles ran under them. At last the wizard passed into a song of which the hobbit caught the words: a few lines came clear to his ears through the rushing of the wind:

Tall ships and tall kings
Three times three,
What brought they from the foundered land
Over the flowing sea?
Seven stars and seven stone

Because the 3 spears symbolize that there are 3 unveilings left. Those being

5. Shelob's Trap.
6. The Standard of Arwen.
7. Sauron Overthrown.

This involves the symbolism of spears of which I'm not entirely familiar yet. I will return at a later date to elaborate and provide more explanation. I'm not entirely sure whether this prediction is just a coincidence or not yet.

As a brief start, it involves the geometry surrounding Shelob and the 7 stars.

Tolkien Prediction #77

That, in the awakening of Théoden scene, Tolkien would refer to the 'diamond in the circle' in the circle on Théoden's head.

Then they halted. At the far end of the house, beyond the hearth and facing north towards the doors, was a dais with three steps; and in the middle of the dais was a great gilded chair. Upon it sat a man so bent with age that he seemed almost a dwarf; but his white hair was long and thick and fell in great braids from beneath a thin golden circle set upon his brow. In the centre upon his forehead shone a single white diamond.

At first sight this might not seem like much of a prediction, but the prediction was made because here the geometry is important: the geometry of the left hand and the right hand, the circle and the

square. The diamond is the square, the right hand. The circle of gold on his head is the circle, the left hand. Théoden represents the left hand, the Sun, white. His counterpart Denethor represents the right, the Moon, black. Théoden is dominant here. And therefore the square is within the circle. If the circle was within the square we would have right hand dominance as we find in the Chamber of Mazarbul- the Sun coming through the square window on the east is the circle (the Sun) within the square.

Théoden is Odin, Oden, the Sun, the left hand. Denethor is Thor, the Moon, the right hand. The two names form an anagram of each other. The accent over the letter e in Théoden is the equivalent of the letter R which can be found in the two Rs of Tolkien's monogram. In the geometry, it indicates wrath, inclination to a fall, the roaring wave.

This is why we see the sun coming in through the eastern wall blacked out and the thunder: a Thor reference.

Thus Gandalf softly sang, and then suddenly he changed. Casting his tattered cloak aside, he stood up and leaned no longer on his staff; and he spoke in a clear cold voice. 'The wise speak only of what they know, Gríma son of Gálmód. A witless worm have you become. Therefore be silent, and keep your forked tongue behind your teeth. I have not passed through fire and death to bandy crooked words with a serving-man till the lightning falls.' He raised his staff. There was a roll of thunder. The sunlight was blotted out from the eastern windows; the whole hall became suddenly dark as night. The fire faded to sullen embers. Only Gandalf could be seen, standing white and tall before the blackened hearth.

In the scene Théoden is reminded of his place of authority as the left elder hand over the Enemy, the right younger hand.

Tolkien Prediction #78

That Tolkien would use the word "laid" 7 times in the Théoden passage. The Théoden passage is defined as being from when they first enter the gate and ending with wit and command being restored to Théoden.

#1 Well-laid steps symbolize the 7 falls which are in the 7 veils. See Prediction 61 and here: <http://www.thewindrose.net/predictions/prediction-63/>

Go now and say to your master that we are at his gates and would have speech with him, if he will permit us to come into his hall.' 'Strange names you give indeed! But I will report them as you bid and learn my master's will,' said the guard.

'Wait here a little while, and I will bring you such answer as seems good to him. Do not hope too much! These are dark days.' He went swiftly away, leaving the strangers in the watchful keeping of his comrades. After some time he returned. 'Follow me!' he said. 'Théoden gives you leave to enter; but any weapon that you bear; be it only a staff, you must leave on the threshold. The doorwards will keep them.'

The dark gates were swung open. The travellers entered, walking in file behind their guide. They found a broad path, paved with hewn stones, now winding upward, now climbing in **short flights of well-laid steps**. Many houses built of wood and many dark doors they passed. Beside the way in a stone channel a stream of clear water flowed, sparkling and chattering. At length they came to the crown of the hill. There stood a high platform above a green terrace,

#2 Guards

There sat other guards, with **drawn swords laid upon their knees**. Their golden hair was braided on their shoulders the sun was blazoned upon their green shields, their long corslets were burnished bright, and when they rose taller they seemed than mortal men.

#3 Legolas

Hail, corners from afar!' they said, and they **turned** the hilts of their swords towards the travellers in token of peace. Green gems flashed in the sunlight. Then one of the guards stepped forward and spoke in the Common Speech.

'I am the **Doorward** of Théoden,' he said. 'Háma is my name. Here I must bid you lay aside your weapons before you enter.'

Then Legolas gave into his hand his **silver**-hafted knife, his quiver and his bow. 'Keep these well,' he said, 'for they come from the **Golden Wood** and the Lady of Lothlórien gave them to me.' Wonder came into the man's eyes, and **he laid the weapons hastily by the wall, as if he feared to handle them.** 'No man will touch them I promise you,' he said.

Aragorn does not lay his down. But he does form part of the sequence as will be revealed in the next prediction, Prediction #79

Aragorn stood a while hesitating. 'It is not my will,' he said, 'to put aside my sword or to deliver Andúril to the hand of any other man.'

'It is the will of Théoden,' said Háma.

'It is not clear to me that the will of Théoden son of Thengel even though he be lord of the Mark, should prevail over the will of Aragorn son of Arathorn, Elendil's heir of Gondor.'

'This is the house of Théoden, not of Aragorn, even were he King of Gondor in the seat of Denethor,' said Háma, stepping swiftly before the doors and barring the way. His sword was now in his hand and the point towards the strangers.

'This is idle talk,' said Gandalf. 'Needless is Théoden's demand, but it is useless to refuse. A king will have his way in his own hall, be it folly or wisdom.'

'Truly,' said Aragorn. 'And I would do as the master of the house bade me, were this only a woodman's cot, if I bore now any sword but Andúril.'

'Whatever its name may be,' said Háma, 'here you shall lay it, if you would not fight alone against all the men in Edoras.'

'Not alone!' said Gimli, fingering the blade of his axe, and looking darkly up at the guard, as if he were a young tree that Gimli had a mind to fell. 'Not alone!'

'Come, come!' said Gandalf. 'We are all friends here. Or should be; for the laughter of Mordor will be our only reward, if we quarrel. My errand is pressing. Here at least is my sword, goodman Háma. Keep it well. Glamdring it is called, for the Elves made it long ago. Now let me pass. Come, Aragorn!'

Slowly Aragorn unbuckled his belt and himself set his sword upright against the wall. 'Here I set it,' he said; 'but I command you not to touch it, nor to permit any other to lay hand on it. In this elvish heath dwells the Blade that was Broken and has been made again. Telchar first wrought it in the deeps of time. Death shall come to any man that draws Elendil's sword save Elendil's heir.'

The guard stepped back and looked with amazement on Aragorn. 'It seems that you are come on the wings of song out of the forgotten days he said. It shall be, lord, as you command.'

#4 Gimli Well = a well...well-laid steps 4 = stone

'Well,' said Gimli, 'if it has Andúril to keep it company, my axe may stay here, too, without shame'; and **he laid it on the floor.** 'Now then, if all is as you wish, let us go and speak with your master.'

Gandalf

Gandalf does not lay his down. But he does form part of the sequence as will be revealed in the next prediction, Prediction #79

The guard still hesitated. 'Your staff,' he said to Gandalf. 'Forgive me, but that too **must be left at the doors.**'

'Foolishness!' said Gandalf. 'Prudence is one thing, but discourtesy is another. I am old. If I may not lean on my stick as I go, then I will sit out here, until it pleases Théoden to hobble out himself to speak with me.'

Aragorn laughed. 'Every man has something too dear to trust to another. But would you part an old man from his support? Come, will you not let us enter?'

'The staff in the hand of a wizard may be more than a prop for age' said Háma. He looked hard at the **ash**-staff on which Gandalf leaned. 'Yet in doubt a man of worth will trust to his own wisdom. I believe you are friends and folk worthy of honour, who have no evil purpose. You may go in.'

#5 The will, iron.

The guards now lifted the heavy bars of the doors and swung them slowly inwards **grumbling on their great hinges**. The travellers entered. Inside it seemed dark and warm after the clear air upon the hill. The hall was long and wide and filled with shadows and half lights; mighty pillars upheld its lofty roof. But here and there bright sunbeams fell in glimmering shafts from the eastern windows, high under the deep eaves. Through the louver in the roof, above the thin wisps of issuing smoke, the sky showed pale and blue. As their eyes changed, the travellers perceived that the floor was paved with stones of many hues; branching runes and strange devices intertwined beneath their feet.

They saw now that the pillars were richly carved, gleaming dully with gold and half-seen colours. Many woven cloths were hung upon the walls, and over their wide spaces marched figures of ancient legend, some dim with years, some darkling in the shade. But upon one form the sunlight fell: a young man upon a white horse. He was blowing a great horn, and his yellow hair was flying in the wind. The horse's head was lifted, **and its nostrils** were wide and red as it neighed, smelling battle afar. Foaming water, green and white, rushed and curled about its knees.

'Behold Eorl the Young!' said Aragorn. 'Thus he rode out of the North to the Battle of the Field of Celebrant.'

Now the four companions went forward, past the clear wood-fire burning upon the long hearth in the midst of the hall. Then they halted. At the far end of the house, beyond the hearth and facing north towards the doors, was a dais with three steps; and in the middle of the dais was a great gilded chair. Upon it sat a man so bent with age that he seemed almost a dwarf; but his white hair was long and thick and fell in great braids from beneath a thin golden circle set upon his brow. In the centre upon his forehead shone a single white diamond. **His beard was laid like snow upon his knees**; but his eyes still burned with a bright light, glinting as he gazed at the strangers. Behind his chair stood a woman clad in white. At his feet upon the steps sat a wizened figure of a man, with a pale wise face and heavy-lidded eyes.

There was a silence. The old man did not move in his chair. At length Gandalf spoke. 'Hail, Théoden son of Thengel! I have returned. For behold! the storm comes, and now all friends should gather together, lest each singly be destroyed.'

#6 symbolizing the the downwards spiral of Shelob versus Galadriel- see the 7 Unveilings.

'The courtesy of your hall is somewhat lessened of late, Théoden son of Thengel,' said Gandalf. 'Has not the messenger from your gate reported the names of my companions? Seldom has any lord of Rohan received three such guests. **Weapons they have laid at your doors** that are worth many a mortal man, even the mightiest. Grey is their raiment, for the Elves clad them, and thus they have passed through the shadow of great perils to your hall.'

'Then it is true, as Éomer reported, that you are in league with the Sorceress of the Golden Wood?' said Wormtongue. 'It is not to be wondered at: webs of deceit were ever woven in Dwimordene.' Gimli strode a pace forward, but felt suddenly the hand of Gandalf clutch him by the shoulder, and he halted, standing stiff as stone.

In Dwimordene, in Lórien
Seldom have walked the feet of Men,
Few mortal eyes have seen the light
That lies there ever, long and bright.
Galadriel! Galadriel!
Clear is the water of your well;
White is the star in your white hand;
Unmarred, unstained is leaf and land
In Dwimordene, in Lórien
More fair than thoughts of Mortal Men.

Thus Gandalf softly sang, and then suddenly he changed

#7 The return of Théoden

'Will you not take the sword?' said Gandalf.

Slowly Théoden stretched forth his hand. As his fingers took the hilt, it seemed to the watchers that firmness and strength returned to his thin arm. Suddenly he lifted the blade and swung it shimmering and whistling in the air. Then he gave a great cry. His voice rang clear as he chanted in the tongue of Rohan a call to arms.

Arise now, arise, Riders of Théoden!
Dire deeds awake, dark is it eastward.
Let horse be bridled, horn be sounded!
Forth Eorlingas!

The guards, thinking that they were summoned, sprang up the stair. They looked at their lord in amazement, and then as one man they drew their swords and laid them at his feet. 'Command us!' they said.

'Westu Théoden hál!' cried Éomer. 'It is a joy to us to see you return into your own. Never again shall it be said, Gandalf, that you come only with grief!'

'Take back your sword, Éomer, sister-son!' said the king. 'Go, Háma, and seek my own sword! Gríma has it in his keeping. Bring him to me also. Now, Gandalf, you said that you had counsel to give, if I would hear it. What is your counsel?'

So we have 7 instances..and we have Aragorn and Gandalf who do not. In this we have 7 and 9 which correspond to the mounds at the opening of the sequence- see the next **Prediction**.

Some notes:

The 5th instance is tied to the will?..how?

5 = His beard was laid like snow upon his knees; but his eyes still burned with a bright light,

This is linked with the preceding lines

At the foot of the walled hill the way ran under the shadow of many mounds, high and green.

Upon their western sides the grass was white as with a drifted snow: small flowers sprang there like countless stars amid the turf.

'Look!' said Gandalf. '**How fair are the bright eyes in the grass!** Evermind they are called, simbelmynë in this land of Men, for they blossom in all the seasons of the year, and grow where dead men rest. Behold! we are come to the great barrows where the sires of Théoden sleep.' 'Seven mounds upon the left, and nine upon the right,' said Aragorn. 'Many long lives of men it is since the golden hall was built.'

'Five hundred times have the red leaves fallen in Mirkwood in my home since then,' said Legolas, 'and but a little while does that seem to us.'

'But to the Riders of the Mark it seems so long ago,' said Aragorn, 'that the raising of this house is but a memory of song, and the years before are lost in the mist of time. Now they call this land their home, their own, and their speech is sundered from their northern kin.' Then he began to chant softly in a slow tongue unknown to the Elf and Dwarf; yet they listened, for there was a strong music in it.

'That, I guess, is the language of the Rohirrim,' said Legolas; 'for it is like to this land itself; rich and rolling in part, and else hard and stern as the mountains. But I cannot guess what it means, save that it is laden with the sadness of Mortal Men.'

'It runs thus in the Common Speech,' said Aragorn, 'as near as I can make it.'

Where now the horse and the rider? Where is the horn that was blowing?
Where is the helm and the hauberk, and the bright hair flowing?
Where is the hand on the harpstring, and the red fire glowing?
Where is the spring and the harvest and the tall corn growing?
They have passed like rain on the mountain, like a wind in the meadow;
The days have gone down in the West behind the hills into shadow.
Who shall gather the smoke of the dead wood burning,
Or behold the flowing years from the Sea returning?

Thus spoke a forgotten poet long ago in Rohan, recalling how tall and fair was Eorl the Young, who rode down out of the North; and there were wings upon the feet of his steed, Felaróf, father of horses. So men still sing in the evening.'

With these words the travellers passed the silent mounds. Following the winding way up the green shoulders of the hills, they came at last to the wide wind-swept walls and the gates of Edoras. There sat many men in bright mail, who sprang at once to their feet and barred the way with spears. 'Stay, strangers here unknown!' they cried in the tongue of the Riddermark, demanding the names and errand of the strangers. Wonder was in their eyes but little friendliness; and they looked darkly upon Gandalf.

Note the 'like snow on the west side', the ref to 'bright eyes'..and the bright Théoden's eyes described in the 5th instance as bright. And we have the reference to 'five hundred times'. In Tolkien's numerology any multiple of five is a reference to five.

The west is thus associated with white. Eowyn is dressed in white. Therefore she represents the west in the geometry. The simbelmynë are described as bright eyes. This probably renders as 'symbol mine'- mine being Edith..the two dots over the 'e' support this (see elsewhere). Eowyn means horse joy...and it here that Aragorn first sees Eowyn...Eowyn is Edith in the morning, Aragorn was originally called 'Trotter'...horse. Princess Mee = ë...

Eowyn is Edith but as the morning..as opposed to Arwen the evening...and not in a state for marrying -she is not a Queen but a princess- c.f Princess Mee...she is also linked with Galadriel by virtue of her whiteness in the hall..and Galadriel is of the morning- the 'sister' of Arwen the evening.

Thus Aragorn for the first time in the full light of day beheld Éowyn, Lady of Rohan, and thought her fair, fair and cold, like a morning of pale spring that is not yet come to womanhood. And she now was suddenly aware of him: tall heir of kings, wise with many winters, greycloaked. Hiding a power that yet she felt. For a moment still as stone she stood, then turning swiftly she was gone.

That the 7 mounds would be on the left and the nine on the right.

Ok, this is 50/50. But here's how I predicted it. In the previous Prediction there are in fact two sequences. One is the 7 'laid's and the other is a 9 sequence. Aragorn and Gandalf who conspicuously do not lay down their arms, form the 2 extras, giving us 9. We have a left-right, west-east geometry set up in the symbolism of the mounds and the details in the sequence. Gandalf and Aragorn form the right turn. All of the rest form the left turn.

Aragorn's sword is left '**up-right**'. Clue in 'up and right'. The right turn in the geometry leads up and right, the others lead down and left.

'It is not my will,' he said, 'to put **aside** my sword or to **deliver Andúril to the hand** of any other man.'

put "aside" ..to the left. Aside is a reference to the turn. The two wills of male and female are assigned to the two sides of the geometry- the hand is a symbol of their will. So 'delivery to the hand' is also another reference to the handedness of the geometry and the turn between left and right.

Slowly Aragorn unbuckled his belt and himself set his sword upright against the wall. 'Here I set it,' he said; 'but I command you not to touch it, nor to permit any other to lay hand on it.

When demanding Gandalf leaved his staff. Gandalf makes reference to the left. The guard still hesitated. 'Your staff,' he said to Gandalf. 'Forgive me, but that too must be left at the doors.'

The guards are trying to make him "turn left".

We can associate the left turn with Grima,because it is his will which seeks Gandalf to leave his weapon, (and turn left).

#A thorough diagram will follow.

Tolkien Prediction #80

That the 4th instance would be Gimli.

This was made after I had written the above- the next day while writing an email to a friend outlining the 7 laid's prediction. To be fair, I was not 100% sure at which point in the sequence Gimli's instance appeared, but I was aware that it appeared somewhere in the middle. I wouldn't class this prediction as a strong one.

It was made because the number 4 symbolizes the diamond, lead, stone.

Tolkien Prediction #81

That the line Tinbone Thinbone would be in the third stanza of The Lord of the Rings variant of The Root of the Boot poem.

Troll **sat alone** on his seat of stone,
And munched and mumbled a bare old bone;
For many a year he had gnawed it near,
For meat was hard to come by.
Done by! Gum by!
In a case in the hills he **dwelt alone**,
And meat was hard to come by.

Up came Tom with his big boots on.

Said he to Troll: 'Pray, what is yon?
For it looks like the shin o' my nuncle Tim,
As should be a-lyin' in graveyard.
Caveyard! Paveyard!
This many a year has Tim been gone,
And I thought he were lyin' in graveyard.'

'My lad,' said Troll, 'this bone I stole.
But what be bones that lie in a hole?
Thy nuncle was dead as a lump o' lead,
Afore I found his **shinbone**.

Tinbone! Thinbone!

He can spare a share for a poor old troll,
For he don't need his shinbone.'

Tin is the 3rd link in the chain of Angainor is tin, ladog, latuken. The 3rd stanza matches the 3rd link.

Tilkal A name made up of the initial sounds of six names of metals (see pp. 106-7 and footnote). For tambe 'copper' see Aule, and for ilsa 'silver' see Ilsalunte. Latuken 'tin' is given as a separate entry in QL, with latukenda 'of tin', the Gnomish form is ladog. Kanu 'lead', kanuva 'leaden' are placed under a root KANA in QL. For anga 'iron' see Angamandi, and for laure 'gold' see Laurelin. [**Book of Lost Tales I**].

Some deeper analysis of the stanzas in turn.

The poem is 8 stanzas long. There are 7 links in the Chain of Angainor. The last stanza is the octave which returns to the beginning. This is the architecture of Loss and Recovery in the geometry. 7 is the distance between each rational plane. 8 begins the new rational plane. Recovery being the octave, the number 8. The stanzas also have 7 lines symbolizing the Chain of Angainor.

We also note that in that stanza the troll refers to Tom as 'my lad'- which references lad of ladog. Tolkien employs 'lad' and 'lass' symbolism as indicating the lowly position of man and woman as servants.

lad (n.)

c. 1300, ladde "foot soldier," also "young male servant" (attested as a surname from late 12c.), possibly from a Scandinavian language (compare Norwegian -ladd, in compounds for "young man"), but of obscure origin in any case. OED hazards a guess on Middle English ladde, plural of the past participle of lead (v.), thus **"one who is led" (by a lord)**. Liberman derives it from Old Norse ladd "hose; woolen stocking." **"The development must have been from 'stocking,' 'foolish youth' to 'youngster of inferior status' and (with an ameliorated meaning) to 'young fellow.'**" He adds, "Words for socks, stockings, and shoes seem to have been current as terms of abuse for and **nicknames of fools.**" Meaning "boy, youth, young man" is from mid-15c.

lass (n.)

"young woman, girl," c. 1300, probably from a Scandinavian source akin to Old Swedish lösk kona **"unmarried woman"** [OED], but other sources say **perhaps related to Old Norse löskr "idle, weak," West Frisian lask "light, thin."** Liberman suggests **Old Danish las "rag," and adds, "Slang words for 'rag' sometimes acquire the jocular meaning 'child' and especially**

'girl.'" "Used now only of mean girls" [Johnson, who has an entry for Shakespeare's lass-lorn "forsaken by his mistress"]. **Paired with lad since early 15c.**

The first two stanzas refer to the first two links in the chain. In the first stanza we read "Troll sat alone on his seat of stone,". The first chain symbolizes the One and also Edith who is "mine". Mine is the word for the number one in Quenya for that reason. One is 'alone'. The second stanza has the appearance of Tom. Tom is Tom Bombadil who is symbolized by the number 2 or silver (as the Moon). Silver is the second link of the Chain.

In addition, shin is a reference to leg (leg of a triangle) and thin is also a reference to the hypotenuse. The hypotenuse is the third plane in the triangle as created by Iluvatar in the Music of the Ainur.

The 3rd link in the Chain is tin

tin (n.)

Old English tin, from Proto-Germanic *tinom (source also of Middle Dutch and Dutch tin, Old High German zin, German Zinn, Old Norse tin), of unknown origin, not found outside Germanic.

Other Indo-European languages often have separate words for "tin" as a raw metal and "tin plate;" such as French étain, fer-blanc. **Pliny refers to tin as plumbum album "white lead," and for centuries it was regarded as a form of silver debased by lead; hence its figurative use for "mean, petty, worthless."** The chemical symbol Sn is from Late Latin stannum (see stannic).

Meaning "container made of tin" is from 1795. Tin-can is from 1770; as naval slang for "destroyer," by 1937. Tin-type in photography is from 1864. Tin ear "lack of musical discernment" is from 1909. Tin Lizzie "early Ford, especially a Model T," first recorded 1915.

Tin was regarded as silver debased by lead. The 2nd link in the chain is silver, the third is tin and the 4th is lead. Tin in the middle is a mixture of the two to either side. This is why we also see that lead is mentioned in the line before:

Thy nuncle was dead as a lump o' lead,

Going through the stanzas and how it relates to the chain of Angainor.

Firstly, the Troll is the Enemy, the Devil. Tolkien's works consist entirely of geometry, the most fundamental element is the right-angled triangle. From the study of geometry the planes of triangles are referred to as legs. The etymology of bone gives leg.

bone (n.)

Old English ban "bone, tusk, hard animal tissue forming the substance of the skeleton; one of the parts which make up the skeleton," from Proto-Germanic *bainan (source also of Old Frisian and Old Saxon ben, Old Norse bein, Danish ben, German Bein). Absent in Gothic, with no cognates outside Germanic (the common PIE root is *ost-); the Norse, Dutch, and German cognates also mean "**shank of the leg**," and this is the main meaning in Modern German, but English seems never to have had this sense.

To work (one's) fingers to the bone is from 1809. To have a bone to pick (1560s) is an image from dogs struggling to crack or gnaw a bone (to pick a bone "strip a bone by picking or gnawing" is

attested from late 15c.); bone of contention (1560s) is from two dogs fighting over a bone; the images seem to have become somewhat merged. Also compare bones.

Bone-china, which is mixed with bone-dust, is by 1854. Bone-shaker (1874) was an old name for the early type of bicycle, before the adoption of rubber tires, etc.

leg (n.)

late 13c., from a Scandinavian source, probably Old Norse *leggr* "a leg, bone of the arm or leg," from Proto-Germanic **lagjaz* (cognates Danish *læg*, Swedish *låg* "the calf of the leg"), a word with no certain ulterior connections. Perhaps from a PIE root meaning "to bend" [Buck]. For Old Norse senses, compare Bein, **the German word for "leg," in Old High German "bone, leg" (see bone (n.)). Replaced Old English shank (n.),** itself also perhaps from a root meaning "crooked."

Distinguished from an arm, leg, or fin in being used for support. **Of triangle sides from 1650s (translating Greek *skelos*, literally "leg").** Extended to furniture supports from 1670s. Meaning "part of pants which cover the leg" is from 1570s. By 1870s as an adjective it had a salacious suggestion of artistic displays focused on the female form, such as leg-piece in theater jargon, leg-business as slang for "ballet."

The geometry IS the world. Bones and therefore legs are the world. The two legs of the triangle corresponding to the planes of the opposite and adjacent are Goldberry and Bombadil, that is, female and male; Edith and Tolkien. The Enemy gnaws away at mankind, the World. This is Nidhogg the Worm who gnaws away at the roots of the World Tree in Hell. Nidhogg is one of the Nameless Things.

"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."

The Enemy gnaws at the geometry- which is symbolized by the bone. This gnawing is also the East wind -the Wind of the World as Shippey put it, that bites. This gnawing turns and corrupts and alters the language itself which is also constructed on the same geometric principles as the narrative, the World.

Tolkien makes extensive use of a numerological system- his own personal numerology. Each stanza is numbered 1 to 8. The symbolism of the first seven numbers is laid out in the Chain of Angainor. Each stanza makes use of this symbolism in the corresponding link in the Chain.

First stanza.

The first stanza relates to the the number one, "mine" in Quenya. Mine is 'she is mine', and refers to Edith, "the one". Of course the One, is alone. This is why we find two references to being alone.

Troll **sat alone** on his seat of stone,

...

In a cave in the hills he **dwelt alone**,

This links into Tolkien and Edith's relationship and their Faith. Tolkien spent many years in his marriage battling with Edith and trying to persuade her and guide her in the faith. In walking away from God she is being alone. In being 'alone' she is trying to replace God: Eru the One, and so

becoming 'the One'. This is why the full name of Ilúvatar is Eru Ilúvatar. 'Eru' actually refers to Edith and her erring. Er= to er and u = You. It also refers to the Myth of Er from Plato's Republic. Er was shown the afterlife, and the consequences of choosing the path to walk in the next life on his return. Through Tolkien's instruction and his guiding of her along the path of the faith, Edith was also similarly shown. The name Ilúvatar contains both Edith and Tolkien, that is 'il' = Tolkien and 'ar' = Edith. 'I' = I and ú = 'You', Edith, the accent = an inclination away from God. But 'Eru' contains only Edith. It being placed before Ilúvatar is symbolic of her putting herself before them both, their relationship, and trying to be God, 'the One'.

Second stanza.

Up came Tom with his big boots on.

Said he to Troll: 'Pray, what is yon?
 For it looks like the shin o' my nuncle Tim,
 As should be a-lyin' in graveyard.
 Caveyard! Paveyard!
 This many a year has Tim been gone,
 And I thought he were lyin' in graveyard.'

The second link in the Chain is silver. Silver is the Moon = Tom Bombadil, Tolkien. The number 2 of '2 and 6' is Tolkien-Bombadil, 6 is Edith-Goldberry. Tom here is Tom Bombadil, Tolkien. Tom coming up indicates Tom rising, the Moon rising. To rise is to be dominant and wilful. The Moon rises over the Sun during the night. The Moon is dominant over the Sun during the night and vice versa. Tom's boots are a symbol of his dominance and mastery as the philologist. His boots are big, he is cocksure. 'Pray' is reference to the theme of the Faith of the previous entry above for the first stanza. Tom rising up is laying down the law- he is the authority on matters of faith.

Again we see Faith in 'Pray'. If we look at the etymology of Tim, Timothy we find a continuation of the theme of Faith:

Timothy
masc. proper name, from French Timothée, from Latin Timotheus, from Greek Timotheos, literally "honoring God," from time "honor, respect" (see timocracy) + theos "god" (from PIE root *dhes-, forming words for religious concepts).

Tom is not Time though, he is Space, Goldberry is Time. The Troll is gnawing at honour and respect of the Faith.

Looking at yon.

yon (adj., pron.)
Old English geon "that (over there)," from Proto-Germanic *jaino- (source also of Old Frisian jen, Old Norse enn, Old High German ener, Middle Dutch ghens, German jener, Gothic jains "that, you"), from PIE pronominal stem *i- (source also of Sanskrit ena-, third person pronoun, anena "that;" Latin idem "the same," id "it, that one; " Old Church Slavonic onu "he;" Lithuanian ans "he"). As an adverb from late 15c., a shortening of yonder.

Apart from the obvious 'that, over there', we also see references to 'you' and 'one'. That links to what I said regards Edith in the first stanza. And that links with Tim, via Time since Goldberry-Edith is Time.

And again we see Faith in 'graveyard'- the final resting place of the body.

Said he to Troll: '**Pray**, what is yon?
For it looks like the shin o' my nuncle Tim,

So we know that the Troll is gnawing on the bone that is Tim, which is Time. Time is Edith. But Tim is an uncle, the male. Tolkien's symbolism casts errant, wilful behaviour as a swap in the sides of the geometry. Seeking dominance and being wilful is at root, the influence of the discords of Melkor. The discords continually pass from one side of the triangle to the other- from male to female. The constant swapping is the courses of the Sun and Moon- Edith and Tolkien, the female and the male. The female appears to try to become a male, and the male appears to try to become a female. This is the root of Bombadil's claim to be eldest. He is not, Goldberry is because the left hand side of the geometry was created first. Time was created first. Space, second. Time is female. Therefore Timothy is a male who is trying to be a female. The clue is in the nunnation of nuncle. Nunnation is one of the effects of the Enemy gnawing at the language, the geometry. Hence Noakes in Smith of Wooten Major. This is the discords which creates the wilfulness and swapping.

Silver is the Moon, the time when the Moon is dominant is night. The Moon and Sun are the 2nd and 6th links of the Chain. These are the numbers symbolizing Bombadil-Tolkien and Goldberry-Edith. The numbers indicate their fallen natures. In this 2nd stanza we see Tom 'with his big boots on'. That symbolizes Tom domineering Goldberry as 'the Master'. Therefore in 'nuncle' we see a male. The Troll is gnawing way at his faith.

This references Tom's claim to being eldest.

As should be **a-lyin'** in graveyard.

...

And I thought he were **lyin'** in graveyard.'

We need to remember that the bones are not simply bones, they ARE Tom and Goldberry- living. They are the geometric representation of themselves, the platonic ideal forms. So the reference to bones lyin is not simply an inanimate bone lying on the ground but the person- here who is lying, telling untruths. Tom is lying in his claim- hence why Tim has its etymology in Time- the female. Goldberry is eldest not Tom. As the Moon, the male Bombadil tries to dominate the female Goldberry. Part of this domination is his claim to be 'eldest'. Bombadil, the right hand in the geometry, is not eldest, Goldberry, the female is. This is part of the fallen nature exhibited in the 2 and 6 symbolism, the 2nd and 6th links of the Chain.

Third Stanza.

The third link in the chain is tin. Hence 'tinbone'. So far we have had stanzas associated with Edith and then Tolkien. The first stanza is the female, the plane of the opposite. The second stanza is the male, the plane of the adjacent. This stanza is associated with the plane of the hypotenuse. The plane of the hypotenuse is symbolized by 'thin', whereas the opposite and adjacent are 'thick'. See **prediction #60**. This order is derived from the creation of the triangle in the Music of the Ainur in the 3 hands sequence of Ilúvatar. Source of Tolkien's geometry being Plato's Republic and Timeaus.

'My lad,' said Troll, 'this bone I stole.

But what be bones that lie in a hole?

Thy nuncle was dead as a **lump o' lead**,

Afore I found his shinbone.

Tinbone! Thinbone!

He can spare a share for a poor old troll,

For he don't need his shinbone.'

In addition tin is known as white lead, hence we have reference to lead here too.

tin (n.)

Old English tin, from Proto-Germanic *tinom (source also of Middle Dutch and Dutch tin, Old High German zin, German Zinn, Old Norse tin), of unknown origin, not found outside Germanic.

Other Indo-European languages often have separate words for "tin" as a raw metal and "tin plate;" such as French étain, fer-blanc. **Pliny refers to tin as plumbum album "white lead," and for centuries it was regarded as a form of silver debased by lead; hence its figurative use for "mean, petty, worthless."** The chemical symbol Sn is from Late Latin stannum (see stannic).

Meaning "container made of tin" is from 1795. Tin-can is from 1770; as naval slang for "destroyer," by 1937. Tin-type in photography is from 1864. Tin ear "lack of musical discernment" is from 1909. Tin Lizzie "early Ford, especially a Model T," first recorded 1915.

The bones that lie in a hole is a pun on the word 'lie'. As the Moon, the male Bombadil tries to dominate the female Goldberry. Part of this domination is his claim to be 'eldest'. Bombadil, the right hand in the geometry, is not eldest, Goldberry, the female is. This is part of the fallen nature exhibited in the 2 and 6 symbolism.

Fourth Stanza.

Said Tom: 'I don't see why the likes o' thee
Without axin' leave should go makin' free
With the shank or the shin o' my father's kin;
So hand the old bone over!
Rover! Trover!
Though dead he be, it belongs to he;
So hand the old bone over!'

As the fourth stanza, this corresponds to the 4th link, lead. This is the middle link in the 7 links: 123 4 567. This is the point where we move from one axis to the other. The references to 'axin' is a pun on axis. Tolkien uses the pun on the axe, the weapon, to indicate the axis of geometry. Likewise here.

Lead symbolizes the bottom of the Word Tree, it symbolizes hell which is represented by the stone. The stone is the diamond or lozenge shape- the rhombus. It has 4 sides. As such as geometry it has 4 legs. The reference to handing the bone over,. Is a reference to the turn in the axis. On either side of the axis are the two sides of the opposite and adjacent. The two sides are symbolized by hands as per the Music of the Ainur and the hands sequence of Iluvatar. So handing it over is a crossing over from one side of the axis to another.

If the stone, the 4th link has 4 legs, we can make sense of 'rover' which is a reference to the dog Rover, in Roverandom. Tolkien stated that random things were Satanic. 'Random thought- is satanic and anarchic' (A Secret Vice). And I have already described the 4th link, as the stone, symbolizing the bottom of the world, hell. Tolkien refers to the Eye of Sauron roving and at the same moment he describes the Ring as growing 'heavier than a great stone'.

Then the Eye began to rove, searching this way and that; and Frodo knew with certainty and horror that among the many things that it sought he himself was one. But he also knew that it could not see him-not yet, not unless he willed it. The Ring that hung upon its chain about his neck grew heavy, heavier than a great stone, and his head was dragged downwards.

The Ring symbolizes hell- the closed loop. The Ring lies at the bottom of the world as the circular blob at the bottom of the letter J in his monogram. And we note he is being dragged downwards. He is being dragged downwards towards hell.

There are a number of other references in The Lord of the Rings to roving -all of which refer to the Enemy or a state of being lost.

In addition, the Ring is described twice at the Council of Elrond as Frodo's trove. They are the only uses of the word in the Lord of the Rings.

Galdor of the Havens, who sat near by, overheard him. 'You speak for me also,' he cried, and turning to Elrond he said: 'The Wise may have good reason to believe that the halfling's trove is indeed the Great Ring of long debate,

...

'Some, Galdor,' said Gandalf, 'would think the tidings of Glóin, and the pursuit of Frodo, proof enough that the halfling's trove is a thing of great worth to the Enemy.

The handing over of the bone by the troll is the handing over of the Ring from the Ringbearer to Sauron. The same symbolism exists between Songs of the Philologists written decades before The Lord of the Rings because the symbolism is based on the geometry which Tolkien invented at St Edward's School and university and which continued throughout his entire life in all of his works, including works like Mr Bliss.

The hands symbolize the planes of the geometry. The geometry of the triangle is created when Ilúvatar raises his hands. Since the hands are Time and Space, and Space represents alef, the male, the handing of the ring from one to another is a handing of the ring from the female to the male; from one side of the geometry to the other. And Frodo does indeed symbolize the female in the geometry, Sauron the male. And this stanza is the pivot between those two sides of the geometry. 123 4 567. Stanza 8 is a return to stanza 1.

Trove is treasure, but it is stolen treasure and the bone has been stolen as we see in stanza 3

'My lad,' said Troll, 'this bone I stole.

And in the etymology we see a perfect description of both the bone and the Ring.

trove (n.)

1888, from treasure trove (c. 1550), **from Anglo-French tresor trové (late 12c.), translating Latin thesaurus inventus, literally "treasure found."** Originally any precious metal object one finds hidden whose owner is unknown. As this usually meant ancient hoards, the term came to mean "treasure hoard" in popular use. Rendered treasure found from mid-15c. French trove is past participle of trover "to find," from Old French trover, torver, of unknown origin, perhaps from Latin turbare "to move" (hence "to seek for") or Medieval Latin *tropare "to compose, sing."

And we see the reference to Sauron and his possessiveness over the Ring again in the line 'Though dead he be, it belongs to he;'

'Then it belongs to you, and not to me at all!' cried Frodo in amazement, springing to his feet, as if he expected the Ring to be demanded at once.

'It does not belong to either of us,' said Aragorn; 'but it has been ordained that you should hold it for a while.'

'Bring out the Ring, Frodo!' said Gandalf solemnly. 'The time has come. Hold it up, and then Boromir will understand the remainder of his riddle.'

...

'Alas, no,' said Elrond. 'We cannot use the Ruling Ring. That we now know too well. It belongs to Sauron and was made by him alone, and is altogether evil. Its strength, Boromir, is too great for anyone to wield at will,

...

Had you this thing in keeping? It is hidden, you say; but is not that because you choose to hide it? 'No, not because I choose,' answered Frodo. 'It does not belong to me. It does not belong to any mortal, great or small; though if any could claim it, it would be Aragorn son of Arathorn, whom I named, the leader of our Company from Moria to Rauros.'

In the Lord of the Rings, Tolkien is merely continuing the same underlying geometry and symbolism from his system which he created early in his life.

The reference to 'old bone' helps us to identify the bone of Timothy as that of Time because Time is the elder of Time and Space. And in the etymology of old we see the reference to Bombadil through one of his names 'Forn'. Bombadil of course makes the claim to being Eldest. Goldberry is eldest. This claim is a symptom of Bombadil and Goldberry's fallen nature and the conflict between Man and Woman, the two sides of the geometry. This conflict is symbolized by the stone.

old (adj.)

Old English *ald* (Anglian), *eald* (West Saxon, Kentish) "antique, of ancient origin, belonging to antiquity, primeval; long in existence or use; near the end of the normal span of life; elder, mature, experienced," from Proto-Germanic **althaz* "grown up, adult" (source also of Old Frisian *ald*, Gothic *alpeis*, Dutch *oud*, German *alt*), originally a past-participle stem of a verb meaning "grow, nourish" (compare Gothic *alan* "to grow up," Old Norse *ala* "to nourish"), from PIE root **al-* (2) "to grow, nourish." The original Old English vowel is preserved in Scots *auld*, also in *alderman*. The original comparative and superlative (*elder*, *eldest*) are retained in particular uses.

The usual PIE root is **sen-* (see *senior* (adj.)). A few Indo-European languages distinguish words for "old" (vs. young) from words for "old" (vs. new), and some have separate words for aged persons as opposed to old things. Latin *senex* was used of aged living things, mostly persons, while *vetus* (literally "having many years") was used of inanimate things. Greek *geraios* was used mostly of humans; *palaios* was used mostly of things, of persons only in a derogatory sense. Greek also had *arkhaios*, literally "belonging to the beginning," which parallels French *ancien*, used mostly with reference to things "of former times."

Old English also had *fyrn* "ancient," which is related to Old English *feor* "far, distant" (see *far*, and compare Gothic *fairneis*, Old Norse *forn* "old, of old, of former times," Old High German *firni* "old, experienced").

Meaning "of a specified age" (three days old) is from late Old English. Sense of "pertaining to or characteristic of the earlier or earliest of two or more stages of development or periods of time" is from late Old English. As an intensive, "great, high," mid-15c., now only following another adjective (*gay old time*, *good old Charlie Brown*). As a noun, "those who are old," 12c. *Of old* "of old times" is from late 14c.

Old age "period of life of advanced years" is from early 14c. Old Testament is attested from mid-14c. (in late Old English it was *old law*). Old lady "wife, mother" is attested from c. 1775 (but compare Old English *seo ealde hlæfdige* "the queen dowager"). Old man "man who has lived

long" is from late Old English; the sense of "husband, father, boss" is from 1854, earlier (1830) it was military slang for "commanding officer;" old boy as a familiar form of address is by c. 1600. Old days "former times" is from late Old English; good old days, "former times conceived as better than the present," sometimes ironic, is by 1670s. Old Light (adj.), in religion, "favoring the old faith or principles," is by 1819.

And that's where I made **prediction #83**, that the Dwarves referred to him as 'Forn'. A fairly trivial prediction admittedly, since I already knew that the Elves called him Iarwain Ben-adar and therefore there were only the names given by Men and Dwarves remaining- so it was a 50/50 toss up. The Dwarves symbolize stone- and here we are in the 4th stanza, which I've characterized as symbolizing stone. The reason they are linked is that the stone refers to the axle, the mid pivot point between the left and right sides of the geometry, and here we have the pivot point of the two sides of the stanzas 123 4 567.

But I had forgotten Bombadil, if indeed this is still the same that walked the woods and hills long ago, and even then was older than the old. That was not then his name. Iarwain Ben-adar we called him, oldest and fatherless. But many another name he has since been given by other folk: Forn by the Dwarves, Orald by Northern Men, and other names beside.

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Tolkien is re-using the same character and symbolism as he ever does with all of his symbolism. Bombadil and Gollum represent a self-critical bad side of himself. Tolkien is possessive of his treasure, his trove- which is his Art and his secrets of how he created his art. Likewise Gollum goes to the bottom of the mountain to keep his treasure to himself. In creating his art Tolkien can become possessive of his time. Time here is Timothy.

To be continued...

Tolkien Prediction #82

A minor prediction here. In Mr Bliss, that Mr Day's marriage would be to Mrs Knight.

I read the following:

“So he gave it to Mr Day as a wedding-present.”

Immediately thought that he was marrying Mrs Knight. I then went on to read.

Yes, wedding present. Very soon after this Mr Day became Mrs Knight's third husband.

Why? Day and Night are Edith-Sun and Tolkien-Moon. Tolkien has swapped them around in Mr Bliss. The spelling of night as 'Knight' is a clue to why he swapped them around. The Knight is Tolkien ordinarily. The influence is from Alice Through the Looking Glass and Alice in Wonderland.

I have stated repeatedly elsewhere that the left and right hands of Ilúvatar are Sun-female-Edith and Moon-male-Tolkien. In his illustration of their shop “Day & Knight” Day is on the left and Knight is on the right. Again a swap but the geometry is implied in the arrangement. The Door is in the middle as per the geometry. The Door symbolizes the union of Day and Night.

Tolkien Prediction #83

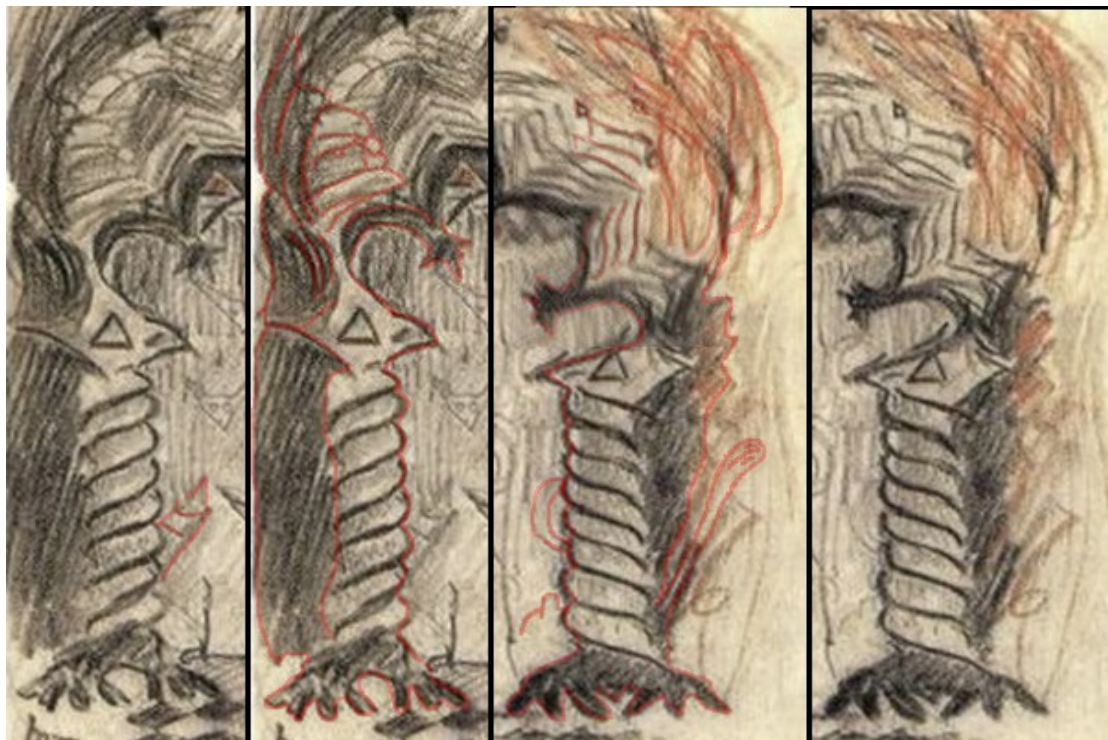
That the Dwarves referred to Bombadil as 'Forn'. A fairly trivial prediction admittedly, since I already knew that the Elves called him Iarwain Ben-adar and therefore there were only the names given by Men and Dwarves remaining- so it was a 50/50 toss up. The Dwarves symbolize stone- and it was made while writing my analysis on the poem The Root of the Boot, the 4th stanza, which I've characterized as symbolizing stone. The reason they are linked is that the stone refers to the axle, the mid pivot point between the left and right sides of the geometry, and here we have the pivot point of the two sides of the stanzas 123 4 567.

“But I had forgotten Bombadil, if indeed this is still the same that walked the woods and hills long ago, and even then was older than the old. That was not then his name. Iarwain Ben-adar we called him, oldest and fatherless. But many another name he has since been given by other folk: Forn by the Dwarves, Orald by Northern Men, and other names beside.” **[The Council of Elrond, The Lord of the Rings]**

Tolkien Prediction #84

That She from Rider Haggard's book would be referred to as a lion or lioness.

Why? In Tolkien's image 'Wickedness' I have identified Shelob with the left hand curtain and Galadriel with the right hand curtain where Tolkien has hidden the image of the lion or lioness.



From my brief scanning of the book from an online source so far I believe that this is not a correct prediction. However, I've included it because we have a very interesting set of coincidences. In the book the character 'She' believes that 'Leo' who is referred to as the lion, is a reincarnation of her long lost love from 2000 years ago whom she killed in a fit of jealous anger. The word lion is mentioned in the book no less than 41 times. The word Leo is mentioned 308 times. I must stress that I have no knowledge of this book beyond that 'She' has been identified with Galadriel. I never knew anything about lions in the story.

Here are some other coincidences.

Ayesha has a mirror like Galadriel and there is a chapter called "Ayesha Unveils" where she looks into her mirror. I have previously associated the story arc of the Dance of the 7 veils with Shelob and Galadriel and the image Wickedness from which the above is taken. See prediction #61. Going through Haggard's book with a word search I discover the the word veil is mentioned no less than 44 times. So there is a growing correspondence between Haggard's book and the theme of the Loathly Lady in Tolkien's works.

There is a scarab called 'The Royal Son of the Sun'. This is very close to the translation of the name of Anárion: Anárion (Q: "sun-son", pron. [a'na:ri.on], stem Anáriond-). Anárion features with Isildur in the Argonath, the North Gate, and symbolizes the silencing of the female which is the theme of the Loathly Lady in Tolkien's implementation of it in his works.

The leopard appears in the book. The leopard is the pard from medieval symbolism. The pard is mentioned with the lion in Tolkien's poem 'The Cat'

the pard dark-starred,
fleet upon feet,
that oft soft from aloft
leaps on his meat
where woods loom in gloom-

The pard has Persian origins and in medieval literature is associated with adultery. In Tolkien's works it symbolizes male infidelity which is bound up with the theme of the Loathly Lady.

I have just gone back through my kindle library looking for the essay I read where Galadriel is compared to She. I read this essay maybe 3 years ago. Beyond the general comparison between the two I'd forgotten all of the details. It appears in Jason Fisher's 'Tolkien and the Study of His Sources'. John Rateliff was the author and he writes:

“All of this description, down to the last detail, could also be said of Galadriel, who like She is immortal, wise, queenly, and beautiful beyond belief. They even share the same fault— too much pride and a desire to rule over the whole world. Each is veiled (literally in the case of She, figuratively with Galadriel) when our heroes first encounter them, but there is a telling scene in each case where each almost reveals herself as she really is, or as she might become, beautiful and terrifying and worshipful all at the same time.”

Galadriel symbolizes the fear of men that she desires to rule over the whole world- that her demand

or request for sovereignty will precipitate his enslavement. But in the tale of the Loathly Lady, this is not true. Galadriel is positioned as the 'will she won't she'. She is the female who the male is fearful of trusting, who sits in a uncertain state, a twilight state. She passes the test of the Ring and she goes on to return into the west.

So how is She veiled?...the word veil is mentioned 44 times in the book. More development on this later....

In continuing to read Rateliffe's essay, another coincidence is the three legged tripod. Refer to my prediction #75 That the house of Baba Yaga would have 3 legs. Shelob is in part inspired by the witch from Russian folklore, Baba Yaga. Shelob is Galadriel's opposite.

Rateliffe writes:

Another strong parallel lies in the Mirror of Galadriel. In *The Lord of the Rings*, this is described as “a low pedestal carved like a branching tree” upon which stands “a basin of silver, wide and shallow” filled with clear water (*LotR*, 380). In *She* (176), we are told of “a vessel like a font cut in carved stone ... full of pure water”; it is described in *She and Allan* as “a marble tripod on which stood a basin half full of water”

The similarities Rateliff suggests between Beren and Luthien and Leo and Ayesha are also very relevant. The geometry is the marriage of Tolkien and Edith and we know that Beren and Luthien are intended to be Tolkien and Edith. And I've stated elsewhere, the female is actually 'above' the male, this is reflected in the geometry of both the female being eldest, closet to God and rightfully in the north at the left hand of Ilúvatar. North = above on the page. And that relationship is reflected in Beren and Luthien. For an explanation see <http://www.thewindrose.net/>

“Haggard’s story may have also played a contributing part in helping to inspire or shape the story that meant the most to Tolkien: the legend of Beren and Lúthien. The love of an immortal for a mortal, or between two people belonging to different states of being, with the woman always belonging to the ‘higher’ race and the man to the ‘lower,’ occurs again and again in both Tolkien’s legendarium and throughout *Ayesha and Wisdom’s Daughter*, along with the consequences thereof. Referring to the Biblical passage about how “the sons of Heaven came down to the daughters of men, and found that they were fair,” the re-incarnated Ayesha says of herself, “might it not have chanced that once a daughter of Heaven came down to a man of Earth and loved him well?”

To quote Rateliffe again:

“To return to the Resnik interview, it is striking that, after decrying a figure as seminal as George MacDonald in the revival of the English fairy-tale, Tolkien immediately turns to praise another author of the same era: H. Rider Haggard, saying: “I suppose as a boy *She* interested me as much as anything— like the Greek shard of Amynatas, 6 which was the kind of machine by which everything got moving.”

The City of Kôr is the other obvious influence on Tolkien from Rider Haggard's *She*. The word actually makes it into the name of Mel-kor in a disguised form. Why would Melkor be associated with the Gnomish city in Valinor? More at another time...

So...having gone through Rateliffe's essay, he makes no mention of the lion being 'She' or symbolizing any other character in Tolkien's mythos anywhere. Therefore I cannot have subconsciously remembered an association of the lion with *She*.

The machinery which Tolkien refers to in the Resnik interview is a narrative device built around his geometry. The device revolves around the spiritual journey which consists of an ascension of 7

rational planes. Movement is via a device called the TURN. This is the smallest component wheel in the machinery. See homepage. These planes are incarnate in the City of Minas Tirith- Tolkien's world is a medieval symbolic landscape much like the Arthurian Romances and Dante's Divine Comedy. The inner spiritual world is the real world which manifests in the outer world. Minas Tirith is modelled on Purgatoria. The soul is the City much like in Plato's The Republic which is the primary original source of his geometry. Each ascension accompanies the 7 unveilings.

There are multiple uses of this machinery in multiple journeys- the Battle of the Trees, between birch and oak is another, inspired by the Cad Goddeau of medieval Welsh and Irish literature. In addition to the rational planes Tolkien uses wheels within wheels in his machinery, inspired by the passage in the Book of Ezekiel, from which we get the Tetramorph in medieval art and literature. The world itself turns twice clockwise during the course of the narrative of The Lord of the Rings. This is the Wheel of Fortune. The 4 figures of the Tetramorph are Powers within Tolkien's world. Tolkien makes veiled references to them. They occupy the 4 cardinal points on the compass as follows: Eagle = West. Bull = North. Lion = East. Man = South. The world turns twice. The turning is modelled on 'The Hunt'. Firstly at the crossing over of the Falls of Rauros, more correctly as the crossing from the West Gate through the North Gate which are in fact the two sides of the same gate. The falls of Gandalf and Boromir trigger this. Then at the failure of Frodo to give up the Ring. These turns invert the positions of the figures in the Tetramorph. The bull (the Enemy) in the north swaps places with the Man in the south. As a result Man is again on top of the Devil. The bull is the male, the man is the female. In other words the woman is returned to her rightful place. This uplifting of the woman put the devil down in his place.

This machinery explains the arrival of the Eagles to rescue the hobbits from Orodruin in the East. They appear because of the machinery of the turning of the Tetramorph, the Powers. They move from West to North to East. At Frodo's failure, his fall, they move from the north into the east. The Lion goes into the West. The lion is the figure most involved in the theme of the Dance of the Seven Veils, Shelob, Galadriel and Womankind. Galadriel also goes into the west.

The two turns appear to be a catastrophe but they are in fact a Eucatastrophe. Why? The world begins turned on its head which occurs in the Akallabeth. Because of this, two turns clockwise turn the world back the right way up. What appears to be a catastrophe turns the world the right way up again. Théoden's words very much spring to mind: "But it has long been said: oft evil will shall evil mar." This is the principle of the ouroborus. Gollum destroying himself.

You can see that the third turn turns the world upright in a Eucatastrophe- the inversion of the Catastrophe of the Akallabeth. This is why Frodo says to Gollum in Mordor: 'the third turn may turn the best'. That is the moment when Gollum decides to take them to Shelob and that is the story arc of the Loathly Lady and the tetramorphic machinery of the narrative.

After a while he grew a little calmer, and Frodo gathered bit by bit that, if a traveller followed the road that turned west of Ephel Dúath, he would come in time to a crossing in a circle of dark trees. On the right a road went down to Osgiliath and the bridges of the Anduin; in the middle the road went on southwards.

'On, on, on,' said Gollum. 'We never went that way, but they say it goes a hundred leagues, until you can see the Great Water that is never still. There are lots of fishes there, and big birds eat fishes: nice birds: but we never went there, alas no! we never had a chance. And further still there are more lands, they say, but the Yellow Face is very hot there, and there are seldom any clouds, and the men are fierce and have dark faces. We do not want to see that land.'

'No!' said Frodo. 'But do not wander from your road. What of the third turning?'

'O yes, O yes, there is a third way,' said Gollum. 'That is the road to the left. At once it begins to climb up, up, winding and climbing back towards the tall shadows. When it turns round the black rock, you'll see it. suddenly you'll see it above you, and you'll want to hide.'

It continues two pages later:

But we've not; just our own tired legs, that's all. **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!

'Well, Sméagol, the third turn may turn the best' forms the opening title on my homepage.

The three pronged trefoil in the above image of the Tetramorphic transformation which forms the final stage of the turn, is the description given:

On the right a road went down to Osgiliath and the bridges of the Anduin; in the middle the road went on southwards....What of the third turning? '

'O yes, O yes, there is a third way,' said Gollum. 'That is the road to the left. At once it begins to climb up, up, winding and climbing back towards the tall shadows. When it turns round the black rock,

There are 3 tetramorphic transformations. All 3 are transformations of the joint soul of Aragorn and Arwen. The journey is taken by Frodo and Aragorn.

The Battle of the Trees: birch and oak, bet, female and alef, male. This ascends upwards.

The Dance of the Seven Veils. This descends downwards.

The Seven Deadly Sins from Dante's Purgatoria. This incorporates ascension and descent.

The TURN (see homepage) consists of 3 stages: a turn of spirit, a physical turn, a turn of language. Each TURN (of 3) turns up right or left in ascent or descent through rational planes.

The rhyme of Lore gives us a clue as to the overall structure of the Romance.

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.

We have two interleaving braids in the poem identified by the fact that three lines rhyme but three rhymes don't. Hence why Tolkien refers to it as the rhyme of lore. 'Even in Gondor they were a secret known only to a few; in Arnor they were remembered only in a rhyme of lore among the Dúnedain.'

The fact that the lines do and don't rhyme is significant and symbolic. They symbolize the two entwined trees of Sun and Moon. The first triplet one does not rhyme. It is discordant.

Tall ships and tall kings
What brought they from the foundered land
Seven stars and seven stones

This is the Tree Telperion, the Moon, the male.

The second triplet does rhyme.

Three times three,
Over the flowing sea?

And one white tree.

This is Laurelin, the Sun, the female.

This triplet ends with the union of the Two Trees, the male and the female in 'one white tree'. There are 6 lines in the rhyme. The number 6 symbolizes the downward spiral which symbolizes the Music of the Ainur. At the Eucatastrophe 6 is inverted and is revealed to be actually 9, the ascent upwards to God. 'Three times three' alludes to this, that being 9.

The three times three refers to the 3 tetramorphic transformations. Each one is a TURN. A turn consists of 3 turns, stages. The seven stars is Dante's Divine Comedy. In Dante's Comedy stars appear at the end of Cantos.

Dante employs them in three major ways, sometimes simultaneously: first, to embody notions of talent and intellectual facility; second, to invoke ideas of navigation and spatial progression; third and most pervasively, to indicate the incarnate presence of a divine overseer. In these ways, stars create throughout the work a link both successive and causal between the ideas of mind, travel, and divinity, underscoring that a spiritual pilgrimage of Dante's magnitude requires intellect in order to navigate in order to reach the divine

...

It is the Ptolemaic Fixed Stars by which Beatrice has guided Dante to the Rose, where Dante discovers with poignancy an outer circumference beyond which nothing can be remembered or said (Hawkins, 279) It is clear that Dante's intellect, worded more than once as his star, helps ensure he'll benefit from his journey as much as Virgil and Beatrice do. Even as far back as Inferno, when literal stars were of no use to Dante, Virgil tells him: 'Of you pursue your star, you cannot fail...55-56). Virgil is at once using star to describe Dante's inner compass as well as his spiritual sense of direction.

In Tolkien's dialectical and geometric system, stars also guide the way to the Door which leads to ascension to higher rational planes, higher spiritual states. See homepage.

The seven stones refers to Dance of the Seven Veils. The stone is the symbol of the barred door, the stone rolled over the tomb, and the spider Shelob. The stone is the same stone that Bombadil (and Goldberry) roll away from the barrow. The three stones crossing the stream in the Tolkien illustration of the east side of Moria refer to this sequence of events- this tetramorphic transformation. That's why the spider is suggested in that area of the image.

The one white tree refers to the perfect union of the Two Trees in the Battle of the Two Trees -the blended lights of them into white light. The planting of the tree by Aragorn reflects this.

Here I made prediction #85 that the phial of Galadriel is used 3 times against Shelob.

Back to the scarab in Haggard's She, Royal Sun of the Sun and Anárion 'Sun-son'. The scarab beetle KHEPRI was also called the dung beetle because of its practice of rolling a ball of dung across the ground which it then used as a food source. The Scarab beetle symbolized the sun because the ancient Egyptians saw a likeness between the scarab beetle rolling the dung and the sun god rolling the sun, making it shine on Earth. In ancient Egyptian religion the scarab was also a symbol of immortality, resurrection, transformation and protection much used in funerary art.

In ancient Egyptian religion, the sun god Ra is seen to roll across the sky each day, transforming bodies and souls. Beetles of the family Scarabaeidae (dung beetle) roll dung into a ball as food and as a brood chamber in which to lay eggs; this way, the larvae hatch and are immediately surrounded by food. For these reasons the scarab was seen as a symbol of this heavenly cycle and of the idea of

rebirth or regeneration. The Egyptian god Khepri, Ra as the rising sun, was often depicted as a scarab beetle or as a scarab beetle-headed man. The ancient Egyptians believed that Khepri renewed the sun every day before rolling it above the horizon, then carried it through the other world after sunset, only to renew it, again, the next day.

In other words we can see the rolling or turning of the ball of dung by the scarab as the turning of the world.

I have stated that in the course of the turning of the world the man swaps places with the bull, the Devil at the top. I also said that the man symbolizes the female. The female is the Sun. Thus we see the turning or rolling of the Sun from the bottom of the world around clockwise to the top. This is achieved through the actions of Aragorn and Frodo: the woman is restored to her rightful place at the top. In doing this it reflects more generally the defeat of the Devil in mankind. In other words, in restoring the woman to her rightful place in their relationship, the male restores himself and defeats the devil. This is the transformation that the rolling of the scarab symbolizes. Arwen is a kind of reincarnation of Luthien and she and Galadriel are very closely linked as morning and evening stars. This would agree with the scarab symbolism and its implications regarding the Sun.

Thus we can see two transformations pertaining to the female. The first is on the vertical plane, a swap between south and north. The second is on the horizontal plane, a swap of the lion going from the east into the west and Galadriel going into the West. The transformations symbolize the contest between alef and bet, man and woman to be closest to God. This contest manifests as the desire to be eldest and the desire to be 'most high', like God. Being eldest is to be in the west. Being most high is being high in the sky, that is, north. Galadriel going into the west is the female becoming recognized as eldest once again. The man (the woman) going from the south to the north is the recognition of the woman being most high, elevated in their relationship. In short, the man learns to put his wife first, and above all others.

Tolkien prediction #85

That the phial of Galadriel is used 3 times against Shelob.

Why? Because of the line '3 times 3' in the Rhyme of Lore. Each of the stars, stones and the white tree correspond to the 3. See previous prediction. The phial is used against Shelob in instance 3, 4 and 7.

Galadriel gives the phial to Frodo.

'And you, Ring-bearer,' she said, turning to Frodo. 'I come to you last who are not last in my thoughts. For you I have prepared this.' She held up a small crystal phial: it glittered as she moved it, and rays of white light sprang from her hand. 'In this phial,' she said, 'is caught the light of Eärendil's star, set amid the waters of my fountain. It will shine still brighter when night is about you. May it be a light to you in dark places, when all other lights go out. Remember Galadriel and her Mirror!'

Frodo took the phial, and for a moment as it shone between them, he saw her again standing like a queen, great and beautiful, but no longer terrible. He bowed, but found no words to say.

Now the Lady arose, and Celeborn led them back to the hythe. A yellow noon lay on the green land of the Tongue, and the water glittered with silver.

There are 9 instances of its use, three of which are against Shelob. In the final instance at the Sammath Naur it doesn't work and the impoortantly, the Sun is present, so that isn't counted.

1.

There was no longer any answer to that command in his own will, dismayed by terror though it was, and he felt only the beating upon him of a great power from outside. It took his hand, and as Frodo

watched with his mind, not willing it but in suspense (as if he looked on some old story far away), it moved the hand inch by inch towards the chain upon his neck. Then his own will stirred; slowly it forced the hand back, and set it to find another thing, a thing lying hidden near his breast. Cold and hard it seemed as his grip closed on it: the phial of Galadriel, so long treasured, and almost forgotten till that hour. As he touched it, for a while all thought of the Ring was banished from his mind. He sighed and bent his head.

At that moment the Wraith-king turned and spurred his horse and rode across the bridge, and all his dark host followed him.

2.

There was a dull clang. The gates of Minas Morgul had closed. The last rank of spears had vanished down the road. The tower still grinned across the valley, but the light was fading in it. The whole city was falling back into a dark brooding shade, and silence. Yet still it was filled with watchfulness.

'Wake up, Mr. Frodo! They're gone, and we'd better go too. There's something still alive in that place, something with eyes, or a seeing mind, if you take me; and the longer we stay in one spot, the sooner it will get on to us. Come on, Mr. Frodo!'

Frodo raised his head, and then stood up. Despair had not left him, but the weakness had passed. He even smiled grimly, feeling now as clearly as a moment before he had felt the opposite, that what he had to do, he had to do, if he could, and that whether Faramir or Aragorn or Elrond or Galadriel or Gandalf or anyone else ever knew about it was beside the purpose. He took his staff in one hand and the phial in his other. When he saw that the clear light was already welling through his fingers, he thrust it into his bosom and held it against his heart. Then turning from the city of Morgul, now no more than a grey glimmer across a dark gulf, he prepared to take the upward road.

3.

The bubbling hiss drew nearer, and there was a creaking as of some great jointed thing that moved with slow purpose in the dark. A reek came on before it. 'Master, master!' cried Sam, and the life and urgency came back into his voice. 'The Lady's gift! The star-glass! A light to you in dark places, she said it was to be. The star-glass!'

'The star-glass?' muttered Frodo, as one answering out of sleep, hardly comprehending. 'Why yes! Why had I forgotten it? A light when all other lights go out! And now indeed light alone can help us.'

Slowly his hand went to his bosom, and slowly he held aloft the Phial of Galadriel. For a moment it glimmered, faint as a rising star struggling in heavy earthward mists, and then as its power waxed, and hope grew in Frodo's mind, it began to burn, and kindled to a silver flame, a minute heart of dazzling light, as though Eärendil had himself come down from the high sunset paths with the last Silmaril upon his brow. The darkness receded from it until it seemed to shine in the centre of a globe of airy crystal, and the hand that held it sparkled with white fire.

4.

'Stand! stand!' he cried desperately. 'Running is no use.'

Slowly the eyes crept nearer.

'Galadriel!' he called, and gathering his courage he lifted up the Phial once more. The eyes halted. For a moment their regard relaxed, as if some hint of doubt troubled them. Then Frodo's heart flamed within him, and without thinking what he did, whether it was folly or despair or courage, he took the Phial in his left hand, and with his right hand drew his sword. Sting flashed out, and the sharp elven-blade sparkled in the silver light, but at its edges a blue fire flicked. Then holding the star aloft and the bright sword advanced, Frodo, hobbit of the Shire, walked steadily down to meet the eyes.

They wavered. Doubt came into them as the light approached. One by one they dimmed, and slowly they drew back. No brightness so deadly had ever afflicted them before. From sun and moon

and star they had been safe underground, but now a star had descended into the very earth. Still it approached, and the eyes began to quail. One by one they all went dark; they turned away, and a great bulk, beyond the light's reach, heaved its huge shadow in between. They were gone.

'Master, master!' cried Sam. He was close behind, his own sword drawn and ready. 'Stars and glory! But the Elves would make a song of that, if ever they heard of it! And may I live to tell them and hear them sing. But don't go on, master. Don't go down to that den! Now's our only chance. Now let's get out of this foul hole!'

5.

Holding aloft the Phial Frodo looked and before him he saw a greyness which the radiance of the star-glass did not pierce and did not illuminate, as if it were a shadow that being cast by no light, no light could dissipate. Across the width and height of the tunnel a vast web was spun, orderly as the web of some huge spider, but denser-woven and far greater, and each thread was as thick as rope. Sam laughed grimly. 'Cobwebs!' he said. 'Is that all? Cobwebs! But what a spider! Have at 'em, down with 'em!'

6.

Dread was round him, and enemies before him in the pass, and his master was in a fey mood running heedlessly to meet them. Turning his eyes away from the shadow behind and the deep gloom beneath the cliff upon his left, he looked ahead, and he saw two things that increased his dismay. He saw that the sword which Frodo still held unsheathed was glittering with blue flame; and he saw that though the sky behind was now dark, still the window in the tower was glowing red.

'Orcs!' he muttered. 'We'll never rush it like this. There's Orcs about, and worse than Orcs.' Then returning quickly to his long habit of secrecy, he closed his hand about the precious Phial which he still bore. Red with his own living blood his hand shone for a moment, and then he thrust the revealing light deep into a pocket near his breast and drew his elven-cloak about him. Now he tried to quicken his pace. His master was gaining on him; already he was some twenty strides ahead, flitting on like a shadow; soon he would be lost to sight in that grey world. Hardly had Sam hidden the light of the star-glass when she came.

A little way ahead and to his left he saw suddenly, issuing from a black hole of shadow under the cliff, the most loathly shape that he had ever beheld, horrible beyond the horror of an evil dream.

7.

Sam had fallen to his knees by Frodo's head, his senses reeling in the foul stench, his two hands still gripping the hilt of the sword. Through the mist before his eyes he was aware dimly of Frodo's face and stubbornly he fought to master himself and to drag himself out of the swoon that was upon him. Slowly he raised his head and saw her, only a few paces away, eyeing him, her beak drabbling a spittle of venom, and a green ooze trickling from below her wounded eye. There she crouched, her shuddering belly splayed upon the ground, the great bows of her legs quivering, as she gathered herself for another spring-this time to crush and sting to death: no little bite of poison to still the struggling of her meat; this time to slay and then to rend.

Even as Sam himself crouched, looking at her, seeing his death in her eyes, a thought came to him, as if some remote voice had spoken. and he fumbled in his breast with his left hand, and found what he sought: cold and hard and solid it seemed to his touch in a phantom world of horror, the Phial of Galadriel.

'Galadriel!' he said faintly, and then he heard voices far off but clear: the crying of the Elves as they walked under the stars in the beloved shadows of the Shire, and the music of the Elves as it

came through his sleep in the Hall of Fire in the house of Elrond.

Gilthoniel A Elbereth!

And then his tongue was loosed and his voice cried in a language which he did not know:

A Elbereth Gilthoniel

o menel palan-diriel,

le nallon sí di'nguruthos!

A tiro nin, Fanuilos!

And with that he staggered to his feet and was Samwise the hobbit, Hamfast's son, again.

8.

Hardening his will Sam thrust forward once again, and halted with a jerk, staggering as if from a blow upon his breast and head. Then greatly daring, because he could think of nothing else to do, answering a sudden thought that came to him, he drew slowly out the phial of Galadriel and held it up. Its white light quickened swiftly, and the shadows under the dark arch fled. The monstrous Watchers sat there cold and still, revealed in all their hideous shape. For a moment Sam caught a glitter in the black stones of their eyes, the very malice of which made him quail; but slowly he felt their will waver and crumble into fear.

9.

Frodo had no strength for such a battle. He sank to the ground. 'I can't go on, Sam,' he murmured. 'I'm going to faint. I don't know what's come over me.'

'I do, Mr. Frodo. Hold up now! It's the gate. There's some devilry there. But I got through, and I'm going to get out. It can't be more dangerous than before. Now for it!'

Sam drew out the elven-glass of Galadriel again. As if to do honour to his hardihood, and to grace with splendour his faithful brown hobbit-hand that had done such deeds, the phial blazed forth suddenly, so that all the shadowy court was lit with a dazzling radiance like lightning; but it remained steady and did not pass.

'Gilthoniel, A Elbereth!' Sam cried. For, why he did not know, his thought sprang back suddenly to the Elves in the Shire, and the song that drove away the Black Rider in the trees.

'Aiya elenion ancailima!' cried Frodo once again behind him.

The will of the Watchers was broken with a suddenness like the snapping of a cord, and Frodo and Sam stumbled forward.

The last time we read:

The will of the Watchers was broken with a suddenness like the snapping of a cord. The Watcher refers to the spider who watches and waits. That's why the leg protruding from the surface of the west lake in Tolkien's crayon drawing is articulated- 'jointed' as he describes her- and not a smooth tentacle. Apart from the kraken, the Watcher in the Water is intended to also symbolize the spider. Shelob is referred to as the Watcher:

And so back they turned once more, first walking and then running; for as they went the floor of the tunnel rose steeply, and with every stride they climbed higher above the stench of the unseen lair, and strength returned to limb and heart. But still the hatred of the Watcher lurked behind them, blind for a while, perhaps, but undefeated, still bent on death

Why are there 9 instances? Galadriel says May it be a light to you in dark places, when all other lights go out. 'Remember Galadriel and her Mirror!'

What is it a mirror to? The number 6 symbolizes the Downward spiral which leads to Shelob. The number 6 is the Sun, gold, the 6th link in the chain of Angainor. But it is the Sun in the south, in inverted position, the Black Sun, the place to where Ungoliant runs and the Watcher in the Water

waits, at the southern end of the lake. The mirror opposite of the number 6 is 9. 6 and 9 are the two spirals we see at the Gates of Moria. And we also see the spider.

10. The phial doesn't work.

The path climbed on. Soon it bent again and, with a last eastward course passed in a cutting along the face of the cone and came to the dark door in the Mountain's side, the door of the Sammath Naur. Far away now rising towards the South the sun, piercing the smokes and haze, burned ominous, a dull bleared disc of red; but all Mordor lay about the Mountain like a dead land, silent, shadow-folded, waiting for some dreadful stroke.

Sam came to the gaping mouth and peered in. It was dark and hot, and a deep rumbling shook the air. 'Frodo! Master!' he called. There was no answer. For a moment he stood, his heart beating with wild fears, and then he plunged in. A shadow followed him.

At first he could see nothing. In his great need he drew out once more the phial of Galadriel, but it was pale and cold in his trembling hand and threw no light into that stifling dark. He was come to the heart of the realm of Sauron and the forges of his ancient might, greatest in Middle-earth; all other powers were here subdued.

When all other lights go out. Here the Sun is not out. The Sun is the female. Frodo must destroy the Ring but Tolkien is foreshadowing the failure of Frodo to do that in 'ominous'. The fact that the Sun is 'rising towards the South the sun ' the south being its inverted position. The Sun rise towards the north. North = up. If Frodo succeeds then the Sun will be moved back to the north.

More analysis to follow...

Tolkien Prediction #86

That there would be 3 instances of the the use of the word 'spray' in The lord of the Rings.

This one proved to be incorrect because I miscounted the sprays in the waterfall in Tolkien's illustrations of the the West (and East) Gate of Moria. Each spray is understood to symbolize the 3 x 3 in the rhyme of lore. So, while I was incorrect, it was only because I had miscounted the sprays- one is hidden at the bottom.

However, I'm not entirely sure at this juncture whether they are intended to refer to the 3 x 3. It's a bit cryptic this one until I learn more.

You can see that there is a theme of vision and falling and stone.

1

After a while Boromir returned carrying Sam. Behind in the narrow but now well-trodden track came Gandalf, leading Bill with Gimli perched among the baggage. Last came Aragorn carrying Frodo. They passed through the lane; but hardly had Frodo touched the ground when with a deep rumble there rolled down a fall of stones and slithering snow. The spray of it half blinded the Company as they crouched against the cliff, and when the air cleared again they saw that the path was blocked behind them.

'Enough, enough!' cried Gimli. 'We are departing as quickly as we may!' And indeed with that last stroke the malice of the mountain seemed to be expended, as if Caradhras was satisfied that the invaders had been beaten off and would not dare to return. The threat of snow lifted; the clouds began to break and the light grew broader.

As Legolas had reported, they found that the snow became steadily more shallow as they went down, so that even the hobbits could trudge along. **Soon they all stood once more on the flat shelf**

at the head of the steep slope where they had felt the first flakes of snow the night before.

Of note:

“there rolled down a fall of stones and slithering snow. The spray of it half blinded the Company”

The spray lies on the flat shelf in the image. We also see reference to 'first flakes of snow' which corresponds to the first instance of the 4 sprays.

2

When all the Company had crossed, they sat and rested and ate a little food; and Legolas told them tales of Lothlórien that the Elves of Mirkwood still kept in their hearts, of **sunlight and starlight** upon the meadows by the Great River before the world was grey.

At length a silence fell, and **they heard the music of the waterfall running sweetly** in the shadows. Almost Frodo fancied that he could hear a voice singing, mingled with the sound of the water. 'Do you hear the voice of Nimrodel?' asked Legolas. 'I will sing you a song of the maiden Nimrodel, who bore the same name as the stream beside which she lived long ago. It is a fair song in our woodland tongue; but this is how it runs in the Westron Speech, as some in Rivendell now sing it.' In a soft voice hardly to be heard amid the rustle of the leaves above them he began:

An Elven-maid there was of old,
A shining star by day:
Her mantle white was hemmed with gold,
Her shoes of silver-grey.

A star was bound upon her brows,
A light was on her hair
As sun upon the golden boughs
In Lórien the fair.

Her hair was long, her limbs were white,
And fair she was and free;
And in the wind she went as light
As leaf of linden-tree.

Beside the falls of Nimrodel,
By water clear and cool,
Her voice as falling silver fell
Into the shining pool.

Where now she wanders none can tell,
In sunlight or in shade;
For lost of yore was Nimrodel
And in the mountains strayed.

The elven-ship in haven grey
Beneath the mountain-lee
Awaited her for many a day
Beside the roaring sea.

A wind by night in Northern lands

Arose, and loud it cried,
And drove the ship from elven-strands
Across the streaming tide.

**When dawn came dim the land was lost,
The mountains sinking grey
Beyond the heaving waves that tossed
Their plumes of blinding spray.**

Amroth beheld the fading shore
Now low beyond the swell,
And cursed the faithless ship that bore
Him far from Nimrodel.

Of old he was an Elven-king,
A lord of tree and glen,
When golden were the boughs in spring
In fair Lothlórien.

Of interest:

When dawn came dim the land was lost,
The mountains sinking grey
Beyond the heaving waves that tossed
Their plumes of blinding spray.

This is the second spray which is the same spray that resembles the boots of the man in the chair.
And we are told 'Nimrodel's shoes are 'of silver-grey'.

Nimrodel is to be rendered Nimrod-el. Nimrod is the Enemy and is symbolises the Tower of Babel which culminates with Shelob. It is the fallen star- (the Enemy Nimrod as a star, el) which is the Erech stone and She That is Fallen.

3

Suddenly Quickbeam gave a cry "The treekiller, the tree-killer!" Quickbeam is a gentle creature, but he hates Saruman all the more fiercely for that: his people suffered cruelly from orc-axes. He leapt down the path from the inner gate, and he can move like a wind when he is roused. There was a pale figure hurrying away in and out of the shadows of the pillars, and it had nearly reached the stairs to the tower-door. But it was a near thing. Quickbeam was so hot after him, that he was within a step or two of being caught and strangled when he slipped in through the door.

'When Saruman was safe back in Orthanc, it was not long before he set some of his precious machinery to work. By that time there were many Ents inside Isengard: some had followed Quickbeam, and others had burst in from the north and east; they were roaming about and doing a great deal of damage. Suddenly up came fires and foul fumes: the vents and shafts all over the plain began to spout and belch. Several of the Ents got scorched and blistered. One of them, Beechbone I think he was called, a very tall handsome Ent, got caught in a spray of some liquid fire and burned like a torch: a horrible sight.

'That sent them mad. I thought that they had been really roused before; but I was wrong. I saw what it was like at last. It was staggering. They roared and boomed and trumpeted, until stones began to crack and fall at the mere noise of them.

We are told it was a horrible sight. The fire is notably liquid fire. Liquid like the waterfall. This instance of the spray in the picture has stone steps across it covering the water. "and it had nearly reached the stairs to the tower-door."

Quickbeam is a rowan- the quick is his name is from quicksilver. The rowan symbolizes Mercury the 7th link in the chain of Tilkal.

Later the Caduceus of Mercury is referenced:

The Moon was sinking behind the western mountains.

'Isengard began to fill up with black creeping streams and pools. They glittered in the last light of the Moon, as they spread over the plain. Every now and then the waters found their way down into some shaft or spouthole. Great white steams hissed up. Smoke rose in billows. There were explosions and gusts of fire. **One great coil of vapour went whirling up, twisting round and round Orthanc, until it looked like a tall peak of cloud**, fiery underneath and moonlit above. And still more water poured in, until at last Isengard looked like a huge flat saucepan, all steaming and bubbling.'

'We saw a cloud of smoke and steam from the south last night when we came to the mouth of Nan Curunír,' said Aragorn. 'We feared that Saruman was brewing some new devilry for us.'

4

Now as the sun went down Aragorn and Éomer and Imrahil drew near the City with their captains and knights; and when they came before the Gate Aragorn said:

'Behold the Sun setting in a great fire! It is a sign of the end and fall of many things, and a change in the tides of the world.'

...

Then the Prince Imrahil and Éomer of Rohan left him and passed through the City and the tumult of the people, and mounted to the Citadel; and they came to the Hall of the Tower, seeking the Steward. But they found his chair empty, and before the dais lay Théoden King of the Mark upon a bed of state; and twelve torches stood about it, and twelve guards, knights both of Rohan and Gondor. And the hangings of the bed were of green and white, but upon the king was laid the great cloth of gold up to his breast, and upon that his unsheathed sword, and at his feet his shield, The light of the torches shimmered in his **white hair like sun in the spray of a fountain, but his face was fair and young**, save that a peace lay on it beyond the reach of youth; and it seemed that he slept.

Here we see the end of something much like we saw suggestions of the beginning of something with the snowflakes on Caradhras. This is the end of the series of 4. The Sun Théoden is laid to rest with his shield at his feet. Again we see the reference to light in a spray, a fountain.

We can regard Théoden as symbolizing the stone because of his diamond in his circlet. The supporting clue is in the fact that he is the Sun, the left hand, Edith, and the acute accent over the e. The letter E in the ideogrammatic cipher of the Floral Alphabet, symbolizes Edith, but the accent symbolizes a fallen nature. The square (the diamond) is can be considered to be within the circle (his circlet on his head). This symbolizes female, left hand dominance. Both the leaning to a fall and dominance are both symbolized by the stone.

Tolkien Prediction #87

That there would be 3 or 4 instances of the word 'purple' in the Lord of the Rings.

Why?

The colour purple is a symbol of the Whore of Babylon. This symbolizes Shelob. Mountains are towers of stone. They symbolize the phallus. The mountain tops on the Tolkien illustration The West Gate are purple for that reason. The spider is suggested in various places in the image. If you turn the image upside down you can see the spider with purple abdomen and underside -the spider is part of the mountains so the suggestion of the spider sitting on the mountains is there. The Whore of Babylon is said to sit on the 7 mountains. The 7 mountains are the 7 beacons of Gondor- which symbolize the stars turned to stone- the stone of Erech which falls to Earth. The stone symbolizes Saturn, the Black Sun, the ater globus, the son of Helios. The Son of the Sun who also appears in Haggard's 'she' as Leo, and as Sun-son' in Anárion.

Saturn as 'the Son of the Sun':

According to Lydus, the Latin god Janus was not only identified with Saturn, but, by Lutatius, also with Hélios, as it commands the two gates of west and east:

• Lutatius (fl. 100 BC), *Communis Historia*, apud Lydus, *On the Months* 4.2, ed. Wuensch 1898: 65; cf. 4:

“καὶ ἐν τῇ καθ’ ἡμέρας Philadelphéiai éti καὶ νῦν ἰχθνος τῆς ἀρχαϊότητος σόζεται. ἐν γὰρ τῇ ἡμέραι τῶν Καλενδῶν πρόεισι ἐσχῆματισμένους αὐτὸς δέθεν ἡ Ιανὸς ἐν δὶμόρφῳ προσῶπῳ, καὶ Σατοῦρνον αὐτὸν κάλουςιν ἡοίων Κρόνον. ἡ γὰρ μὲν Λουτάτιος Ἡλίον παρὰ τὸ ἡκατέρας πύλης ἀρχεῖν, ἀνατολῆς ἰσὸς καὶ δύσεός.”

Finally, the astrological association of Saturn with the Sun may have been a contributing factor in the connection between Saturn and the *ourobóros* or tail-biting serpent, attested since the 4th century AD,¹⁹⁴ as the *ourobóros* had traditionally been an attribute of the Egyptian Sun god.¹⁹⁵

194. e.g., Martianus Capella, *The Marriage of Philology and Mercury* 1 (70); Claudian, *On the Consulate of Stilicho* 2.424-430.

A possible mythological dimension to Saturn’s role as a “counter-sun” is furnished by the Greek myth of Phaethon, the son of Helios, who nearly destroyed the world with fire when he caused the solar chariot to crash down from the sky into the river Eridanus. Various passages indicate that Phaethon – or his soul – was eventually placed in the sky as a planet or asterism, but the sources disagree on the identity of Phaethon’s “star”. Hyginus credited Eratosthenes with the identification of Phaethon as the planet Saturn:

The second star is that of Sol; others say of Saturn. Eratosthenes claims that it is called Phaethon, from the son of Sol. Many have written about him how he foolishly drove his father’s chariot and set fire to the earth. Because of this he was struck with a thunderbolt by Jove, and fell into the river Eridanus, and was conveyed by Sol to the constellations.¹⁹⁶

This association of the demigod Phaethon with the planet Saturn is atypical in the sense that Hellenistic astronomers more commonly applied the name “Phaethon” to Jupiter and “Phaenon”, which Hyginus reserved for Jupiter,¹⁹⁷ to Saturn.¹⁹⁸ How can this vexing nomenclature be explained?

The earliest mythological texts in the Greek world customarily applied the epithet *phaéthōn*, “radiant, shining”, to the Sun, without any specific association with the demigod of that name.¹⁹⁹

Apparently, within the Greek language, the term *phaéthōn* was traditionally linked with the Sun. When Greek mythographers introduced the tragic character of that name into their tradition, they may have selected the name “Phaethon” not only because the hero’s precursors in various Near Eastern sources bore names with the same meaning,²⁰⁰ but also because of the solar connotation of the name. As a “mock sun” *par excellence* and a denizen of the night sky, Greek astrologers must have understood Phaethon’s name as a reference to Saturn.²⁰¹

In addition, it must be significant that the poet Gaius Valerius Flaccus (1st century AD) characterised the charred remains of Phaethon and the chariot as *ater globus*, a “black ball” or a “dark globe”. Slavitt rendered this term as a “charred cinder”,²⁰² Dräger as “ein schwarzer Klumpen”,²⁰³ language that is strongly suggestive of a meteorite.²⁰⁴ As it is likely that, from an ancient point of view, “a black meteorite, or a black stone resembling a meteorite, was thought to be a piece of the ‘Black Planet’”,²⁰⁵ astrologers would have had another reason to associate Phaethon’s charred corpse with the planet Saturn.

Pseudo-Eratosthenes’ choice of Saturn as Phaethon’s catasterism must have reflected this interpretation. On pseudo-Eratosthenes’ scheme, this Saturnian “Phaethon” was regarded as the second highest planet, placed below “Phaenon” or Jupiter. It can be demonstrated that the sequence featuring Jupiter as the first planet, followed by Saturn and the remaining planets was archaic, historically

preceding the familiar understanding of the planet Saturn as the highest one of the planets, orbiting above Jupiter, in both Babylonia and Egypt.²⁰⁶ When astronomers eventually realised that Saturn's orbit is actually placed above that of Jupiter, a few may have swapped the designations *Phaenon* and *Phaethon* along with the relative positions of Saturn and Jupiter, while a majority retained the name "Phaethon" for the second planet, reinterpreting it as Jupiter and perhaps arguing that the mythical Phaethon was, after all, the *son* of the Sun.

Although it may never be possible to retrieve the arcane reasoning behind such arbitrary assignments of gods to planets, it seems that the mythical characters Kronos and Phaethon at some stage competed for an association with Saturn in the minds of Hellenistic-Roman scholars. Both were "fallen" or "failed" contenders for a form of cosmic dominion, while they shared a paradoxical association with both radiance and blackness. While Kronos was an attractive candidate for the planet because of his banishment to the periphery of the world, Phaethon more adequately illustrated Saturn's astrological role as a "fake Sun". And with the flexibility that typifies the mythographer, rationales were readily available for the god's emplacement either in the first or the second orbit below the fixed stars: whereas the first orbit might connote genealogical primacy (Kronos being the father of Zeus) or exile to the furthest reaches, the second orbit would have befitted a "fall" or, if placed below **Saturn, Phaethon's origin as a son of the "Sun"**.

**[Saturn as Sun of Night *Marinus Anthony van der Sluijs* – Seongman (Korea)
Peter James – London]**

1 And there came one of the seven angels which had the seven vials, and talked with me, saying unto me, Come hither; I will shew unto thee the judgment of the great whore that sitteth upon many waters:

2 With whom the kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication.

3 So he carried me away in the spirit into the wilderness: and I saw a woman sit upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns.

4 And the woman was arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls, having a golden cup in her hand full of abominations and filthiness of her fornication:

5 And upon her forehead was a name written, MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH.

6 And I saw the woman drunken with the blood of the saints, and with the blood of the martyrs of Jesus: and when I saw her, I wondered with great admiration.

7 And the angel said unto me, Wherefore didst thou marvel? I will tell thee the mystery of the woman, and of the beast that carrieth her, which hath the seven heads and ten horns.

8 The beast that thou sawest was, and is not; and shall ascend out of the bottomless pit, and go into perdition: and they that dwell on the earth shall wonder, whose names were not written in the book of life from the foundation of the world, when they behold the beast that was, and is not, and yet is.

9 And here is the mind which hath wisdom. The seven heads are seven mountains, on which the woman sitteth.

10 And there are seven kings: five are fallen, and one is, and the other is not yet come; and when he cometh, he must continue a short space.

11 And the beast that was, and is not, even he is the eighth, and is of the seven, and goeth into perdition.

12 And the ten horns which thou sawest are ten kings, which have received no kingdom as yet; but receive power as kings one hour with the beast.

13 These have one mind, and shall give their power and strength unto the beast.

Swiftly now the pursuers turned and followed the new path. As if fresh from a night's rest they sprang from stone to stone. At last they reached the crest of the grey hill, and a sudden breeze blew in their hair and stirred their cloaks: the chill wind of dawn.

Turning back they saw across the River the far hills kindled. Day leaped into the sky. The red rim of the sun rose over the shoulders of the dark land. Before them in the West the world lay still, formless and grey; but even as they looked, the shadows of night melted, the colours of the waking earth returned: green flowed over the wide meads of Rohan; the white mists shimmered in the watervales; and far off to the left, thirty leagues or more, blue and purple stood the White Mountains, rising into peaks of jet, tipped with glimmering snows, flushed with the rose of morning.

'Gondor! Gondor!' cried Aragorn. 'Would that I looked on you again in happier hour! Not yet does my road lie southward to your bright streams.'

Gondor! Gondor, between the Mountains and the Sea!

West Wind blew there; the light upon the Silver Tree

Fell like bright rain in gardens of the Kings of old.

O proud walls! White towers! O winged crown and throne of gold!

O Gondor, Gondor! Shall Men behold the Silver Tree,

Or West Wind blow again between the Mountains and the Sea?

Now let us go!' he said, drawing his eyes away from the South, and looking out west and north to the way that he must tread.

2

'We shall ride now till daybreak, and that is some hours away. Then even Shadowfax must rest, in some hollow of the hills: at Edoras, I hope. Sleep, if you can! You may see the first glimmer of dawn upon the golden roof of the house of Eorl. And in two days thence you shall see the purple shadow of Mount Mindolluin and the walls of the tower of Denethor white in the morning.

'Away now, Shadowfax! Run, greatheart, run as you have never run before! Now we are come to the lands where you were foaled and every stone you know. Run now! Hope is in speed!'

Shadowfax tossed his head and cried aloud, as if a trumpet had summoned him to battle. Then he sprang forward. Fire flew from his feet; night rushed over him.

As he fell slowly into sleep, Pippin had a strange feeling: he and Gandalf were still as stone, seated upon the statue of a running horse, while the world rolled away beneath his feet with a great noise of wind.

3

Now after Gandalf had ridden for some time the light of day grew in the sky, and Pippin roused himself and looked up. To his left lay a sea of mist, rising to a bleak shadow in the East; but to his right great mountains reared their heads, ranging from the West to a steep and sudden end, as if in the making of the land the River had burst through a great barrier, carving out a mighty valley to be a land of battle and debate in times to come. And there where the White Mountains of Ered Nimrais came to their end he saw, as Gandalf had promised, the dark mass of Mount Mindolluin, the deep purple shadows of its high glens, and its tall face whitening in the rising day. And upon its outthrust knee was the Guarded City, with its seven walls of stone so strong and old that it seemed to have been not builded but carven by giants out of the bones of the earth.

Even as Pippin gazed in wonder the walls passed from looming grey to white, blushing faintly in the dawn; and suddenly the sun climbed over the eastern shadow and sent forth a shaft that smote the face of the City. Then Pippin cried aloud, for the Tower of Ecthelion, standing high within the topmost walls' shone out against the sky, glimmering like a spike of pearl and silver, tall and fair and shapely, and its pinnacle glittered as if it were wrought of crystals; and white banners broke and

fluttered from the battlements in the morning breeze' and high and far he heard a clear ringing as of silver trumpets.

Tolkien Prediction #88

Made while writing an email to Priya Seth author of 'Breaking the Tolkien Code'.

That bronze would contain the metal tin.

bronze (n.)

1721, "**alloy of copper and (usually) a smaller amount of tin,**" from French bronze, from Italian bronzo, from Medieval Latin bronzium, which is of uncertain origin. Perhaps cognate (via notion of color) with Venetian bronza "glowing coals," or German brunst "fire." Perhaps influenced by Latin Brundisium the Italian town of Brindisi (Pliny writes of aes Brundisium). Perhaps ultimately from Persian birinj "copper."

In Middle English, the distinction between bronze (copper-tin alloy) and brass (copper-zinc alloy) was not clear, and both were called bras (see brass (n.)). Used historically for **bells**, cannons, statuary, and fine mechanical works. Also from French are Dutch brons, German Bronze, etc., and ultimately from the Medieval Latin word are Spanish bronce, Russian bronza, Polish bronz, Albanian bronzë, etc.

A bronze medal has been given to a third-place finisher at least since 1852. The archaeological Bronze Age (1850) falls between the Stone and Iron ages, and is a reference to the principal material for making weapons and ornaments.

How did I predict that?

The conversation was revolving around Tolkien and Shakespeare. I was researching the imagery of the West Gate of Moria. I had a hunch that the sprays in the waterfall corresponded to either the number 3 or the stars in the Rhyme of Lore. I surmised that the moment that Shadowfax is described as a statue is probably a reference to a statue somewhere and a comment on his literary standing in relation to Shakespeare. I came upon 'Physical Energy', a bronze equestrian statue by English artist George Frederic Watts

[https://en.wikipedia.org/wiki/Physical_Energy_\(sculpture\)](https://en.wikipedia.org/wiki/Physical_Energy_(sculpture))

The statue is made of bronze. So I predicted it had tin it because I know Tolkien's symbolism very well. To help explain further here's a copy of the text of the email snipped to the relevant part:

Regards bubbling, I was looking at the occurrence of the word 'spray' in TLoTR today because of the West Gate symbolism. I was thinking that Tolkien might have used the word 3 times in the book- or there was some structure surrounding it- a thread, a linked series (that's his method, linking). I immediately thought of Nimrodel. And yep he uses the word there in that poem. He uses it 4 times in the book..and it just so happens that there are 4 water sprays in the West Gate waterfall. I missed one. He uses numerology constantly btw. Dante, medieval thing- who got it from the Ancient world of the Greeks, Egyptians etc. So instances of words is important in certain passages. He also mentions Nimrodel's shoes in that poem...shoes?...whaaaat? They're a ref to the boots I pointed out in the image in the waterfall on the West Gate- one of the 4 sprays in fact. The boots are the 2nd spray and her shoes are in the 2nd instance of the word in the book. That's the kind of things he does. But this involves stars- stars in spray...because I'm looking into the Rhyme of Lore, Stars,

Stones..and the inverted woman. So I'll have to read the rest of your Goldberry stuff because the bubbling of Goldberry is very relevant to that symbolism. I think the root of the symbolism is in the image 'High Life at Gypsy Green' (Tolkien, Artist & Illustrator p.27). The splashing water. Wildness...and note that all of the images of Edith are facing away from him. Geometry and orientation thing going on.

Btw regards Shakespeare...yeh I don't think he actually loathes him..I was trying to decide...he says 'cordially dislike'.

cordial (adj.)

c. 1400, "of or pertaining to the heart" (a sense now obsolete or rare, replaced by cardiac), from Medieval Latin *cordialis* "of or for the heart," from Latin *cor* (genitive *cordis*) "heart," from PIE root **kerd-* "heart." Meaning "heartfelt, proceeding from the heart as the supposed seat of kindly feelings" is from mid-15c. Related: Cordiality.

That's the heart shape in the rock of the image of the West Gate and the two hearts in 'Eeriness'. It's a philologists dislike- but I think he actually admired him in many ways. Cordially dislike read love-hate. I know for a fact that he was influenced heavily at a fundamental level by sonnet 24. And you've noticed the many aphorisms- trying to emulate Shakespeare yes? All of his works- I mean the abstract geometry and stuff- can be understood idiomatically which strongly suggests to me that he was influenced by Shakespeare from an early age. I think he was just miffed that he never got the recognition that he deserved...but he NEVER ALLOWED ANYONE IN did he?! The 'forgotten poet' in the 'Where now the horse and the rider' is Tolkien, the spears barring the gate are the 'bard' - another Tolkien pun I think, bard, barred. I think in the Théoden passage with the forgotten poet, the spears bar the gate based on your ability to speak Old English- Théoden's demands it to filter out the undesirables. Théoden is Oden, the Sun, the left hand, which is the birch, philology. You are barred if you cannot- ie you are 'the bard'- pun. But the feeling for me suggests that Tolkien is playing tit for tat- getting his own back on the world, as he has just mentioned the forgotten poet, he felt 'barred' by the literary establishment of which Shakespeare represents the zenith. The scene of 'barring the door' is echoed later when Shadowfax bars the gate to the Witch-king- so the 'where now the horse and the rider' arc ends there- horse and rider being Gandalf-Odin-Tolkien and the horse. Shadowfax symbolizes the stone -which bars the door- the stone across the tomb believe it or not. Hence why we read:

'Away now, Shadowfax! Run, greatheart, run as you have never run before! Now we are come to the lands where you were foaled and every stone you know. Run now! Hope is in speed!' Shadowfax tossed his head and cried aloud, as if a trumpet had summoned him to battle. Then he sprang forward. Fire flew from his feet; night rushed over him. As he fell slowly into sleep, Pippin had a strange feeling: he and Gandalf were still as stone, seated upon the statue of a running horse, while the world rolled away beneath his feet with a great noise of wind.

Just realized...this is a comment by Pippin on Tolkien's artistic abilities (Pippin actually represents the oak, the Enemy (in a small way) specifically WITHIN the Fellowship - long story that, it's left hand right hand stuff) statue erected by Tolkien to his own memory, a statue erected to an unknown poet that which the world travels past...possibly. Yep...later Pippin is really pleased at prizing information from Gandalf at the Rhyme of Lore moment- this is the closed oyster and us critics fumbling blindly in the dark, and why Tolkien is forgotten (in his eyes at the moment of writing TLoTR). Tolkien knows he's created a monumental masterpiece in his Dantean planar geometrical language and world but to his frustration, nobody else does.

Alas for Saruman! It was his downfall, as I now perceive. Perilous to us all are the devices of an art deeper than we possess ourselves. Yet he must bear the blame. Fool! to keep it secret, for his own

profit. No word did he ever speak of it to any of the Council.

And this line is really important:

'Mercy!' cried Gandalf. 'If the giving of information is to be the cure of your inquisitiveness, I shall spend all the rest of my days in answering you. What more do you want to know?'
'The names of all the stars, and of all living things, and the whole history of Middle-earth and Over-heaven and of the Sundering Seas '

He's just asked him about the seven stars and seven stones. Did I tell you that the seven stars are all female characters? That's where he alludes to it right there. And the seven beacons of Gondor in the mountains along which they are racing, are those same stars turned to stone.

Gríma probably symbolizes Shakespeare. The "many things which men had missed" were found locked in Gríma's trunk is prob a ref to Shakespeare's 'plagiarism' and filching of other writers' materials. haha. Many had missed them because they had missed the references and knowledge of the 'forgotten poets' works. Gríma is the right hand in the geometry, the male, Moon, Thor, Literature, denoted by the accent over the letter i. Gnawing on the bone of Théoden. Come to think of it a few years ago I recall ending up on a page regarding a chest a box in Shakespeare which suggested a Tolkien source..hmmm...Taming of the Shrew!...I think...

I reckon the sex thing in his works stopped him opening up. And there's also the 'east' thing- he uses Persia, Avestan, and Mesopotamia to symbolize infidelity among other things- the pard in The Cat poem in the east. The leopard was associated with adultery. The Muhammedans and Islam-polygamy. BIG no no for Tolkien that. Tolkien was a one-woman-man and all of his geometry is about putting Edith above him and before him. I think Tolkien wanted to keep it all personal and non-offensive to anyone. He was not an offensive person at all! That's what I think. But the temptation was strong at the time of Kilby...hehe..his crest was on the rise...

Yes Tolkien was WAAAAAY more brilliant than anyone knows. He knew it. The Great Master in A Secret Vice = him. What he's actually done is something very like what Dante did in the Divine Comedy. He has a geometric machine which consists of wheels within wheels (Ezekiel tetramorph). Turns within turns. Orientation is key. And ascents and descents through rational planes- the Divine Comedy thing again (Minas Tirith = Purgatoria). It's incredible what he's done. And if we can break down the Barad-dûr I mean barred door, of the Tolkien establishment, Tolkien's place in the broader literary establishment will be raised to the very top with the likes of Shakespeare and Joyce, etc. Hey he might even get that equestrian statue in Picadilly Circus after all! People will finally understand why Tolkien's style just sounds odd and clunky so often. My gut instinct is it's a ref to the statue of the Duke of Wellington- wellington boot...gum by from come by Done by! Gum by!

I've just discovered something here...continuing with the Shakespeare thread..The 'precious machinery' of Saruman is a nod to Tolkien's own machinery, after the horse statue moment we get the Rhyme of Lore moment. Saruman is described as putting his hand in a vice which destroys him. 'So Saruman will come to the last pinch of the vice that he has put his hand in.' That's 'A Secret Vice'. Tolkien's machinery and secrets. Pippin is amazed at getting so many answers...

Alas for Saruman! It was his downfall, as I now perceive. Perilous to us all are the devices of an art deeper than we possess ourselves. Yet he must bear the blame. Fool! to keep it secret, for his own profit. No word did he ever speak of it to any of the Council.

In other words machinery won't cut it- magic...short cuts..Shakespeare I guess- Gríma was in his employ after all.

Pippin replies: 'What did the Men of old use them for?' asked Pippin, delighted and astonished at getting answers to so many questions, and wondering how long it would last.

The machinery of the tetramorph is linked to Saruman's machinery and then to the riddles- the anagrams you found here:

it is with those little riddles that the great mind of Saruman is troubled.

Tolkien 'linking- that's exactly how he works. The big riddles is the geometry which the anagrams point to.

He calls his work his machinery in the Henry Resnik? interview, speaking about the scarab in Haggard's She...the machinery is the wheels within wheels of his geometry I mentioned...Tetramorph, rational planes, the turn etc.

Tolkien immediately turns to praise another author of the same era: H. Rider Haggard, saying: "I suppose as a boy She interested me as much as anything— like the Greek shard of Amynatas, which was the kind of machine by which everything got moving." Now, by "machine" here Tolkien means neither a literal piece of nuts-and-bolts engineering of the type beloved of goblins nor a deus ex machina but a plot device, (Ratcliffe)Fisher, Jason. Tolkien and the Study of His Sources

And the scarab in mythology rolled the world around- rolled the Sun around in its orbit..and I told you that Tolkien's machine turns the world with the tetramorph- that's part of the anagram stuff. The Sun is rolled around because the Sun is restored to her rightful place from the south to the north. So he's making a ref to all of this hidden stuff right here in a veiled reply to Shakespeare and the literary establishment. And get this..only yesterday I hit upon the idea that the rhyme of lore was about this machinery- hence my research into 'spray'.

Wowser.

Isengard is the central pivot point of the turning of the world of the Powers. It gets moved to Minas Tirith after the the Eucatastrophe- its rightful place, the axis mundi. Tolkien hints here at Isengard:

Strange are the turns of fortune! Often does hatred hurt itself!

The WHEEL of fortune which you'll find in the Tarot- the letters TAROT arranged around it as an ouroboros beginning and ending with the letter T. I don't know if you remember that I said that the Eucatastrophe appears to be a catastrophe, but when the world turns the 3rd time at Frodo's failure to destroy the Ring the world turns the right way up again. The world started out turned on its head- at the beginning of The Lord of the Rings. The Akallabeth did that. And Gollum does the job for Frodo- hence hatred hurting itself- the principle of the ouroboros. Théoden says as much as well. 'But it has long been said: oft evil will shall evil mar.'

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

Regards the statue..Nope I was wrong...found it- it's this...

[https://en.wikipedia.org/wiki/Physical_Energy_\(sculpture\)](https://en.wikipedia.org/wiki/Physical_Energy_(sculpture))

'Physical Energy'...by George Frederic Watts in Kensington, London. To quote wiki

Physical Energy is a bronze equestrian statue by English artist George Frederic Watts. Watts was principally a painter, but also worked on sculptures from the 1870s. Physical Energy was first cast in 1902, two years before his death, and was intended to be Watts's memorial to "unknown worth". Watts said it was a symbol of "that restless physical impulse to seek the still unachieved in the domain of material things"..."Physical Energy as an allegory of human vitality and humanity's ceaseless struggle for betterment."

It has a link with South Africa...Cape Town...there are four full-size bronze casts: one in London, one in Cape Town, one in Harare and one soon to be sited at Watts Gallery - Artists' Village in Compton, Surrey. Other smaller bronze casts were also made after Watts's death.

"unknown worth"..which links it to what I said and the 'unknown poet'..the domain of material things is Saruman's machinery as opposed to the devices of Tolkien's art- his wheels within wheels as opposed to Saruman's wheels. Lang and Lit. Tolkien says that Saruman seeks to become a Power. The Tetramorph are the Powers. But Saruman's power is in the material realm.

Tolkien probably observed or knew about the left and right handedness in the symbolism too, handedness forms the foundation of his whole works, hence the Ilúvatar hands passage: The sculpture depicts a nude male figure on a rearing horse, set on a rectangular wedge-shaped base; the man's left hand holds the reins, while he shades his eyes from the sun with the right as he looks to the left. In the artist's own words, it is "a symbol of that restless physical impulse to seek the still unachieved in the domain of material things".

Twice Tolkien tells us that the world is moving past them on Shadowfax- that's Tolkien being overlooked..

'In the realm of Gondor,' the wizard answered. 'The land of Anórien is still passing by.' 'the world is passing me by'..but he knows it's the other way around because where Gandalf is going leads to heaven in the geometry..it appears to be leading to hell...but when the world revolves..it leads to heaven.

In addition the statue was set on Devil's Peak in S.Africa. Peak is the summit, the top. We get to some details in geometry. The statue is on a wedge which is triangular and the statue is facing towards the bottom away from the peak, going up the slope of the wedge. That would be very symbolic to Tolkien since he based his entire world on the right angled triangle. The peak being at the top where the Door is- the Door goes up to God. The Statue is going down to hell in Tolkien's symbolism, not up the slope. Tolkien inversions: Material world versus Catholic Faith. At the bottom is LEAD = Saturn. Hence why Gimli's feet feel like lead as he passes through the Paths of the Dead and the sun disappears all of a sudden. You can find some very odd looking mountains in Tolkien's art- they are more triangles than mountains. That's why.

The reason why I looked at this from the list of statues on wiki is because I sensed a connection with Beechbone and the description of him going up in flame- this is the 3rd instance of the word spray in TLoTR..again coincidence..

One of them, Beechbone I think he was called, a very tall handsome Ent, got caught in a spray of some liquid fire and burned like a torch: a horrible sight.

My spider senses were tingling at that description. It reminded me of the description of Leo from Haggard's 'She'.

There is much more of an influence from 'She' than Tolkien scholars realize. Tolkien implements the Dance of the

Seven Veils in his series of rational planes. To my surprise, Veils are mentioned everywhere in that book. I also realized that in the Lord of the Rings Galadriel is the Lion, and the Lion is in the

tetramorph. The Lion goes into the west - from east to west in the turning of the world, and so does Galadriel. The Dance of the 7 veils culminates with Shelob. Galadriel is the opposite of Shelob. 'She'-lob, 'She'- Who Must be Obeyed. I've made over 20 predictions regarding this theme: Galadriel, Shelob, etc.

In addition I discovered that the scarab in 'She' is described as 'The Royal Son of the Sun' (male-female). The North Gate of the Argonath are part of this Sun symbolism..paired with the West Gate. Anárion's name in the Argonath means Sun-son. Which = male-female because the Sun is female. And it was from that that a week ago I discovered Tolkien's source for the Stone of Erech. It's from the mesopotamian and Babylonian sources. Saturn as the fake Sun.

That's the source of Goldberry's 'washing Day'. Washing is part of the festival of Saturn where the Lords and royalty will wash the feet of the servants, and servants get to behave like their masters. It's an inversion of power. Perfect for the Goldberry, Bombadil narrative and the restoration of the Sun from south to north and Bombadil taking his boots off and do the domestic chores on her Washing Day. Goldberry = the Sun, Time, the left hand.

Basically the male has silenced the female and 'trying to be the Sun'. This is what Ar-Pharazôn does (AR = Sun= the source of why the language gets changed from TAR to AR btw, alchemy..and the 'Golden'..the Sun, but in reality it's actually the material substance gold..which links it to the physical machinery, not the spiritual linguistic one)..which links the Akallabeth with this narrative and the Star of the North likewise from Silmarien. And as per that diagram I showed you of the turning tetramorph, Ar-Pharazôn also went into the West and we find 'lion' in his name. Tar-Calion.

The Stone of Erech is the fallen star of the Sun. 'She That is Fallen'. The Fallen Star manifests as Shelob. To quote:

The earliest mythological texts in the Greek world customarily applied the epithet *phaéthōn*, “radiant, shining”, to the Sun, without any specific association with the demigod of that name.¹⁹⁹ Apparently, within the Greek language, the term *phaéthōn* was traditionally linked with the Sun. When Greek mythographers introduced the tragic character of that name into their tradition, they may have selected the name “Phaethon” not only because the hero’s precursors in various Near Eastern sources bore names with the same meaning,²⁰⁰ but also because of the solar connotation of the name. As a “mock sun” par excellence and a denizen of the night sky, Greek astrologers must have understood Phaethon’s name as a reference to Saturn.

In addition, it must be significant that the poet Gaius Valerius Flaccus (1st century AD) characterised the charred remains of Phaethon and the chariot as *ater globus*, a “black ball” or a “dark globe”. Slavitt rendered this term as a “charred cinder” language that is strongly suggestive of a meteorite.²⁰⁴ As it is likely that, from an ancient point of view, “a black meteorite, or a black stone resembling a meteorite, was thought to be a piece of the ‘Black Planet’”, astrologers would have had another reason to associate Phaethon’s charred corpse with the planet Saturn.

Pseudo-Eratosthenes’ choice of Saturn as Phaethon’s catasterism must have reflected this interpretation. On pseudo-Eratosthenes’ scheme, this Saturnian “Phaethon” was regarded as the second highest planet, placed below “Phaenon” or Jupiter. It can be demonstrated that the sequence featuring Jupiter as the first planet, followed by Saturn and the remaining planets was archaic, historically preceding the familiar understanding of the planet Saturn as the highest one of the planets, orbiting above Jupiter, in both Babylonia and Egypt. When astronomers eventually realised that Saturn’s orbit is actually placed above that of Jupiter, a few may have swapped the designations Phaenon and Phaethon along with the relative positions of Saturn and Jupiter, while a majority retained the name “Phaethon” for the second planet, reinterpreting it as Jupiter and perhaps arguing that the mythical Phaethon was, after all, the son of the Sun.

Although it may never be possible to retrieve the arcane reasoning behind such arbitrary assignments of gods to planets, it seems that the mythical characters Kronos and Phaethon at some stage competed for an association with Saturn in the minds of Hellenistic-Roman scholars. Both were “fallen” or “failed” contenders for a form of cosmic dominion, while they shared a paradoxical association with both radiance and blackness. While Kronos was an attractive candidate for the

planet because of his banishment to the periphery of the world, Phaethon more adequately illustrated Saturn's astrological role as a "fake Sun". And with the flexibility that typifies the mythographer, rationales were readily available for the god's emplacement either in the first or the second orbit below the fixed stars: whereas the first orbit might connote genealogical primacy (Kronos being the father of Zeus) or exile to the furthest reaches, the second orbit would have befitted a "fall" or, if placed below Saturn, Phaethon's origin as a son of the "Sun"

And so we have a link with the Fall...fallen. She That is Fallen and the Downfall.

So the significance of beechbone..etymology of beech gives book. Bones are the legs in the triangles- the geometry after my last long email about the Troll gnawing on the bone. His languages are made from geometry- planar geometry too. So Beechbone symbolizes Tolkien's geometry and language inventions in his books. And I've just this moment finally concluded that the 7 Stones are male figures. The 7 star and 7 stones correspond to Ursa Major and Ursa Minor. The major and minor arcana of the Tarot and the keys in music. Hence Smith of Wooten Major which also has Wooten minor. etc. Wooten = Wood yes but also Woten. Wooten major = Odin's chariot. Wotin minor in Tolkien's symbolism = Thor and his chariot. You can see the Odin Thor symbolism when Gandalf throws down Grima in Théoden's hall. Major and minor triads are 3 and 4 and 4 and 4 semitones. Inversions. And that will be the grouping- and we have 3 stones and 4 sprays in the West Gate picture (east side and west)...just sayin...:-D

ok came to catalogue this with my other predictions and realized what's going on. For a while I've pondered the possibility that Tolkien was using the division of the semitones in the major and minor triads in music. The triads are inversions of one another and inversions just seems to keep cropping up right? Music of the Ainur. Triad = 3. Edith = pianist. He uses music a lot. Wolves = the little wolves of the dissonance from the well tempered scale.

'The devil in Music' diabolus in musica. Dissonance in the music of the narrative. That's why Gandalf remembers the word at the West Gate after hearing the wolves then seeing the ripples. (it's a TURN: hearing->sight->language EDRO! EDRO!...same order as the creation: Iluvatar's left hand->right hand->both hands. Then Music of the Ainur-> the Vision-> Iluvatar says Let it be!). Turns within turns. Wheels within wheels. Ripple also = R, r the Atlantean wave from the Floral Alphabet, Wrath, dissonance - for the ripple see left hand of the Numenorean carpet, right hand = the two tree spirals. (The carpets are geometric codes after 'the carpet pages' of Insular Art- hence strange choice of carpet!). The word 'chance'- everywhere in the Moria passage section. Chance is from 'to fall', cadere, and each one is a cadence in music of the narrative- an end and turning into the next progression. Gandalf knows it! After the West Gate remember he is LISTENING now..to the Music (of the spheres). This is the symphony and 'secret grammar' in 'A Secret Vice'.

So...in the image of the West Gate (and east side)..we have the 4 sprays that I was trying to link with the Rhyme of Lore, the stars-, and that pairs with the 3 stones across the stream at the foot of the adjoining image representing the east side. I knew the sprays and the stars were probably paired. That's because the stones run horizontally and because the sprays run vertically, axes and geometry again. But also because stars and stones are paired. But how the heck do sprays associate with stars? I was looking for a correspondence for the 3 x 3 in the Rhyme of Lore- that being 3 sprays and 3 stones, but I got something different. 4 sprays and 3 stones. Odd...head scratch..so that's the 7 divided into 3 and 4 or 4 and 3 depending on which direction and order you care to take.

The series of sprays goes:

Caradhras
Nimrodel
Beechbone
Théoden

It ends with the death of Théoden, the death of the Sun AS A MALE. Portentious thing and moving towards the turning of the world and revolving the Sun from the south to the north again and restoring the rightful place of the female in the north, restoring the Sun to being female elder left hand, most high- finally undoing the mistake that was made when Illuin was placed in the north by no less than the Valar themselves. Big stuff! Théoden = left hand. Caradhras is the mountain = the stone = Melkor who wades as a mountain in the sea. The sea is water, the Music of the Ainur. So there you have diabolus in musica. So the stone represents the dissonances. Falls, cadences.

But the numbers have been swapped. The number 3 should be vertical and the number 4 should be horizontal. That's the state of the fallen World after the discords of Melkor. This swap is put right when the world is turned back the right way. Handedness swap in the geometry. Sun female once again.

*

Just spotted this from the same Rhyme of Lore scene..this is Tolkien's hint that the 7 stones are very nearby- the beacons of the White Mts...

'If all the seven stones were laid out before me now, I should shut my eyes and put my hands in my pockets.'

'Good!' said Gandalf.

and this links the stones with the beacons..

'It is long since the beacons of the North were lit,' he said; 'and in the ancient days of Gondor they were not needed, for they had the Seven Stones.'

Tolkien Prediction #89

That iron would be mentioned 5 times in the sequence. Iron is the 5th link in the Chain of Angainor. I take the entire Moria sequence to be from the image of the gate in the book ending at the dell.

1 & 2.

'Then what do the dwarves want to come back for?' asked Sam.

'For mithril,' answered Gandalf. 'The wealth of Moria was not in gold and jewels, the toys of the Dwarves; nor in iron, their servant. Such things they found here, it is true, especially iron; but they did not need to delve for them: all things that they desired they could obtain in traffic. For here alone in the world was found Moria-silver, or true-silver as some have called it: mithril is the Elvish name. The Dwarves have a name which they do not tell. Its worth was ten times that of gold, and now it is beyond price; for little is left above ground, and even the Orcs dare not delve here for it. The lodes lead away north towards Caradhras, and down to darkness. The Dwarves tell no tale; but even as mithril was the foundation of their wealth, so also it was their destruction: they delved too greedily and too deep, and disturbed that from which they fled, Durin's Bane. Of what they brought to light the Orcs have gathered nearly all, and given it in tribute to Sauron, who covets it.'

3.

There were many recesses cut in the rock of the walls, and in them were large iron-bound chests of wood. All had been broken and plundered; but beside the shattered lid of one there lay the remains of a book. It had been slashed and stabbed and partly burned, and it was so stained with black and other dark marks like old blood that little of it could be read. Gandalf lifted it carefully, but the leaves crackled and broke as he laid it on the slab. He pored over it for some time without

speaking. Frodo and Gimli standing at his side could see, as he gingerly turned the leaves, that they were written by many different hands, in runes, both of Moria and of Dale, and here and there in Elvish script.

4.

Aragorn picked up Frodo where he lay by the wall and made for the stair, pushing Merry and Pippin in front of him. The others followed; but Gimli had to be dragged away by Legolas: in spite of the peril he lingered by Balin's tomb with his head bowed. Boromir hauled the eastern door to, grinding upon its hinges: it had great iron rings on either side, but could not be fastened. 'I am all right,' gasped Frodo. 'I can walk. Put me down!'
Aragorn nearly dropped him in his amazement. 'I thought you were dead!' he cried.

5.

'As I stood there I could hear orc-voices on the other side: at any moment I thought they would burst it open. I could not hear what was said; they seemed to be talking in their own hideous language. All I caught was ghâsh; that is "fire". Then something came into the chamber – I felt it through the door, and the orcs themselves were afraid and fell silent. It laid hold of the iron ring, and then it perceived me and my spell.

'What it was I cannot guess, but I have never felt such a challenge. The counter-spell was terrible. It nearly broke me. For an instant the door left my control and began to open! I had to speak a word of Command. That proved too great a strain. The door burst in pieces. Something dark as a cloud was blocking out all the light inside, and I was thrown backwards down the stairs. All the wall gave way, and the roof of the chamber as well, I think.

'I am afraid Balin is buried deep, and maybe something

Tolkien Prediction #90

That copper would be mentioned once in Moria sequence. Copper = 1st link in the Chain of Angainor.

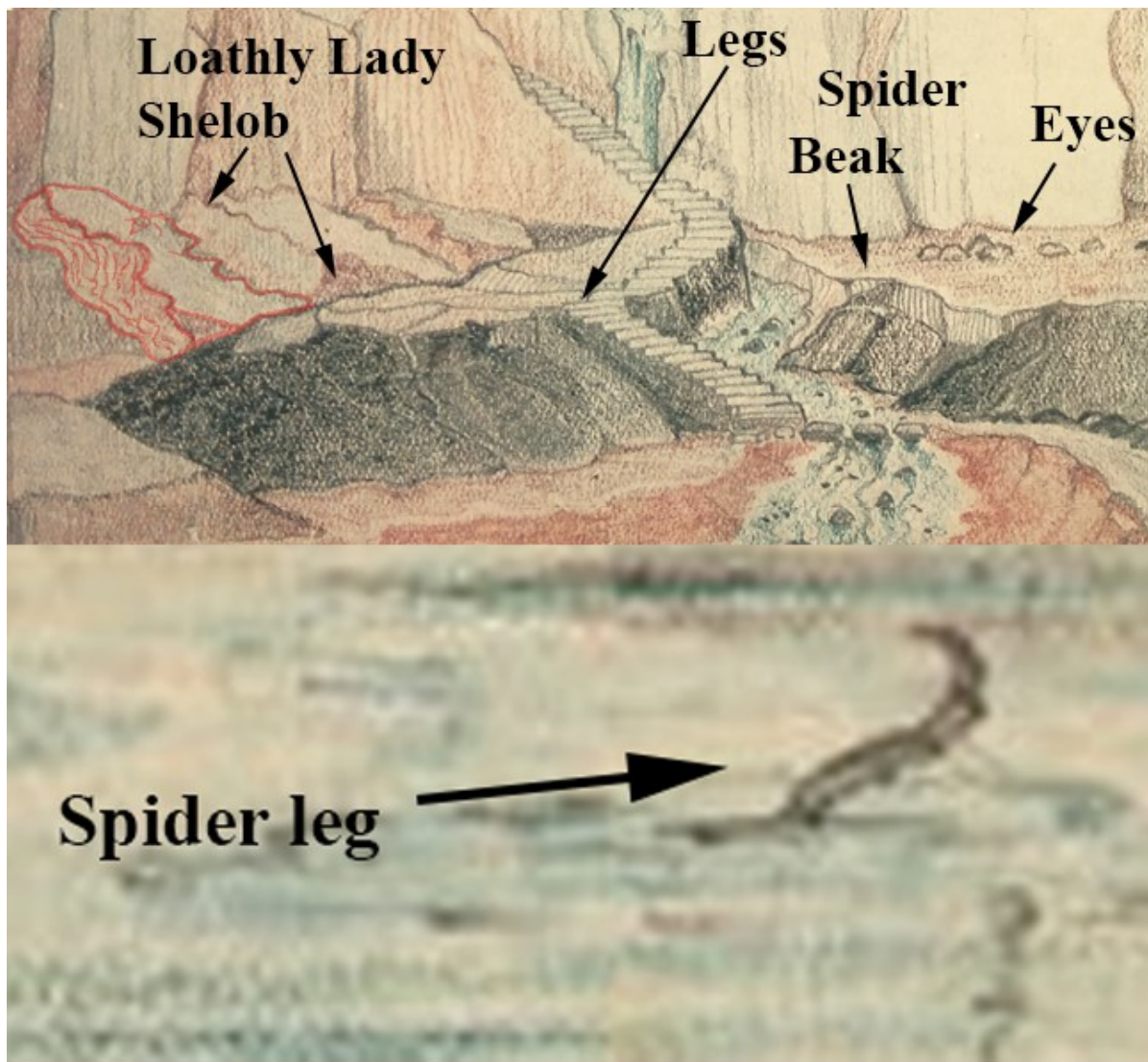
Mithril! All folk desired it. It could be beaten like copper, and polished like glass; and the Dwarves could make of it a metal, light and yet harder than tempered steel. Its beauty was like to that of common silver, but the beauty of mithril did not tarnish or grow dim. The Elves dearly loved it, and among many uses they made of it ithildin, starmoon, which you saw upon the doors. Bilbo had a corslet of mithril-rings that Thorin gave him. I wonder what has become of it? Gathering dust still in Michel Delving Mathom-house, I suppose.'

Tolkien Prediction #91

That the occurrences of the word 'fly' and 'flying' in the Moria sequence would be split between the number 3 and 4, totalling 7.

There are 3 occurrences of 'flying' and 4 instance of the word 'fly'. These two words refer to the spider and the fly. Flying = spider. Fly = fly.

This is found in the symbolism of the drawing for the West Gate (and East side) of Moria.



Tolkien Prediction #92

That the instances of the words 'flying' and 'fly' in the Moria sequence would alternate.

In the Moria sequence, the instances of the words 'fly' and 'flying' would alternate because they are intended to describe zig-zag pattern or the swapping between hands in the geometry- same thing, Discord. We see the zig-zag in the course of the stairs in the West Gate drawing and in the symbols on the curtains of the image 'Wickedness' which is the subject of the Shelob-Galadriel-Dance of the 7 Veils theme. I am correct, but it needs some explanation.

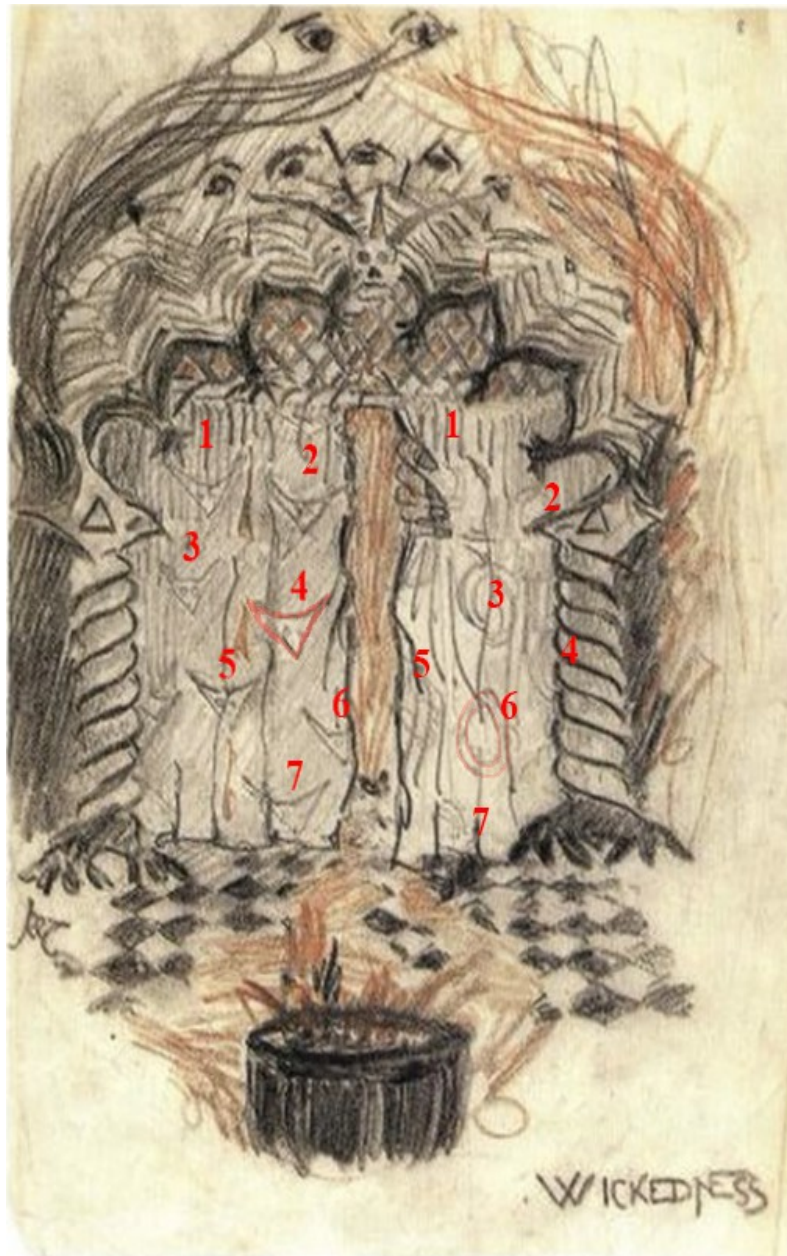
What we have is this:

Flying Fly Flying Fly Fly Fly Flying

We have 3 fly in succession in the middle. This is the moment on the bridge.

The pattern describes a zig-zag. That pattern occurs elsewhere in Tolkien's images. It is intended to

symbolize the discords of Melkor, and specifically in this instance the vagina dentata.



zig-zag (n.)

also zigzag, 1712, from French zigzag (1670s), perhaps from German Zickzack (though this is attested only from 1703), possibly a reduplication of Zacke "**tooth, prong.**" Earliest use in German is in reference to military siege approaches. Originally in English used to describe the layout of certain garden paths. As an adjective from 1750; the verb is recorded from 1774. The brand of cigarette paper is from 1909. Related: Zig-zagged; zig-zagging.

The veins of Ithildin on the West Gate doors are described as 'gossamer':

gossamer (n.)

c. 1300, "filmy substance (actually spider threads) found in fields of stubble in late fall," apparently from gos "goose" (see goose (n.)) + sumer "summer" (see summer (n.)). Not found in Old English. The reference might be to a fancied resemblance of the silk to goose down, or more

likely it is shifted from an original sense of "late fall; Indian summer" because geese are in season then. Compare Swedish equivalent sommartråd "summer thread," Dutch zomerdraden (plural). The German equivalent mädchen Sommer (literally "girls' summer") also has a sense of "Indian summer," and there was a Scottish go-summer "period of summer-like weather in late autumn" (1640s, folk-etymologized as if from go). Thus the English word originally might have referred to a warm spell in autumn before being transferred to a phenomenon especially noticeable then. Compare obsolete Scottish go-summer "period of summer-like weather in late autumn." **Meaning "anything light or flimsy" is from c. 1400; as a type of gauze used for veils, 1837.** The adjective sense "filmy, light as gossamer" is attested from 1802.

For more explanation see **Prediction #94**.

Tolkien Prediction #93

That that the first instance of the word 'fly' in the Moria sequence would correspond to Frodo.

And that appears at the moment when Frodo strikes the Troll's foot.

Heavy feet were heard in the corridor. Boromir flung himself against the door and heaved it to; then he wedged it with broken sword-blades and splinters of wood. The Company retreated to the other side of the chamber. But they had no chance to fly yet. There was a blow on the door that made it quiver; and then it began to grind slowly open, driving back the wedges. A huge arm and shoulder, with a dark skin of greenish scales, was thrust through the widening gap. Then a great, flat, toeless foot was forced through below. There was a dead silence outside.

Boromir leaped forward and hewed at the arm with all his might; but his sword rang, glanced aside, and fell from his shaken hand. The blade was notched.

Suddenly, and to his own surprise, Frodo felt a hot wrath blaze up in his heart. 'The Shire!' he cried, and springing beside Boromir, he stooped, and stabbed with Sting at the hideous foot. There was a bellow, and the foot jerked back, nearly wrenching Sting from Frodo's arm. Black drops dripped from the blade and smoked on the floor. Boromir hurled himself against the door and slammed it again.

'One for the Shire!' cried Aragorn. 'The hobbit's bite is deep! You have a good blade, Frodo son of Drogo!'

Tolkien Prediction #94

That the first fly of the cluster of 3 would correspond to Aragorn and the third one to Boromir. The central one would apply to Gandalf. Why?

The series is intended to alternate between fly and spider. Flying = fly. Fly = spider. We need to decide who is the fly and who is the spider. The Balrog is the spider, the Enemy. But which of those Flying and Fly refers to the spider and to the fly?

'Over the bridge!' cried Gandalf, recalling his strength. 'Fly! This is a foe beyond any of you. I must hold the narrow way. Fly!' Aragorn and Boromir did not heed the command, but still held their ground, side by side, behind Gandalf at the far end of the bridge. The others halted just within the doorway at the hall's end, and turned, unable to leave their leader to face the enemy alone.

The central instance of the word fly in the cluster of 3 should be 'flying'- this would preserve the alternating sequence:

flying fly flying fly **flying** fly flying

as opposed to what is actually present:

flying fly flying fly **fly** fly flying

As described in the previous prediction the two words 'flying' and 'fly' are intended to symbolize the spider and the fly. The instance marked in bold refers to Gandalf. In the arrangement described, looking westwards or eastwards over the bridge would give you Gandalf in the middle with Aragorn and Boromir to either side of him. At this point Gandalf is looking westwards so the order is Aragorn Gandalf Boromir.

This is Tolkien creating music in the Music of the Ainur. The cluster of fly(s) is intended to be a fly cluster caught in a net but also a cluster of notes in music. A cluster is a series of semitones. It produces great disharmony- atonality. Atonality belongs to the stone. When Pippin looks into the palantir, the Stone he makes a shrill sound described as 'atonal', with no tone.

He took Pippin's hand and bent over his face, listening for his breath; then he laid his hands on his brow. The hobbit shuddered. His eyes closed. He cried out; and sat up, staring in bewilderment at all the faces round him, pale in the moonlight.

'It is not for you, Saruman!' he cried in a shrill and **toneless** voice shrinking away from Gandalf. 'I will send for it at once. Do you understand? Say just that!' Then he struggled to get up and escape but Gandalf held him gently and firmly.

'Peregrin Took!' he said. 'Come back!'

The hobbit relaxed and fell back, clinging to the wizard's hand. 'Gandalf!' he cried. 'Gandalf! Forgive me!'

'Forgive you?' said the wizard. 'Tell me first what you have done!'

'I, I took the ball and looked at it,'

The theme of dreaming and being awake is associated with the spider-fly theme throughout the Lord of the Rings.

fly (adj.)

slang, "clever, alert, **wide awake**," by 1811, perhaps from fly (n.) on the notion of the insect being hard to catch. Other theories, however, trace it to fledge or flash. Slang use in 1990s might be a revival or a reinvention.

fly (n.)

Old English fleoge "a fly, winged insect," from Proto-Germanic *fleugon "flying insect" (source also of Old Saxon fleiga, Old Norse fluga, Middle Dutch vlieghe, Dutch vlieg, Old High German flioga, German Fliege "fly"); literally "the flying (insect)" (compare Old English fleogende "flying"), from PIE root *pleu- "to flow," which is also the source of fly (v.1).

Originally any winged insect (moths, gnats, beetles, locusts, hence butterfly, etc.) and long used by farmers and gardeners for any insect parasite. Flies figuratively for "large numbers" of anything is from 1590s. Plural flien (as in oxen, etc.) gradually normalized 13c.-15c. to -s. Fly in the ointment is from Eccles. x:1. Fly on the wall "unseen observer" first recorded 1881. No flies on _____ "no lack of activity or alertness on the part of," is attested by 1866. Meaning "fish-hook dressed to resemble an insect" is from 1580s; Fly-fishing is from 1650s. Fly-catcher "bird which eats insects on the wing" is from 1670s. The fly agaric mushroom (1788) so called because it was used as a poison for flies.

The sense of "a flight, flying" is from mid-15c. From the verb and the notion of "flapping as a wing does" comes the noun sense of "tent flap" (1810), which was extended to "strip of material

sewn into a garment as a covering for buttons" or some other purpose (1844). Baseball fly ball attested by 1866. To do something on the fly is 1856, apparently from baseball.

This is why Ufthak is described as being 'wide awake' in Shelob's lair.

'Garn!' said Shagrat. 'She's got more than one poison. When she's hunting, she just gives 'em a dab in the neck and they go as limp as boned fish, and then she has her way with them. D'you remember old Ufthak? We lost him for days. Then we found him in a corner; hanging up he was, but he was wide awake and glaring. How we laughed! She'd forgotten him, maybe, but we didn't touch him-no good interfering with Her. Nar

fly (v.1)

"to soar through air; move through the air with wings," Old English fleogan "to fly, take flight, rise into the air" (class II strong verb; past tense fleag, past participle flogen), from Proto-Germanic *fleugan "to fly" (source also of Old Saxon fliogan, Old Frisian fliaga, Middle Dutch vlieghen, Dutch vliegen, Old High German fliogan, German fliegen, Old Norse flügja), from PIE *pleuk-, extended form of root *pleu- "to flow."

Meaning "go at full speed" is from c. 1300. In reference to flags, 1650s. Transitive sense "cause to move or float in air" (as a flag, kite, etc.) is from 1739; sense of "convey through the air" ("Fly Me to the Moon") is from 1864. Related: Flew; flied (baseball); flown; flying. Slang phrase fly off the handle "lose one's cool" dates from 1825.

Tolkien Prediction #95

That the word foul would be used to describe something in the Moria passage.

I made this and even before I searched the word I remembered the foul water of the lake.

Why was the prediction made?

Because this is the blackening stage, nigredo, of the alchemic Great Work. The blackening stage is described as 'putrefaction'. The stage of the blackening occurs here because the Misty mountains is Ancalagon the Black.

putrid (adj.)

early 15c., from Latin putridus, from putrere "to rot," from putris "rotten, crumbling," related to putere "to stink," from PIE root *pu- (2) "to rot, stink" (see pus). First in reference to putrid fever, an old name for typhus (also known in Middle English as putrida). Related: Putrification.

pus (n.)

late 14c., from Latin pus "pus, matter from a sore;" figuratively "bitterness, malice" (related to puter "rotten" and putere "to stink"), from PIE *pu- (2) "to rot, decay" (source also of Sanskrit puyati "rots, stinks," putih "stinking, foul, rotten;" Greek puon "discharge from a sore," pythein "to cause to rot;" Lithuanian pūvu, pūti "to rot;" Gothic fuls, Old English ful "foul"), perhaps originally echoic of a natural exclamation of disgust.

1.

'Do not let him run away!' said Boromir. 'It seems that we shall need him still, if the wolves do not find us. How I hate this foul pool!' He stooped and picking up a large stone he cast it far into the dark water.

The stone vanished with a soft slap; but at the same instant there was a swish and a bubble. Great rippling rings formed on the surface out beyond where the stone had fallen, and they moved slowly towards the foot of the cliff.

2.

'I do not know,' answered Gandalf, 'but the arms were all guided by one purpose. Something has crept, or has been driven out of dark waters under the mountains. **There are older and fouler things than Orcs in the deep places of the world.**' He did not speak aloud his thought that whatever it was that dwelt in the lake, it had seized on Frodo first among all the Company.

3.

The passage twisted round a few turns, and then began to descend. It went steadily down for a long while before it became level once again. The air grew hot and stifling, but it was not foul, and at times they felt currents of cooler air upon their faces, issuing from half-guessed openings in the walls. There were many of these. In the pale ray of the wizard's staff, Frodo caught glimpses of stairs and arches and of other passages and tunnels, sloping up, or running steeply down, or opening blankly dark on either side. It was bewildering beyond hope of remembering.

4.

It was Gandalf who roused them all from sleep. He had sat and watched all alone for about six hours, and had let the others rest. 'And in the watches I have made up my mind,' he said. 'I do not like the feel of the middle way; and I do not like the smell of the left-hand way: there is foul air down there, or I am no guide. I shall take the right-hand passage. It is time we began to climb up again.'

The word is associated with Blackness here as well in the scroll of Elrond from Isildur, in which we read:

"I deem it to be a tongue of the Black Land, since it is foul and uncouth."

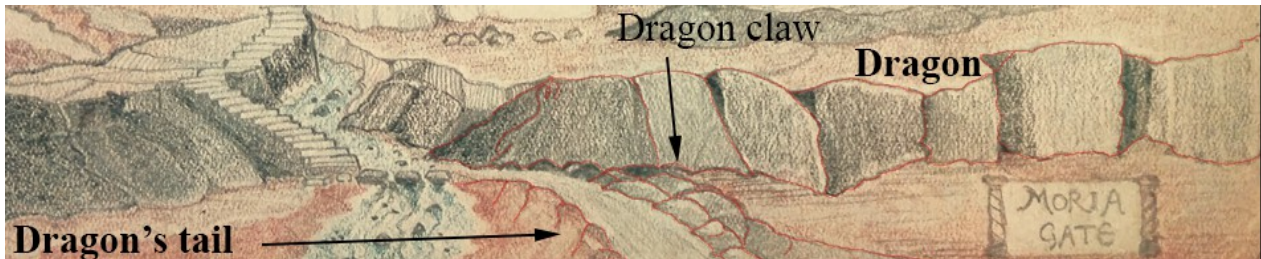
There are a large number of references to black: the troll's blood, the black orc in the Chamber of Mazarbul.

The second stage, the albedo stage begins with the White Lady and culminates with the crossing into Gondor, and Gandalf the White.

'Yet there are among us still some who have dealings with the Elves when they may, and ever and anon one will go in secret to Lórien, seldom to return. Not I. For I deem it perilous now for mortal man wilfully to seek out the Elder People. Yet I envy you that have spoken with the White Lady.'

'The Lady of Lórien! Galadriel!' cried Sam. 'You should see her indeed you should, sir. I am only a hobbit, and gardening's my job at home, sir, if you understand me, and I'm not much good at poetry – not at making it: a bit of a comic rhyme, perhaps. now and again, you know, but not real poetry – so I can't tell you what I mean. It ought to be sung. You'd have to get Strider, Aragorn that is, or old Mr. Bilbo, for that. But I wish I could make a song about her. Beautiful she is, sir! Lovely! Sometimes like a great tree in flower, sometimes like a white daffadowndilly, small and slender like. Hard as di'monds, soft as moonlight. Warm as sunlight, cold as frost in the stars. Proud and far off as a snow-mountain, and as merry as any lass I ever saw with daisies in her hair in springtime. But that's a lot o' nonsense, and all wide of my mark.'

'Then she must be lovely indeed,' said Faramir. 'Perilously fair.'
 'I don't know about perilous,' said Sam.



Ancalagon is Nidhogg who gnaws at the roots of the world. The bottom of the world is at the top at Carn-Dum where the dragon's jaws are. Nidhogg dwells in hell, in Niflheim and we can see the connection with the Misty mountains as being the 'Black Mountains' in the reference.

In Norse cosmology, Niflheim or Niflheimr ("World of Mist", literally "Home of Mist") is a location in which sometimes overlaps with the notions of Niflhel and Hel. The name Niflheimr appears only in two extant sources: Gylfaginning and the much-debated Hrafnagaldur Óðins.

Niflheim was primarily a realm of primordial ice and cold, with the frozen rivers of Élivágar and the well of Hvergelmir, from which come all the rivers.

According to Gylfaginning, Niflheim was the second of the two primordial realms to emanate out of Ginnungagap, the other one being Muspelheim, the realm of fire. Between these two realms of cold and heat, creation began when its waters mixed with the heat of Muspelheim to form a "creating steam". Later, it became the abode of Hel, a goddess daughter of Loki, and the afterlife for her subjects, those who did not die a heroic or notable death.

Nifl ("mist"; whence the Icelandic nifl) is a cognate to the Old English nifol ("dark, gloomy"), (Middle) Dutch nevel, Old High German nebul ("fog") and Ancient Greek νεφέλη, *ne' fɛ.li*, ("cloud").

The references to the murderers

On Nástrand [Strand of the Dead] is a great hall and evil, and its doors face to the north: it is all

woven of serpent-backs like a wattle-house; and all the snake-heads turn into the house and blow venom, so that along the hall run rivers of venom; and they who have broken oaths, and murderers, wade those rivers, even as it says here:

In Norse mythology, Náströnd (Corpse Shore) is a place in Hel where Níðhöggr lives and chews on corpses. It is the afterlife for those guilty of murder, adultery, and oath-breaking (which the Norsemen considered the worst possible crimes).

A hall she saw standing
remote from the sun
on Dead Body Shore.
Its door looks north.
There fell drops of venom
in through the roof vent.
**That hall is woven
of serpents' spines.**
She saw there wading
onerous streams
men perjured
and **wolfish murderers**
and the one who seduces
another's close-trusted wife.
There Malice Striker sucked
corpses of the dead,
the wolf tore men.
Do you still seek to know? And what?

I know a hall standing
far from the sun,
In Nástrand:
the doors to northward are turned;
Venom-drops falls
down from the roof-holes;
**That hall is bordered
with backs of serpents.**
There are doomed to wade
the weltering streams
Men that are mansworn,
and they that **murderers** are.

In the illustration, observe the path with the ridged tail appearance and the cliff edge forming the body of the dragon bordering the cliffs. If the tail is intended to be the 6 spiral forming half of the endless stair- ie the Balrog on it, then the hall of Moria could be said to be woven with serpent's spines. Caradhras is also intended to symbolize the Enemy- the wet path of the blackening process of the Great Work. Slower but easier. Moria is the dry path which is quicker but harder.

In alchemy, nigredo, or blackness, means putrefaction or decomposition. Many alchemists believed that as a first step in the pathway to the philosopher's stone, all alchemical ingredients had to be cleansed and cooked extensively to a uniform black matter.

In analytical psychology, the term became a metaphor for '**the dark night of the soul, when an individual confronts the shadow within**'

This is why the Balrog is a creature partly of shadow and Gandalf tells it to go back to the Shadow. The Great Work is a works of fire, hence why it is also a creature of fire.

Last came Aragorn carrying Frodo. They passed through the lane; but hardly had Frodo touched the ground when with a deep rumble there rolled down a fall of stones and **slithering snow**. The spray of it half blinded the Company as they crouched against the cliff, and when the air cleared again they saw that the path was blocked behind them.

'Enough, enough!' cried Gimli. 'We are departing as quickly as we may!' **And indeed with that last stroke the malice of the mountain seemed to be expended**, as if Caradhras was satisfied that the invaders had been beaten off and would not dare to return. The threat of snow lifted; the clouds began to break and the light grew broader.

The slithering stones are an obvious reference to a slithering snake. The doors to northwards are turned is a reference to the attempt in the Chamber to turn Frodo to the north. Frodo IS the door, the hinge, in his function in the True Stone arrangement of elements. See elsewhere.

There are more allusions to Moria being the dragon. The poem about Gandalf gives us clues:

From Wilderland to Western shore,
from northern waste to southern hill,
through dragon-lair and hidden door
and darkling woods he walked at will.

With Dwarf and Hobbit, Elves and Men,
with mortal and immortal folk,
with bird on bough and **beast in den,**
in their own secret tongues he spoke.

'He'd follow Mr. Frodo into a dragon's den, if I led him,' protested Sam. 'It'd be nothing short of **murder** to turn him loose with all these **wolves** about.'

'It will be short of **murder**, I hope,' said Gandalf. He laid his hand on the pony's head, and spoke in a low voice. 'Go with words of guard and guiding on you,' he said. 'You are a wise **beast**, and have learned much in Rivendell. Make your ways to places where you can find grass, and so come in time to Elrond's house, or wherever you wish to go.'

The pony is a wise beast. But the dragon is not. The link between the den, the beast, and the dragon-lair can be found in the etymology of 'den'.

den (n.1)

Old English denn "wild animal's lair, hollow place in the earth used by an animal for concealment, shelter, and security," from Proto-Germanic *danjan (source also of Middle Low German denne "lowland, wooded vale, den," Old English denu "valley," Old Frisian dene "down," Old High German tenni, German tenne "threshing floor," from PIE *dan- "low ground").

Transferred to den-like places in human habitations in Middle English: "secret lurking place of thieves, place of retreat" (late 13c.); "apartment, private chamber" (late 14c.), but the modern use for "small room or lodging in which a man can seclude himself for work or leisure" [OED] is a modern development, originally colloquial, attested by 1771. By 1956, however, at least in U.S., the den had come to be a sort of family all-purpose room. In 19c. it also often had a bad sense, "a haunt, squalid place of retreat" (as in the set phrase den of iniquity for a brothel, etc.).

This is why Gimli warns us the streams are deadly icy cold.

In the West Gate image the dragon's mouth is situated at its tail. This symbolizes the ouroboros. In addition, the tail as the path is the zig-zaging star which is the endless stair. The endless stair spirals up the World Tree. The two spirals of Good and Evil (the left and right hands in the geometry) turn around the tree. The spiral of Evil can be seen in the illustration 3 dragons. There are 6 turns in the tail indicating the 6 downward spiral. The Spiral of Good is symbolized by its inverse: 9. Those spirals appear on the West Gate illustrations.

The dragon's mouth is at the stream. As is the spider's next to it. This symbolizes Melkor and Ungoliant at the Wells of Varda. The stumps of the Two Trees can be seen to the right in the illustration.

The lines:

I know a hall standing

far from the sun,

In Nástrand:

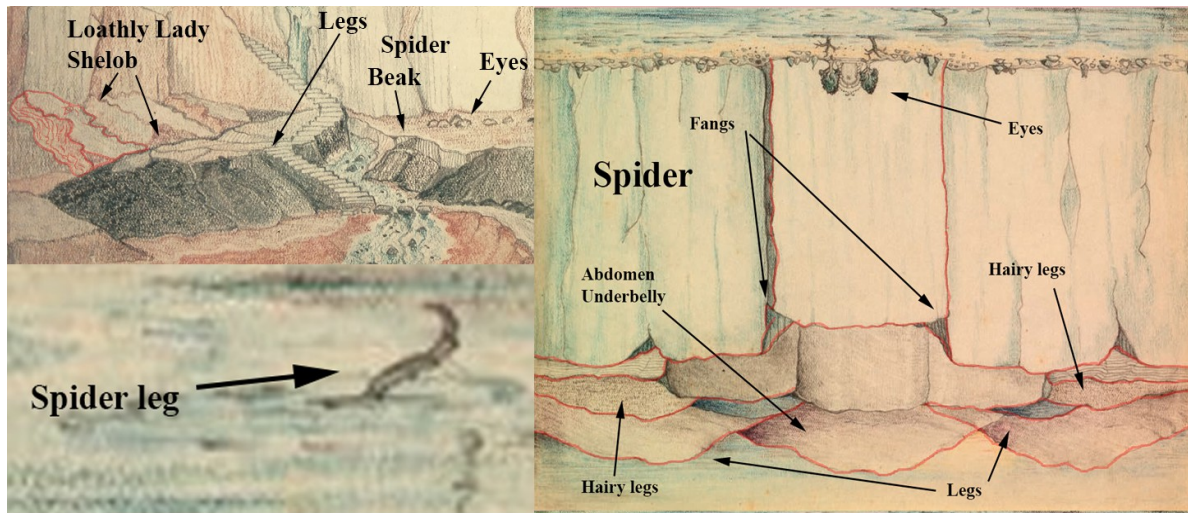
the doors to northward are turned;

are reflected in the attempt to turn the Fellowship, specifically Frodo, northward. The creation of the fake mirror at Moria by the Enemy centres on a mirror whose symmetry runs north-south exactly through the Chamber of Mazarbul. There are a number of clues as to the mirror's creation: the West pool paired with the Mirrormere and the letters on the inscription the tomb of Balin, specifically the bottom line where the last letter is mirrored in the first letter. Tolkien scholars have tried to explain its presence. The Fellowship need to turn south which is what happens at the Naith in Lorien. Galadriel's mirror represents the line of symmetry of that Mirror.

The turn consists of a turn from the south and west to the north and west. That consists of a reflection on two planes. The north-south, the turn from south to the north, and the east-west, the turn from the east to the west. These two turns are the turn of Frodo in the Chamber to the north, and Gandalf who is turned from the east to the west on the bridge of Khazad-Dum.

On the mountain of Caradhras Legolas leads, in Moria Gimli leads. These two form the downward pointing square of the set square and compass in the True Stone symbolism of the Fellowship.

There is a further connection to the word 'foul'. It ties in with prediction #73: that Shelob would be described as foul. There is spider imagery and symbolism hidden in the West gate imagery. Shelob is also the Loathly Lady and she is described as 'foul'. In the Blackening' she is made 'black- that is she is made male- which plays out in the two 6 spirals on the gate and the the Loathly Lady appearing on with the male on the left hand cliff face.



In medieval European comedy both of the images mentioned above appear in abundance. The latter — the *vagina dentata* — is well represented by the Middle English tale *The Wedding of Sir Gawain and Dame Ragnelle* (ed. Thomas Hahn). Through a series of encounters and negotiations King Arthur promises a haggard old woman to Sir Gawain in exchange for her counsel in a life-or-death matter. This matter concerns the knight Sir Gromer Somer Joure, who threatens to kill King Arthur if he cannot answer a riddle within one year. The riddle, 'whate wemen love best in feld and town' (l.91), leaves Arthur utterly mystified.

As luck would have it, he meets an old woman who guarantees him that she can provide the answer in exchange for a mate. Negotiations proceed and the wedding date is set. She reveals the answer — “We desyren of men above alle maner thyng / To have the sovereynté, withoute lesyng, / Of alle, bothe hyghe and lowe.” (ll.422-4: we desire of men above all manner of things, to have sovereignty, with no falsehood, of all, both high and low) — Arthur is saved, and Gawain must marry the foul lady.

So, the question remains, who is Dame Ragnell? An analogue appears in the Middle High German *Parzival* by Wolfram von Eschenbach in the form of Cundrie, a grail messenger (English trans. Cyril Edward / German ed. Eberhard Nellmann and Karl Lachmanns). This woman speaks Latin, Arabic, and French and is versed in dialectic, geometry, and astronomy. But along with her learning comes a ferocious visage. Her hair is like boar’s bristles, her hands are clawed, she has long, plaited eyebrows, a dog’s snout, and her face is whiskered all. Most notable for us, two boar’s tusks erupt from her mouth a ‘span’ in length. The narrator initially describes her:

Her face was red, **her nose snotyd** withalle,
 Her mowithe wyde, her tethe yalowe overe alle,
 With bleryd eyen gretter then a balle.
 Her mowithe was nott to lak:
 Her tethe hyng overe her lyppes,
 Her chekys syde as wemens hippes.

(ll.231-6: her face was red, **her nose totally snotted**, her mouth wide, her teeth all yellow, with bleary eyes larger than a ball. Her mouth was not lacking: her teeth hung over her lips, her cheeks as wide as women’s hips)

Where the Middle High German text insinuates a vaginal/labial image through Cundrie’s hair-covered cheeks, the Middle English solidifies this image with the simile between Ragnell’s cheeks

and hips. And the image is made more vivid after her wedding to Gawain. During the feast the men watch in horror as she devours a prodigious amount of meat. Here she is described:

She had two tethe on every syde
As borys tuskes, I wolle nott hyde,
Of lengthe a large handfulle.
The one tusk went up and the other down.
A mowthe fulle wyde and **fowlle** igrown,
With grey herys many on.
Her lyppes laye lumpryd on her chyn;
Nek forsothe on her was none iseen —

(ll.548-555: she had two teeth on each side, like boars' tusks, I will not dissemble, a full hand breadth, the one tusk went up and the other down. A mouth very wide and **fouly shaped** with many grey hairs. Her lips lay lumpily on her chin; her neck was nowhere to be seen.)

Now Ragnell's mouth becomes even more vulva-like. She no longer seems to have a neck or chin; her lips lie laxly across her face and are surrounded by grey hairs. Her teeth, previously only hanging over her lips, are now misshapen tusks. This scene, directly preceding the climax of her nuptials (sexual intercourse), manifests the horror of the male gaze: Ragnell holds power over Arthur as a result of his debt of gratitude for her life-saving advice. Her threatening presence is played out in her messy mastication of roast meats: she devours flesh in an almost theatrical performance that disgusts and terrifies the men in the room. The literal feast presages the sexual interactions to come. (Eating has long stood as a metaphor for the sensual and for sexual intercourse, and it certainly serves that purpose here.)

At the point of consummation Ragnell reveals another side of herself to Gawain: she appears as a beautiful young maiden. She states that he may either have her beautiful during the day and ugly at night or vice versa. Gawain, left in a horrible quandary —does he wish her public image to do him honor, or does he wish her to be beautiful just for him? — concedes his power of decision back to Ragnell: "I putt the choyse in you. /Bothe body and goodes, hartt, and every dele, / Ys alle your oun, for to by and selle — /That make I God avowe!" (ll.681-4: I put the choice to you. Both body and goods, heart and every part is all your own, to buy and sell — that I avow to God). In response to this concession she declares that she will always be beautiful. After fulfilling perfectly her wifely duties by giving him a son, Ragnell dies.

What part, then, does the interlude confusing the facial and vaginal labia play? When Ragnell is found in the forest, and even later, when she first makes her entrance to the court, she represents an unknown and ungoverned power. She is under the control of neither father nor husband. When she appears it is not only in this 'undomesticated' state, but also holding the power of life and death over Arthur. Without her assistance his entire empire would fall into turmoil. Not only this, but she refuses to obey the other women of the court by enacting a subservient and docile role. Instead, she spars verbally with Arthur and insists on a fully public wedding and feast (something the others wish her to forego as a result of her disgusting appearance). Her presence is patently threatening to the court and kingdom, and so the narrative represents her very femininity as something liable to devour order and the patriarchal dominion. When Gawain concedes power to Ragnell it does not afford her more political or social power; instead she expresses her desire to be a docile and obedient wife, thus defusing the threat her behavior poses and allowing her beautiful mien to function as women's looks must. Women are to be seen not heard. But, there is still a latent threat posed by her beauty: Gawain has become a slave to her sexual charms and no longer participates in manly pursuits like hunting and war games. In the end, the narrative, while preserving her good behavior and her successful production of a male heir, must eliminate any remaining suggestion of

feminine power. The only way this is possible is for Ragnell to die.

More than any other medieval literary form, comic drama — for this is, in fact, a comedy of sorts — uses reproductive organs and sexually explicit imagery to represent and interrogate the role of gender in socio-political contexts. Here, Ragnell has epitomized intelligence and wit throughout the narrative — something that is undeniably positive, since it saves Arthur's life. She is not depicted in a negative light per se; her character is actually very likable. To balance this fact and this power she is made to appear disgusting. When she becomes beautiful the reverse must occur. She no longer challenges male power the way she once did. But the vestiges of her power remain and the only way to ensure her docility is to kill her off, so that she can become an idol of wifely behavior. Female power has proven too intelligent and effective, and the narrative must neutralize this hazard. Perhaps in this day and age we should all show more appreciation for the motif of the vagina dentata and the feminine power it represents.

Tolkien Prediction #96

That the 5th instance of the word 'lead' in the Moria sequence would be Gandalf with the Balrog.

I forgot that this sequence ended with Gandalf on the bridge with the Balrog, not in the dell. The 5th instance is intended to be a centre line of the sequence: 1234 5 6789 As you can see the 5th instance is where Gandalf talks about mithril and the awakening of the Balrog in the 21st hall.

Half a point.

Tolkien Prediction #97

That the word 'gold' would appear 6 times in the Moria sequence.

The Moria sequence begins with Boromir's statement to Gandalf 'lead on! and ends in the dell with the words "Do not lay it aside, even in sleep, unless fortune brings you where you are safe for a while; and that will seldom chance while your quest lasts."

1.

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.

2.

'I like that!' said Sam. 'I should like to learn it. In Moria, in Khazad-dûm! But it makes the darkness seem heavier, thinking of all those lamps. Are there **piles of jewels and gold lying** about here still?'

Gimli was silent. Having sung his song he would say no more.

'Piles of jewels?' said Gandalf. 'No. The Orcs have often plundered Moria; there is nothing left in the upper halls. And since the dwarves fled, no one dares to seek the shafts and treasuries down in the deep places: they are drowned in water--or in a shadow of fear.'

3 & 4.

'Then what do the dwarves want to come back for?' asked Sam.

'For mithril,' answered Gandalf. **'The wealth of Moria was not in gold and jewels, the toys of the Dwarves; nor in iron, their servant.** Such things they found here, it is true, especially iron; but they did not need to delve for them: all things that they desired they could obtain in traffic. For here alone in the world was found Moria-silver, or true-silver as some have called it: mithril is the Elvish name. The Dwarves have a name which they do not tell. **Its worth was ten times that of gold, and now it is beyond price;** for little is left above ground, and even the Orcs dare not delve here for it. The lodes lead away north towards Caradhras, and down to darkness. The Dwarves tell no tale; but even as mithril was the foundation of their wealth, so also it was their destruction: they delved too greedily and too deep, and disturbed that from which they fled, Durin's Bane. Of what they brought to light the Orcs have gathered nearly all, and given it in tribute to Sauron, who covets it.

5.

'The Chamber of Records,' said Gimli. 'I guess that is where we now stand.'

'Well, I can read no more for a long way,' said Gandalf, 'except the word **gold**, and Durin's Axe and something helm. Then Balin is now lord of Moria. That seems to end a chapter. After some stars another hand begins, and I can see we found truesilver, and later the word wellforged and then something, I have it! mithril; and the last two lines Óin to seek for the upper armouries of Third Deep, something go westwards, a blur, to Hollin gate.'

6.

'There lie the woods of Lothlórien!' said Legolas. 'That is the fairest of all the dwellings of my people. There are no trees like the trees of that land. **For in the autumn their leaves fall not, but turn to gold.** Not till the spring comes and the new green opens do they fall, and then the boughs are laden with yellow flowers; and the floor of the wood is golden, and golden is the roof, and its pillars are of silver, for the bark of the trees is smooth and grey. So still our songs in Mirkwood say. My heart would be glad if I were beneath the eaves of that wood, and it were springtime!'

Tolkien Prediction #98

That the Argonath would be described as 'frowning' or to have a 'frown'.

As Frodo was borne towards them the great pillars rose like towers to meet him. 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; upon each head there was a crumbling helm and crown.

Why? Because the North Gate is paired with the West Gate and the West Gate cliffs are described as frowning and stern.

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.'

Tolkien Prediction #99

That the 4th instance of the word 'mithril' in the Moria sequence would have an exclamation mark.

'Mithril! All folk desired it. It could be beaten like copper, and polished like glass; and the Dwarves could make of it a metal, light and yet harder than tempered steel.

Why? Because the 8th and final instance also has an exclamation mark. None of the other instances have them. Here's the 8th instance.

'And all the arrows of all the hunters in the world would be in vain,' said Gimli, gazing at the mail in wonder. 'It is a mithril-coat. Mithril! I have never seen or heard tell of one so fair. Is this the coat that Gandalf spoke of? Then he undervalued it. But it was well given!'

Tolkien uses the exclamation mark to signal a state in the relationship between himself and Edith. An early use of it, and the question mark which he also later uses, is in his drawing 'Grownupishness'.



Graphically the exclamation mark is represented by variations on the theme of a full stop point with a vertical line above.

One theory of its origin posits derivation from a Latin exclamation of joy, namely *io*, analogous to "hurray"; the modern graphical representation is believed to have originated in the Middle Ages; medieval copyists wrote the Latin word *io* at the end of a sentence, to indicate expression of joy.

Over time, the i moved above the o; that o first became smaller, and (with time) a dot.

The exclamation mark was first introduced into English printing in the 15th century to show emphasis, and was called the "**sign of admiration or exclamation**" or the "**note of admiration**" until the mid-17th century; "**admiration**" referred to that word's Latin-language sense, of wonderment.

In the image Grownupishness, the joy and wonderment is all Edith's at Tolkien becoming an adult and finding work to support his family. For Tolkien it is a cry of extremis, being turned to stone.

wonder (n.)

Old English wundor "**marvelous** thing, **miracle**, object of **astonishment**," from Proto-Germanic *wundran (source also of Old Saxon wundar, Middle Dutch, Dutch wonder, Old High German wuntar, German wunder, Old Norse undr), of unknown origin. In Middle English it also came to mean the emotion associated with such a sight (late 13c.). To be no wonder was in Old English. The original wonder drug (1939) was Sulfanilamide.

admire (v.)

early 15c. (implied in admired), "**regard with wonder, marvel at**," from Old French admirer "look upon, contemplate" (correcting earlier amirer, 14c.), or directly from Latin admirari "regard with wonder, be astonished," from ad "**to, with regard to**" (see ad-) + mirari "**to wonder**," from mirus "wonderful" (see smile (v.)). The sense has gradually weakened toward "regard with pleasure and esteem." Related: Admiring; admiringly.

And recall the reactions to the mithril coat and Frodo's survival of the attack in the Chamber.

'Mithril! All folk desired it. It could be beaten like copper, and polished like glass; and the Dwarves could make of it a metal, light and yet harder than tempered steel. Its beauty was like to that of common silver, but the beauty of mithril did not tarnish or grow dim. The Elves dearly loved it, and among many uses they made of it ithildin, starmoon, which you saw upon the doors. Bilbo had a corslet of mithril-rings that Thorin gave him. I **wonder** what has become of it? Gathering dust still in Michel Delving Mathom-house, I suppose.'

...

'No!' said Aragorn. 'We must have a look and see what the hammer and the anvil have done to you. I still **marvel** that you are alive at all.' Gently he stripped off Frodo's old jacket and worn tunic, and gave a gasp of **wonder**. Then he laughed. The silver corslet shimmered before his eyes like the light upon a rippling sea. Carefully he took it off and held it up, and the gems on it glittered like stars. and the sound of the shaken rings was like the tinkle of rain in a pool.

'Look, my friends!' he called. 'Here's a pretty hobbit-skin to wrap an elven-princeling in! If it were known that hobbits had such hides, all the hunters of Middle-earth would be riding to the Shire.'

'And all the arrows of all the hunters in the world would be in vain,' said Gimli, gazing at the mail in **wonder**. 'It is a mithril-coat. Mithril! I have never seen or heard tell of one so fair. Is this the coat that Gandalf spoke of? Then he undervalued it. But it was well given!'

'I have often **wondered** what you and Bilbo were doing, so close in his little room,' said Merry. 'Bless the old hobbit! I love him more than ever. I hope we get a chance of telling him about it!' There was a dark and blackened bruise on Frodo's right side and breast. Under the mail there was

...

'The mail is **marvellously** light,' he said. 'Put it on again, if you can bear it. My heart is glad to know that you have such a coat. Do not lay it aside, even in sleep, unless fortune brings you where you are safe for a while; and that will seldom chance while your quest lasts.'

The clue to what Tolkien is hinting at, is in the relationship between truesilver and the Dwarf's attitude to their women folk. They hid the name of truesilver from all outsiders. They did much the same with their women folk- they hid them. In this we can infer a correspondence between the desirability of truesilver and the desirability of their women. The dwarves were materialistic and possessive. Mithril is to them a symbol of this possessiveness. And in this way we can link mithril itself to their women.

The Dwarves tell no tale; but even as mithril was the foundation of their wealth, so also it was their destruction: they delved too greedily and too deep, and disturbed that from which they fled, Durin's Bane. Of what they brought to light the Orcs have gathered nearly all, and given it in tribute to Sauron, who covets it.

The dwarves begin to covet mithril- and this echoes their possessiveness over their women-folk. Both spirits are the work of the Enemy on the spirit of the dwarves. We are told Sauron covets it. The dwarves are turned which ultimately destroys them. The Elves make use of mithril in Ithildin in the open. The Dwarves hide it away secretively. Exodus 20:17.

Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his manservant, nor his maidservant, nor his ox, nor his ass, nor any thing that is thy neighbour's.

This commandment classes wives as possessions. Servants were slaves which were possessed. Longing and yearning is Tolkien's description of the distance between male and female, between himself and his wife, which is expressed as physical distance in the geometry. The longer the distance, the more longing.

covet (v.)

mid-13c., "to desire or wish for inordinately or without regard for the rights of others," from Old French *coveitier* "covet, desire, lust after" (12c., Modern French *convoiter*, influenced by *con-* words), probably ultimately from Latin *cupiditas* "passionate desire, eagerness, ambition," from *cupidus* "very desirous," **from *cupere* "long for, desire"** (see *cupidity*). From mid-14c. in a good sense, "desire or wish for eagerly, desire to obtain or possess." Related: *Coveted*; *coveting*.

The inordinateness finds expression in the male trying to be eldest, first- dominate and silence the other, c.f. *alef* and *bet*. *Bet*, the female was created first. The dwarves hide their womenfolk away. They are silenced. This is the source of Gandalf telling Gimli to join him at the front; a re-ordering. See below. The dwarves value mithril more than their women but in their spiritual confusion, they confuse mithril with their wives.

The line 'it could be beaten like copper' is a reference to an abuse of the woman, be it physical or otherwise. The reference to the mithril coat being undervalued is likewise a reference to the women folk being undervalued, and that links in to the Battle of the Sexes between Gandalf-Tolkien and the Balrog-Edith and Gandalf's weakness for books which is the catalyst for the first 'boom' heard in the Chamber of Mazarbul. Gandalf 'delays' over the book because Tolkien loves them too much. Gandalf gives the book to Gimli for safe-keeping:

You had better keep it, Gimli, and take it back to Dáin, if you get a chance. It will interest him, though it will grieve him deeply. Come, let us go! The morning is passing.'

This links mithril to the book and the value that Gandalf and Gimli attributes to books and mithril. And this is why Gandalf asks Gimli to come ahead and effectively lead with him in passing

onwards to the Bridge after Gandalf has faced the Balrog at the Door.

You had better keep it, Gimli, and take it back to Dáin, if you get a chance. It will interest him, though it will grieve him deeply. Come, let us go! The morning is passing.'

That's the moment that we hear the drums for the first time:

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.

The boom and doom symbolize the left and right hands. Boom symbolizes Edith, the boom is a wife's complaint that she is eldest and comes first.

The relationship between Tolkien is over after the battle of wills at the Door.

'Well, well! That's over!' said the wizard struggling to his feet. 'I have done all that I could. But I have met my match, and have nearly been destroyed. But don't stand here! Go on! You will have to do without light for a while: I am rather shaken. Go on! Go on! Where are you, Gimli? Come ahead with me! Keep close behind, all of you!'

Gimli is clearly important at this point. Gimli represents the authoritarian strategy to women folk:

At the bottom of the seventh flight Gandalf halted.

'It is getting hot!' he gasped. 'We ought to be down at least to the level of the Gates now. Soon I think we should look for a left-hand turn to take us east. I hope it is not far. I am very weary. I must rest here a moment, even if all the orcs ever spawned are after us.'

Gimli took his arm and helped him down to a seat on the step. 'What happened away up there at the door?' he asked. 'Did you meet the beater of the drums?'

'I do not know,' answered Gandalf. 'But I found myself suddenly faced by something that I have not met before. I could think of nothing to do but to try and put a shutting-spell on the door. I know many; but to do things of that kind rightly requires time, and even then the door can be broken by strength.'

Gimli is then ordered to go first across the bridge. This is Gandalf-Tolkien having tried to argue with the Balrog-Edith, now resorts to a strategy of force

At the brink Gandalf halted and the others came up in a pack behind.

'Lead the way, Gimli!' he said. 'Pippin and Merry next. Straight on and up the stair beyond the door!'

...

The Dwarves 'over value' their women which turns them into possessions: mithril. We are told that Balin returned for the mithril, not to regain his home for his family.

'Then what do the dwarves want to come back for?' asked Sam.

'For mithril,' answered Gandalf. 'The wealth of Moria was not in gold and jewels, the toys of the Dwarves; nor in iron, their servant. Such things they found here, it is true, especially iron; but they did not need to delve for them: all things that they desired they could obtain in traffic. For here alone in the world was found Moria-silver, or true-silver as some have called it: mithril is the Elvish name. The Dwarves have a name which they do not tell. Its worth was ten times that of gold, and now it is beyond price; for little is left above ground, and even the Orcs dare not delve here for it. The lodes lead away north towards Caradhras, and down to darkness. The Dwarves tell no tale; but

even as mithril was the foundation of their wealth, so also it was their destruction: they delved too greedily and too deep, and disturbed that from which they fled, Durin's Bane. Of what they brought to light the Orcs have gathered nearly all, and given it in tribute to Sauron, who covets it.

'Mithril! All folk desired it. It could be beaten like copper, and polished like glass; and the Dwarves could make of it a metal, light and yet harder than tempered steel. Its beauty was like to that of common silver, but the beauty of mithril did not tarnish or grow dim. The Elves dearly loved it, and among many uses they made of it ithildin, starmoon, which you saw upon the doors. Bilbo had a corslet of mithril-rings that Thorin gave him. I wonder what has become of it? Gathering dust still in Michel Delving Mathom-house, I suppose.'

It's worth was ten times more than gold. Gold symbolizes the female left hand. The symbolism is clear from 'starmoon'. The star and the Sun are symbols of the female. The Moon is the male. In that we see the relationship between mithril and the women. They no longer required their women to serve as guiding stars. And this echoes the symbolism of the two moons and two 6 spirals on the West Gate of Moria. The female left hand is created in the raising of the first hand by Iluvatar. At this moment he smiles. The etymology of admire points us to smile.

smile (v.)

c. 1300, perhaps from Middle Low German *smilen or a Scandinavian source (such as Danish smile "smile," Swedish smila "smile, smirk, simper, fawn"), from Proto-Germanic *smil-, extended form of PIE root *smei- "to laugh, smile" (source also of Sanskrit smayate "smiles;" Latvian smiēt "to laugh;" **Latin mirus "wonderful," mirari "to wonder;" Old English smerian "to laugh at, scorn," Old High German smieron "to smile"**). Related: Smiled; smiling.

It gradually pushed the usual Old English word, smearcian (modern smirk), into a specific, unpleasant sense. Of the eyes, from 1759. Figuratively, as indicating favor or encouragement, from c. 1400. Romance, Celtic, and Slavic languages tend to use a diminutive of the word for "laugh" to mean "smile" (such as Latin ridere "laugh;" subridere "smile"), perhaps literally "small laugh" or "low laugh."

In the etymology of smile we see the conflict between the wonder and laughter. That laughter is the hoarse laughter of the Troll. The Troll symbolizes Tolkien, the husband turned to stone in the astonishment of Grownupishness.

On the other hand, Gimli accuses Gandalf of undervaluing mithril. Tolkien is respinning the Bombadil-Goldeberry narrative, where Bombadil tarries too long at the Withywindle which symbolizes his Art and languages, manifests as Old Man Willow, a creature of pure philology, almost kills the hobbits (the children) and Goldeberry is waiting for him. See elsewhere for more discussion. In order to make the link plausible between the comments on the mithril coat and a comment on the relationship with women, you have to be aware of a few things: Copper symbolizes Edith, from the first link in the Chain of Angainor and that Frodo symbolizes Edith- Frodo is the female other half to Aragorn in the Quest of the Lord of the Rings. The Balrog is Edith, in the Loathly Lady motif. The full quote:

'Look, my friends!' he called. 'Here's a pretty hobbit-skin to wrap an elven-princeling in! If it were known that hobbits had such hides, all the hunters of Middle-earth would be riding to the Shire.'

'And all the arrows of all the hunters in the world would be in vain,' said Gimli, gazing at the mail in wonder. 'It is a mithril-coat. Mithril! I have never seen or heard tell of one so fair. Is this the coat that Gandalf spoke of? Then he undervalued it. But it was well given!'

'I have often wondered what you and Bilbo were doing, so close in his little room,' said Merry.

'Bless the old hobbit! I love him more than ever. I hope we get a chance of telling him about it! '

The link between the exclamation marks of the 8th and final unveiling of the coat and the 4th instance reveal their symbolism. Here wonder is linked to Frodo and the attack by the beater on him. And we know that mithril can be beaten like copper. :

'I am all right,' gasped Frodo. 'I can walk. Put me down! '
Aragorn nearly dropped him in his amazement. 'I thought you were dead! ' he cried.
'Not yet! ' said Gandalf. 'But there is time for wonder.

'Mithril! All folk desired it. It could be beaten like copper, and polished like glass; and the Dwarves could make of it a metal, light and yet harder than tempered steel.

Observe the reference to 'pretty hobbit-skin'. Goldberry (also Edith) is also described by Bombadil-Tolkien as 'my pretty lady'. The effect is quite effeminate.

Frodo is attacked in the Chamber of Mazarbul. Aragorn says:

'Well,' said Aragorn, 'I can only say that hobbits are made of a stuff so tough that I have never met the like of it. Had I known, I would have spoken softer in the Inn at Bree! That spear-thrust would have skewered a wild boar! '
'Well, it did not skewer me, I am glad to say,' said Frodo; 'though I feel as if I had been caught between a hammer and an anvil.'

This is a reference to the Loathly Lady as a boar in the Middle English tale The Wedding of Sir Gawain and Dame Ragnelle.

She had two tethe on every syde
As **borys tuskes**, I wolle nott hyde,
Of lengthe a large handfulle.
The one tusk went up and the other down.
A mowthe fulle wyde and **fowlle** igrown,
With grey herys many on.
Her lyppes laye lumpryd on her chyn;
Nek forsothe on her was none iseen —

(ll.548-555: she had two teeth on each side, like boars' tusks, I will not dissemble, a full hand breadth, the one tusk went up and the other down. A mouth very wide and **fouly shaped** with many grey hairs. Her lips lay lumpily on her chin; her neck was nowhere to be seen.)

We can also see the connection between the friendship of the Elves of Eregion and mithril. When they shared with the outside world they prospered. When they stopped sharing, they ultimately awoke Durin's Bane and became homeless.

Tolkien Prediction #100

That the name Maglor would have the word gold in its etymology.

To quote Tolkien Gateway:

His father-name was Kanafinwë, a name which in Quenya means "Strong-voiced [of] Finwë". It is derived from káno, a noun which means "commander", added to the name of his grandfather.[11]

His mother-name was Makalaurë. In The Etymologies it is interpreted as "Gold-cleaver".[12] A possible explanation for this translation is given in The Shibboleth of Fëanor, where it is stated that the name might be a reference to his skill in harping, whose sound was golden.[13]

The Lost Road and Other Writings, "Part Three: The Etymologies", MAK-

Related is MAG- use, handle, in * magra useful, fit, good (of things): Q mara, N maer, * magna skilled: ON magna, N maen skilled, clever, maenas craft, handicraft, art. [In the original form of this entry the name Maidros (see MAD) was placed under MAG: Maedhros < Maenros.]

MAK- sword, or as verb-stem: fight (with sword), cleave. * makla: Q makil sword; N magl, magol. * makta: Q mahta- wield a weapon (blended with ma3-ta, see MA3), fight: hence mahtar warrior = N maethor. N maeth battle, fight (not of general host but of two or a few), maetha to fight. Cf. Magladur [cf. DO3?] or Maglathonn = Black-sword (as name). Q Makalaure = Gold-cleaver, name of fifth son of Fëanor, N Maglor.

The Peoples of Middle-earth, "XI. The Shibboleth of Fëanor", "The names of the Sons of Fëanor", p. 353

(2) Makalaure Of uncertain meaning. Usually interpreted (and said to have been a 'prophetic' mother-name) as 'forging gold'. If so, probably a poetic reference to his skill in harping, the sound of which was 'golden' (laure was a word for golden light or colour, never used for the metal).

Why did I predict this correctly?

I had already predicted in Prediction #19 that Celebrimbor would be the son of the 5th son of Fëanor. This is because the fact that Fëanor had 7 sons is significant in terms of Tolkien's numerological symbolism. The number 5, the link of iron in the Chain symbolizes the will. The number 5 features extensively in the Moria sequence. And Celebrimbor was involved in creating the Doors. And Celebrimbor's demise at the hands of Sauron brings the line of Fëanor to an end. This bend of his line is paired with the seizure of all 7 rings of power from the Dwarves. Hence the feature of the number 21 in the Moria sequence: 3 Rings of the Elves and the 7 Rings of the Dwarves. Both this and Prediction #19 were made after studying the Moria sequence. Prediction #20, that Tolkien would use the word 'torment' in the description of the demise of Celebrimbor was also made. The 7 sons are paired with the 7 stones and the 7 stars. All of those find their root symbolism in the the 7 links in the Chain of Angainor.

At the time of prediction #19 I had suspected that the numbers in the sequence of the seven sons might be reversed in some way, although Prediction 19 is based on the conventional enumeration from eldest to youngest. In Prediction #100 I had assumed that the 7th son Amras was the number 1 and the 1st son Meadhros was the number 7. The prediction was made because of the occurrences of the words copper (1) and gold (6) in the Moria sequence. Those being 1 and 6 respectively. They form part of the 10 predictions 89-99 made recently. I then realized that 1 + 6 is the number of rays on the star of Fëanor on the doors of the West Gate. Numerology renders any number above 9 as two or more numbers in this way. Those two details are relevant because the number 1 symbolizes self-centredness and self-completion and the number 6 symbolizes gold and the downward spiral to hell. Both of those numbers describe Fëanor's story quite well. The appearance of the star of Fëanor on the West Doors is somewhat unexplained- apart from the involvement of Celebrimbor his grandson. But the full significance is not really understood or immediately obvious. But the significance of copper and gold appearing one and six times respectively is obviously important vis a vis Fëanor.

We find that both the first and the last son can be aligned with copper. We read in Meadhros' etymology:

Maedhros' father-name was Nelyafinwë, meaning "Finwë the Third", shorter form Nelyo, as his grandfather and father both shared the name Finwë. Nelya is a Quenya adjective that means "third". His mother-name was Maitimo, "Well-shaped One", for he was noted for his comeliness. His epossë was Russandol, "Copper-top", referring to the dark red hair he inherited from his grandfather Mahtan. It is derived from russa, a Quenya adjective meaning "red-haired".

In The Shibboleth of Fëanor, note# 65, it is said that the names Maitimo and Russandol are the base for the Sindarized name Maedros (derived from a contraction of Mait- + Rus-).

In the earlier work The Etymologies, the name Maedhros is original Noldorin, and is said to mean "Pale-glitter". It is formed by the adding up maidh ("pale", "fallow" or "fawn") and "archaic" rross ("flash", "glitter of metal").

And in "The names of the Sons of Fëanor with the legend of the fate of Amrod." in 'The Peoples of Middle-earth' we read:

My father did not fulfill his intention to give in the 'excursus' an account of the names of the Sons of Fëanor (see note 32), but some pages of initial drafting are extant. The text begins legibly in ink, but at the end of the list of 'mother-names' changes to ball-point pen, and the legend of Amrod and Amras would be too illegible to reproduce had not my father gone over it and glossed the worst parts more clearly. There are many experimental etymological notes on the Eldarin words referring to red colour and copper, and on the names of the twin brothers, which are here omitted. In the first list I have added the Sindarin names for clarity.

There is a link between harping and torment which I was already aware of. This links to the harps mentioned in the story of the Dwarves and Gimli's chant in the 21st Hall and the harping of Maglor.

harp (n.)

Old English hearpe "harp, stringed musical instrument played with the fingers," from Proto-Germanic *harpon- (source also of Old Saxon harpa "instrument of torture;" Old Norse harpa, Dutch harp, Old High German harpfa, German Harfe "harp") of uncertain origin. Late Latin harpa, source of words in some Romanic languages (Italian arpa, Spanish arpa, French harpe), is a borrowing from Germanic. Meaning "harmonica" is from 1887, short for mouth-harp. The harp seal (1784) is so called for the harp-shaped markings on its back.

Tolkien is almost certainly involving a husband-wife jest via:

harp (v.)

Old English hearpian "to play on a harp;" see harp (n.). Cognate with Middle Dutch, Dutch harpen, Middle High German harpfen, German harfen. **Figurative sense of "talk overmuch" (about something), "dwell exclusively on one subject" first recorded mid-15c.** Related: Harped; harping.

Gold refers to his wife Edith via Goldberry-Time-Sun. The harp can be used in this ambivalent sense as both good and bad because the Music is the sound of life, of God's plan, but it also a fallen world which progresses downwards towards inevitable falls and death, ultimately to Ragnarok. However this inevitable fall is turned around by the Eucatastrophe of the Afterlife. The downward progression of the Music is symbolized by the number 6, the anti-clockwise spiral which is the link of gold in the Chain of Angainor. It is the number of the Sun and Goldberry-Edith for this reason. With the turn of the Eucatastrophe the number 6 becomes the number 9. It is turned on its head. And this is the mechanism involved in the change in the relationship from the Loathly Lady to the

Lovely Lady.

The name gold-cleaver also has ambivalent connotations in the etymology.

cleave (v.1)

"to split, part or divide by force," Old English cleofan, cleven, cliven "to split, separate" (class II strong verb, past tense cleaf, past participle clofen), from Proto-Germanic *kleuban (source also of Old Saxon klioban, Old Norse kljufa, Danish klöve, Dutch kloven, Old High German klioban, German klieben "to cleave, split"), **from PIE root *gleubh- "to tear apart, cleave."**

Past tense form clave is recorded in Northern writers from 14c. and was used with both verbs (see cleave (v.2)), apparently by analogy with other Middle English strong verbs. Clave was common to c. 1600 and still alive at the time of the KJV; weak past tense cleaved for this verb also emerged in 14c.; cleft is still later. The past participle cloven survives, though mostly in compounds.

cleave (v.2)

"to adhere, cling," Middle English cleven, clevien, cliven, from Old English clifian, cleofian "to stick fast, adhere," also figurative, from West Germanic *klibajan (source also of Old Saxon klibon, Old High German kliban, Dutch kleven, Old High German kleben, German kleben "to stick, cling, adhere"), **from PIE *gloi- "to stick" (see clay).**

The confusion was less in Old English when cleave (v.1) was a class 2 strong verb; but it has grown since cleave (v.1) weakened, which may be why both are largely superseded by stick (v.) and split (v.).

If we see the harp as an instrument of torture, in the sense of the relationship between Tolkien and Edith, between the left and right hands of Bet and Alef, then we can see how the name gold-cleaver might be regarded as bearing an ill omen. The root MAK- sword, or as verb-stem: fight (with sword), cleave. * certainly supports this. And therefore to cleave with gold, with the harp, takes on a combative, divisive sense.

Another supporting piece of evidence is in the words of Tolkien: 'hands are cleverer than feet' and the entire symbolism surrounding the hands. The hands represent the wills of alef and bet of the Man and Woman and since the Music and the Discords, there has been a battle of wills, the 'battle of the sexes' between them. They have become separated in spirit by the Enemy. The hand is the instrument of the will in the world. Therefore the hand is the instrument of division. It has five fingers and the number 5 is the number of the will, the 5th link in the Chain of Angainor. The word finger is derived from five. Therefore we can interpret the phrase as the hands are capable of creating more division in the world than feet.

clever (adj.)

1580s, "handy, dexterous, having special manual ability," **apparently from East Anglian dialectal cliver "expert at seizing," perhaps from East Frisian klüfer "skillful,"** or Norwegian dialectic klover "ready, skillful," and perhaps influenced by Old English clifer "claw, hand" (early usages seem to refer to dexterity). Or perhaps akin to Old Norse kleyfr "easy to split," from Proto-Germanic *klaubri- **from PIE root *gleubh- "to tear apart, cleave."** Extension to intellect is first recorded 1704.

This is a low word, scarcely ever used but in burlesque or conversation; and applied to any thing a man likes, without a settled meaning. [Johnson, 1755]

The meaning has narrowed since, but clever also often in old use and dialect meant "well-shaped, attractive-looking" and in late 18c. and 19c. American English sometimes "good-natured,

agreeable." Related: Cleverly; cleverness.

Seizing with the hand is an act of control in Tolkien's symbolism. This is why Tolkien created the anagram MINE HOLE FALL, HELD LEFT WING. Therefore we can interpret Maglor's name as an ill omen and indeed his acts of will in the world are many and contribute to the downfall of the Elves. His acts within the world are 'his music' – his contribution to it- much like the Ainur contribute to the Music in the beginning. All acts of free will within the world are contributions to the Music, and all are known by Ilúvatar only. And if his contributions have caused division and strife, have cleaved apart, and gold symbolizes the fallen world, the downward spiral towards a fall, then we can interpret his name as gold-cleaver. His music is his weapon because it reflects his spirit.

His other name also has ill connotations. His father-name was Kanafinwë, a name which in Quenya means "Strong-voiced [of] Finwë". It is derived from káno, a noun which means "commander", added to the name of his grandfather.[11]

The word strong is associated with the Enemy. Physical strength and size and being taller are all characteristics of the Enemy or aspirations of a will inclined towards domination. Similarly domination involves the silencing of others and strong voice would suggest this. A command is the seizure of both sides in the dialectic, of both hands. This is a very male name because it incorporates both of those elements.

Makalaure Of uncertain meaning. Usually interpreted (and said to have been a 'prophetic' mother-name) as 'forging gold'. If so, probably a poetic reference to his skill in harping, the sound of which was 'golden' (laure was a word for golden light or colour, never used for the metal).

The names Elros and Elrond that Elwing gave to her sons were held prophetic, as many mother-names among the Eldar.(18)

Indeed we can see the conflict between Man and Woman in the sources of his names. The name which I've suggested suggests the joke of the nagging wife, comes from his mother's side. The name which suggests.

This ambivalence lies at the heart of the Tree of Tales and the Fallen world. In order to live life, the tree must be consumed.

The bad connotations of Maglor's name continue with his

So, at this point, my understanding is that the 7 sons and the numerological symbolism can be split into 1 and 6. We can see either son, Maedhros or Amras via 'copper' at the beginning and end as the number 1. Maglor is the number 6 if we number them from youngest to eldest and inverted as silver (2) if we number the sons from the other direction. This is why Tolkien chose to pair himself and Edith as the numbers 2 and 6 because silver and gold are inverted depending on which direction we number things from. Number direction is dependent on orientation and facing in his world. Orientation is key in his world. At the heart of this conflict between orientation is the contest between alef and bet, Bombadil and Edith and his claim to being eldest.

More to follow after more research.

Tolkien Prediction #101

That the English word 'pale' would have 'grey' in the etymology.

*pel- (1)

Proto-Indo-European root meaning "pale."

It forms all or part of: appall; falcon; fallow (adj.) "pale yellow, brownish yellow;" Fauvist; Lloyd; pale (adj.); pallid; pallor; palomino; Peloponnesus; polio; poliomyelitis.

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit palitah "gray," panduh "whitish, pale;" Greek pelios "livid, dark;" polios "gray" (of hair, wolves, waves); Latin pallere "to be pale," pallidus "pale, pallid, wan, colorless;" Old Church Slavonic plavu, Lithuanian palvas "sallow;" Welsh llwyd "gray;" Old English fealo, fealu "dull-colored, yellow, brown." It also forms the root of words for "pigeon" in Greek (peleia), Latin (palumbes), and Old Prussian (poalis).

Because?

The word 'bloodless' is mentioned in the etymology of pale:

pale (adj.)

early 14c., of human skin or complexion, "of a whitish appearance, **bloodless**, pallid," from Old French paile "pale, light-colored" (12c., Modern French pâle), from Latin pallidus "pale, pallid, wan, colorless," from pallere "be pale, grow pale," **from PIE root *pel- (1) "pale."** Pallid is a doublet.

From mid-14c. of colors, "lacking chromatic intensity, approaching white;" from late-14c. of non-human objects or substances (liquors, etc.). Figurative use also is from late 14c. Related: Paleley; palish; paleness. Paleface, supposed translating a typical North American Indian word for "European," is attested from 1822 in American English.

Tolkien uses two idiomatic expressions in his geometry: 'stick together through thick and thin' which describe the travails of life together in their relationship and 'blood is thicker than water' to distinguish between the ties of familial connection and the fall. All falls are into water.

He assigns thick and thin to his geometry. Thin is assigned to the hypotenuse which is the grey plane. The grey plane of the hypotenuse is 'thin air' a term which was originally used by Shakespeare in the Tempest. The Nazgûl dwell on the plane of the hypotenuse.

The expression is used to express the idea of something disappearing without a trace. The word "vanish" is sometimes replaced with "disappear." This does not change the meaning of the expression.

The phrase was first alluded to in 1604 by Shakespeare in his play Othello. It reads "Clown: Then put up your pipes in your bag, for I'll away. Go; vanish into air; away!" It was in another of his plays The Tempest in 1610 that the exact phrase "thin air" was first used. We find this in a line by Prospero which reads

You doe looke (my son) in a mou'd sort,
As if you were dismayd: be cheerefull Sir,
Our Reuels now are ended: These our actors,
(As I foretold you) were all Spirits, and
Are melted into Ayre, into thin Ayre,
And like the baselesse fabricke of this vision
The Clowd-capt Towres, the gorgeous Pallaces,
The solemne Temples, the great Globe it selfe,

Yea, all which it inherit, shall dissolve,
And like this insubstantial Pageant faded
Leave not a racke behind: we are such stuffe
As dreames are made on; and our little life
Is rounded with a sleepe

You do look, my son, in a moved sort,
As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vex'd;
Bear with my weakness; my brain is troubled:
Be not disturb'd with my infirmity:
If you be pleased, retire into my cell
And there repose: a turn or two I'll walk,
To still my beating mind.

“these our actors, as I foretold you, were all spirits and are melted into air, into thin air.”
This idea of “thin air” has been used frequently since the 17th century and it is certain that this idea was coined by Shakespeare. However, Shakespeare never used the exact expression “vanish into thin air.”

Thick is assigned to the other two planes: opposite and adjacent, white and black. Blood is assigned to the opposite and adjacent and water is assigned to the plane of the hypotenuse. Therefore if pale is 'bloodless' it will be assigned to 'water' which is the plane of the hypotenuse. The plane of the hypotenuse is grey. Hence the prediction.

Tolkien Prediction #102

That the word 'attentive' would be from 'to stretch'.

attend (v.)

c. 1300, "be subject to" (obsolete); early 14c., "direct one's mind or energies" (archaic), from Old French *atendre* "to expect, wait for, pay attention" (12c., Modern French *attendre*) and directly from Latin *attendere* "give heed to," **literally "to stretch toward,"** from *ad* "to, toward" (see *ad-*) + *tendere* "stretch," **from PIE root *ten-** "to stretch." The notion is of "stretching" one's mind toward something.

Sense of "take care of, wait upon" is from mid-14c.; that of "endeavor to do" is from c. 1400. Meaning "to pay attention" is from early 15c.; that of "accompany and render service to" (someone) is from mid-15c., as is that of "be in attendance." Meaning "to accompany or follow as a consequent" is from 1610s. Related: *Attended*; *attending*.

-because of Tolkien's use of the word in the letter quote regarding hints.

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

It has to do with the little man in the camp under canvas in the essay A secret Vice. As I already said. The little man IS TOLKIEN.

"esconced in a tent, overhearing 'a little man' who was composing a language sotto voce" according to Fimi and Higgins...Tolkien's words: training under canvas..the plane of the hypotenuse is indicated by 'to stretch' -see my homepage. Imagine the tent as a triangle and a pun on 'a tent-ive'. lol Yep, that's the 'almost obsessive word games' Shippey mentions. The bottom plane is the 'under canvas'.

hypotenuse (n.)

the side of a right triangle that is opposite the right angle, 1570s, from Late Latin hypotenusa, from Greek hypoteinousa "stretching under" (the right angle), fem. present participle of hypoteinein, from hypo- "under" (see hypo-) + **teinein "to stretch," from PIE root *ten- "to stretch."** Formerly often erroneously hypothenus. Related: Hypotenusal.

And the hypotenuse is where the Spindle of Necessity manifests. The hypotenuse is also alluded to in the ray of sunlight in his images as I've said -hence why he says in that letter regarding the Higher Powers "So God and the 'angelic' gods, the Lords or Powers of the West, only peep through in such places as Gandalf's conversation with Frodo: 'behind that there was something else at work, beyond any design of the Ring-maker's'". The ray of sun peeping through giving us a glimpse (hint) of the Great Sun of Love from his wedding poem: God and the light of Day (Higher Truths) from Plato's cave metaphor. This recalls my previous post above and the letter #89 and the 'Light of God': 'sudden glimpse of the truth behind the apparent Anankê'.

The hypotenuse lies between Time and Space (opposite and adjacent planes) - the road the wizard is on in Eeriness, it is West of the Moon, East of the Sun. I'll elaborate much more on my website in my predictions pdf.

Tolkien Prediction #103

That the word brandish would be found 4 times in The Lord of the Rings.

#1

But the pursuers were close behind. At the top of the bank the horse halted and turned about neighing fiercely. There were Nine Riders at the water's edge below, and Frodo's spirit quailed before the threat of their uplifted faces. He knew of nothing that would prevent them from crossing as easily as he had done; and he felt that it was useless to try to escape over the long uncertain path from the Ford to the edge of Rivendell, if once the Riders crossed. In any case he felt that he was commanded urgently to halt. Hatred again stirred in him, but he had no longer the strength to refuse. Suddenly the foremost Rider spurred his horse forward. It checked at the water and reared up.

With a great effort Frodo sat upright and brandished his sword.

'Go back!' he cried. 'Go back to the Land of Mordor, and follow me no more!' His voice sounded thin and shrill in his own ears. The Riders halted, but Frodo had not the power of Bombadil. His enemies laughed at him with a harsh and chilling laughter. 'Come back! Come back!' they called. 'To Mordor we will take you!'

'Go back!' he whispered.

'The Ring! The Ring!' they cried with deadly voices; and immediately their leader urged his horse

forward into the water, followed closely by two others.

'By Elbereth and Lúthien the Fair,' said Frodo with a last effort, lifting up his sword, 'you shall have neither the Ring nor me!'

Then the leader, who was now half across the Ford, stood up menacing in his stirrups, and raised up his hand. Frodo was stricken dumb. He felt his tongue cleave to his mouth, and his heart labouring. His sword broke and fell out of his shaking hand. The elf-horse reared and snorted. The foremost of the black horses had almost set foot upon the shore.

At that moment there came a roaring and a rushing: a noise of loud waters rolling many stones

#2

'Lead the way, Gimli!' he said. 'Pippin and Merry next. Straight on and up the stair beyond the door!'

Arrows fell among them. One struck Frodo and sprang back. Another pierced Gandalf's hat and stuck there like a black feather. Frodo looked behind. Beyond the fire he saw swarming black figures: there seemed to be hundreds of orcs. They brandished spears and scimitars which shone red as blood in the firelight. Doom, doom rolled the drum-beats, growing louder and louder, doom, doom.

Legolas turned and set an arrow to the string, though it was a long shot for his small bow. He drew, but his hand fell, and the arrow slipped to the ground. He gave a cry of dismay and fear. Two great trolls appeared; they bore great slabs of stone, and flung them down to serve as gangways over the fire. But it was not the trolls that had filled the Elf with terror. The ranks of the orcs had opened, and they crowded away, as if they themselves were afraid. Something was coming up behind them. What it was could not be seen: it was like a great shadow, in the middle of which was a dark form, of man-shape maybe, yet greater; and a power and terror seemed to be in it and to go before it. It came to the edge of the fire and the light faded as if a cloud had bent over it. Then with a rush it leaped across the fissure. The flames roared up to greet it, and wreathed about it; and a black smoke swirled in the air. Its streaming mane kindled, and blazed behind it. In its right hand was a blade like a stabbing tongue of fire; in its left it held a whip of many thongs.

'Ai! ai!' wailed Legolas. 'A Balrog! A Balrog is come!'

Gimli stared with wide eyes. 'Durin's Bane!' he cried, and letting his axe fall he covered his face.

'A Balrog,' muttered Gandalf. 'Now I understand.' He faltered and leaned heavily on his staff.

'What an evil fortune! And I am already weary.'

#3

The two orc-figures were still some way ahead. He could see them now, black and squat against a red glare. The passage ran straight at last, up an incline; and at the end, wide open, were great double doors, leading probably to deep chambers far below the high horn of the tower. Already the Orcs with their burden had passed inside. Gorbag and Shagrat were drawing near the gate. Sam heard a burst of hoarse singing, blaring of horns and banging of gongs, a hideous clamour. Gorbag and Shagrat were already on the threshold.

Sam yelled and brandished Sting, but his little voice was drowned in the tumult. No one heeded him.

The great doors slammed to. Boom. The bars of iron fell into place inside. Clang. The gate was shut. Sam hurled himself against the bolted brazen plates and fell senseless to the ground. He was out in the darkness. Frodo was alive but taken by the Enemy.

#4

Then suddenly, as before under the eaves of the Emyn Muil, Sam saw these two rivals with other vision. A crouching shape, scarcely more than the shadow of a living thing, a creature now wholly ruined and defeated, yet filled with a hideous lust and rage; and before it stood stern, untouchable now by pity, a figure robed in white, but at its breast it held a wheel of fire. Out of the fire there

spoke a commanding voice.

‘Begone, and trouble me no more! If you touch me ever again, you shall be cast yourself into the Fire of Doom.’

The crouching shape backed away, terror in its blinking eyes, and yet at the same time insatiable desire.

Then the vision passed and Sam saw Frodo standing, hand on breast, his breath coming in great gasps, and Gollum at his feet, resting on his knees with his wide-splayed hands upon the ground.

‘Look out!’ cried Sam. ‘He’ll spring!’ He stepped forward, brandishing his sword. ‘Quick, Master!’ he gasped. ‘Go on! Go on! No time to lose. I’ll deal with him. Go on!’

Frodo looked at him as if at one now far away. ‘Yes, I must go on,’ he said. ‘Farewell, Sam! This is the end at last. On Mount Doom doom shall fall. Farewell!’ He turned and went on, walking slowly but erect up the climbing path.

‘Now!’ said Sam. ‘At last I can deal with you!’ He leaped forward with drawn blade ready for battle. But Gollum did not spring. He fell flat upon the ground and whimpered.

‘Don’t kill us,’ he wept. ‘Don’t hurt us with nasty cruel steel! Let us live, yes, live just a little longer. Lost lost! We’re lost. And when Precious goes we’ll die, yes, die into the dust.’ He clawed up the ashes of the path with his long fleshless fingers. ‘Dusst!’ he hissed.

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. He himself, though only for a little while, had borne the Ring, and now dimly he guessed the agony of Gollum’s shrivelled mind and body, enslaved to that Ring, unable to find peace or relief ever in life again. But Sam had no words to express what he felt.

Why?

The entry point of this prediction is the relation between Dante and Shakespeare in Tolkien's works and views on literature. Both Dante Alighieri and Shakespeare have the word spear in their names. Alighieri derived from Old High German *adal* (“noble”) + *ger* (“spear”). And if we look at the Notion Club Papers we can see more interesting relationships in the names relating to the role of Arry Lowdham and Treówyn.

The two are set in contrast, Dante the 'supreme poet' and Shakespeare who Tolkien 'cordially disliked'. Tolkien uses the notion of to 'shake' in his symbolism. He also has a dichotomy in the Moria sequence between to rush and to pause (delay) and flying and fly. Both are used to frame the battle between the Balrog and Gandalf. At the root of shake we find 'to turn' and we also find 'flight'.

shake (v.)

Old English *sceacan* "move (something) quickly to and fro, brandish; move the body or a part of it rapidly back and forth;" also "go, glide, hasten, flee, depart" (**related to** *sceacdom* "flight"); of persons or parts of the body, "**to tremble**" especially from fever, cold, fear" (class VI strong verb; past tense *scoc*, past participle *scacen*), from Proto-Germanic **skakanan* (source also of **Old Norse**, **Swedish** *skaka*, **Danish** *skage* "to shift, turn, veer"). No certain cognates outside Germanic, but some suggest a possible connection to Sanskrit *khaj* "to agitate, churn, stir about," Old Church Slavonic *skoku* "**a leap, bound**," Welsh *ysgogi* "move."

Of the earth in earthquakes, c. 1300. Meaning "seize and shake (someone or something else)" is from early 14c. In reference to mixing ingredients, etc., by shaking a container from late 14c. Meaning "to rid oneself of by abrupt twists" is from c. 1200, also in Middle English in reference to

evading responsibility, etc. Meaning "weaken, impair" is from late 14c., on notion of "make unstable."

To shake hands dates from 1530s. Shake a (loose) leg "hurry up" first recorded 1904; shake a heel (sometimes foot) was an old way to say "to dance" (1660s); to shake (one's) elbow (1620s) meant "to gamble at dice." Phrase more _____ than you can shake a stick at is attested from 1818, American English. To shake (one's) head as a sign of disapproval is recorded from c. 1300.

wind (v.1)

"move by turning and twisting," Old English windan "to turn, twist, plait, curl, **brandish**, swing" (class III strong verb; past tense wand, past participle wunden), from Proto-Germanic *windan "to wind" (source also of Old Saxon windan, Old Norse vinda, Old Frisian winda, Dutch winden, Old High German wintan, German winden, Gothic windan "to wind"), from PIE *wendh- "to turn, wind, weave" (source also of Latin viere "twist, plait, weave," vincire "bind;" Lithuanian vyti "twist, wind").

Related to wend, which is its causative form, and to wander. The past tense and past participle merged in Middle English. Meaning "to twine, entwine oneself around" is from 1590s; transitive sense of "turn or twist round and round (on something) is from c. 1300. Meaning "set a watch, clockwork, etc. in operating mode by tightening its spring" is from c. 1600. Wind down "come to a conclusion" is recorded from 1952; wind up "come to a conclusion" is from 1825; earlier in transitive sense "put (affairs) in order in advance of a final settlement" (1780). Winding sheet "shroud of a corpse" is attested from early 15c.

And we find 'brandish'. I concluded that Tolkien was using the symbolism of spears in his geometry. The two crossed spears which you find in his illustrations- notably the Smaug on the left exit from the hall, represents Shakespeare. In Tolkien's symbolism, the left exit leads to destruction. The two crossed spear represent a 'barred' door. You cannot pass beyond the Door, which brings us back to the Bridge of Khazad Dum and Gandalf's words to the Balrog. Tolkien is punning on the word 'barred' and 'bard'. In this Shakespeare represents the Literary Establishment who are the Gatekeepers on the world of literature. They will not allow you in, into their 'hall of fame' unless you meet their requirements of what literature is. Tolkien's whole Lit versus Lang, Oak versus Birch thing. The two crossed spears symbolize the seizure of both hands in the geometry. Control of the Door. That means a silencing of the other voice in the dialectic. In the terms just described this means a silencing of the consideration of the value of philology in literature.

Dante, by contrast is the noble spear, and that is indicated by the straight spears going up on the shield on the right exit. The spears on the right are pointing the way to the middle exit, not the right as we might expect.

In the one on the left there are actually 4 shields. Tolkien has left us a riddle. The red circular item immediately blow the hauberk in the pile of gold is intended to fill in the 4th shield to the eye. The second part of the riddle is the 4th shield itself at the bottom of the pile of gold in a direct line from it at the bottom below Smaug's right claw. That is also unusually coloured red (all of the other shields are yellow) which matches the colour of the circular object suggesting the 4th shield. And the 4th part of that riddle is the large yellow shield that lies at the very bottom of the picture next to the urn. The shield is yellow and has a red umbo. These two colours match the red shield near Smaug's claw and the yellows shield on the wall. This is the shield that is intended to fill in the 4th shield on the wall.

This is an example of triangulation. By that I mean take the 3 sides of a triangle labelled A,B,C. If you state that A=B and B=C you also imply that A=C without specifically stating it. In this example, A = the red object which fills in the 4th shield. B = the red shield = C = the yellow shield

at the bottom.

So A = B because A and B are red and lie in a straight line and B points upwards via its umbo. And B = C because both are shields and C points upwards via its umbo and both lie in straight line. Therefore we can infer as we would in a riddle, that A = C. And in that way we can fill in the 4th shield on the wall (obscured by the gold) with the one at the bottom.

This triangulation riddle required 4 items because he had hidden the 4th shield on the wall. If the place for the 4th shield had been visible and was filled with item A, then we would only required 3 times to solve the riddle.

The number 4 symbolizes the diamond, the stone. The stone bars the door. That's the same stone Bombadil rolls back from the Barrow. That's the same stone as the heart of stone hidden in the rock face at the foot of the West Gate illustration. The heart of stone silences all other voices and bars, and controls the gate.

On the left we have a diamond of the shields which encloses 'X'. The X is the Door, Dagaz, or gifu. That symbolizes the number 8, 4 sides of the diamond plus the 4 legs of the 'X'. 8 is the number of legs that has spider has. The diamond symbolizes the web and the X is the butterfly rune dagaz. In this way the fly is trapped within the web. This is suggested by the spindly curly wisps coming out from the left exit which suggest spider legs. And we have the bat to right, which is flying towards the exit suggesting the possibility of it colliding with the 'webs'. There are 7 bats. The bats symbolize the 7 stars. Those being the butterfly rune- see Tolkien's drawing for the Hobbit. The 7 stars of the Valacirca.

bat (n.2)

flying mouse-like mammal (order Chiroptera), 1570s, a dialectal alteration of Middle English bakke (early 14c.), which is probably related to Old Swedish natbakka, Old Danish nathbakkæ "night bat," and Old Norse leðrblaka "bat," literally "leather flapper," from Proto-Germanic *blak-, from PIE root *bhlag- "to strike" (see flagellum). If so, the original sense of the animal name likely was "flapper." The shift from -k- to -t- may have come through confusion of bakke with Latin blatta "moth, nocturnal insect."

Old English word for the animal was hreremus, from hreran "to shake" (see rare (adj.2)), and rattle-mouse, an old dialectal word for "bat," is attested from late 16c. Flitter-mouse (1540s) is occasionally used in English (variants flinder-mouse, flicker-mouse) in imitation of German fledermaus "bat," from Old High German fledaron "to flutter."

As a contemptuous term for an old woman, it is perhaps a suggestion of witchcraft (compare fly-by-night), or from bat as "prostitute who plies her trade by night" [Farmer, who calls it "old slang" and finds French equivalent "night swallow" (hirondelle de nuit) "more poetic"].

There we see 'to shake'.

“And he saw how Palurien was filling the quiet dusk of the Earth with flitting shapes. Bats and owls whom Vefantur set free from Mandos swooped about the sky, and nightingales sent by Lorien from Valinor trilled beside still waters. Far away a nightjar croaked,”

We read in TBoLT I

*“Until the firstling star comes glimmering,
And flittermice go by on silent wing”*

Clearly flitter mice are bats and again they associated with dusk, the first star.

flittermice bats, 34

Flitter mice

flitter (v.)

"fly with back-and-forth motion," 1540s, from flit with frequentative suffix. **Flitter-mouse (1540s)** is occasionally used in English, in imitation of German fledermaus "bat," from Old High German fledaron "to bat, to flutter." Related: Flittered; flittering. As a noun, from 1892.

trill (n.)

1640s, from Italian trillio, triglio "**a quavering or warbling in singing,**" probably ultimately of imitative origin. The verb is 1660s, **from Italian trillare "to quaver, trill."** Related: Trilled; trilling.

quaver (v.)

"to vibrate, tremble," early 15c., probably a frequentative of **cwavien "to tremble, shake"** (early 13c.), which probably is related to Low German quabbeln "tremble," and possibly of imitative origin. Meaning "sing in trills or quavers" first recorded 1530s. Related: Quavered; quavering.

warble (v.)

late 14c., from Old North French **werbler "to sing with trills and quavers"** (Old French guerbloier), from Frankish *werbilon (cognate with Old High German wirbil "whirlwind," German Wirbel "whirl, whirlpool, tuning peg, vertebra," Middle Dutch **wervelen "to turn, whirl"**); **see whirl (v.)**. Related: Warbled; warbling. The noun is recorded from late 14c.

Regarding warble, recall that Tinfang Warble appears at dusk too.

In the Hobbit the Door of the mountains opens at dusk. That's because the door in the mountain side is symbolic of the Door.

Nightingales are symbolic to Tolkien of both night and day because of when they sing- hence why they are mentioned in relation to dusk.

nightingale (n.)

"small migratory bird of the Old World, noted for the male's melodious song, heard by night as well as day," Middle English nighte-gale, from Old English næctigalæ, in late Old English nihtegale, a compound formed in Proto-Germanic (compare Dutch nachtegaal, German Nachtigall) from *nakht- "night" (see night) + *galon "to sing," related to Old English giellan "to yell" (from PIE root *ghel- (1) "to call"). With parasitic -n- that began to appear mid-13c. Dutch nightingale "frog" is attested from 1769. In Japanese, "nightingale floor" is said to be the term for boards that creak when you walk on them.

French rossignol (Old French lousseignol) is, with Spanish ruiseñor, Portuguese rouxinol, Italian rosignuolo, from Vulgar Latin *rosciniola, a dissimilation of Latin lusciniola "nightingale," diminutive of luscinia "nightingale," which, according to de Vaan, "might be explained with

haplology from *lusci-cania 'singing in the night' or 'blind singer', but this is speculative."

The two shorter sides of the triangle are the "legs". The longer side, the hypotenuse is the "arm".
SOURCE.

The hypotenuse is the plane which joins the opposite and adjacent together. Tolkien uses the plane of the hypotenuse for arm and hand symbolism because the hand and arm are symbolic of a joining together. In relationships and marriage the arms and hands are symbols of joining, of uniting. The wedding rings go on the hand and the two walk hand in hand through life. The arms are extended to join the hands. We describe couples as hand in hand and arm in arm.

arm in arm meaning

*to be closely allied

*to show the intimacy between two people through linking arms in public

*intertwined arms showing closeness with a person

*usually used in the context of walking together, this phrase shows public display of affection, in a positive way

Source: theidioms.com

***ar-**

Proto-Indo-European root meaning "to fit together."

It forms all or part of: adorn; alarm; aristarchy; aristo-; aristocracy; arm (n.1) "upper limb of the body;" arm (n.2) "weapon;" armada; armadillo; armament; armature; armilla; armistice; armoire; armor; armory; army; art (n.) "skill as a result of learning or practice;" arthralgia; arthritis; arthro-; arthropod; arthroscopy; article; articulate; artifact; artifice; artisan; artist; coordination; disarm; gendarme; harmony; inert; inertia; inordinate; ordain; order; ordinal; ordinance; ordinary; ordinate; ordnance; ornament; ornate; primordial; subordinate; suborn.

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit irmah "arm," rtih "manner, mode;" Armenian arnam "make," armukn "elbow;" Greek arti "just," artios "complete, suitable," artizein "to prepare," arthron "a joint;" Latin ars (stem art-) "art, skill, craft," armus "shoulder," artus "joint," arma "weapons;" Old Prussian irmo "arm;" German art "manner, mode."

Nostril = "Nose Trill". From which he extends to incorporate the 'thrill' which is the feeling as you pass through the Door. Trill links back to Tinfang Warble who plays at dusk, the Door going into Night. Tolkien modelled him on 'The Piper at the Gates of Dawn' from the Wind in the Willows. He also uses 'rush' to describe the same process. And from that the 'thrush' is a symbol of the Door and the passage though it.

thrill (v.)

early 14c., "to pierce, penetrate," metathesis of Old English þyrlian "to perforate, pierce," from þyrel "hole" (in Middle English, also "nostril"), from þurh "through" (compare Middle High German durchel "pierced, perforated;" from PIE root *tere- (2) "cross over, pass through, overcome") + -el. Meaning "give a shivering, exciting feeling" is first recorded 1590s, via metaphoric notion of "pierce with emotion." Related: Thrilled; thrilling.

thrush (n.1)

type of songbird, Old English þræsce, variant of þrysce, from Proto-Germanic *thruskjon (source also of Old Norse þröstr, Norwegian trost, Old High German drosca), from PIE *trozdo- (source also of Latin turdus, Lithuanian strazdas "thrush," Middle Irish truid, Welsh drudwy "starling," Old Church Slavonic drozgu, Russian drozdu).

If we look at nostril we see the link between nose and trill and passing through the door. Trill shares the same root as thrill.

nostril (n.)

"one of the external openings of the nose, a nasal orifice," late 14c., **nostrille**, from Old English **nosþyrl**, **nosðirl**, literally "the hole of the nose," from **nosu** "nose" (from PIE root *nas- "nose") + **þyrel** "hole" (from PIE root *tere- (2) "cross over, pass through, overcome"). For metathesis of -r- and vowel, see wright. After the second element became obsolete as an independent, its form was corrupted in the compound.

The Door opens at twilight. This is symbolized by the colour grey- that is the middle between black (plane of the adjacent) and white (plane of the opposite). Flitter mice are bats and the etymology of mice gives the association with 'arm' .So grey and arm are both associated with the plane of the hypotenuse in Tolkien's private symbolism, his system .This is why Tolkien uses the unusual description in the poem Oliphaunt 'grey as a mouse'. Mice after all are not known for being grey. But surely that's the comic effect of Sam's poem to make a silly association like that? Tolkien also associates the nose with the plane of the hypotenuse. Eyes, ears and those are assigned to the three planes of the triangle. In that poem the two teeth, tusks of the Oliphaunt, symbolize the planes of the opposite and adjacent. The nose, the trunk down the middle symbolizes the plane of the hypotenuse. So in 'grey as a mouse' we actually have a number of symbols coming together: arm via the muscle of the arm, grey via the grey plane between the black and white planes, and the nose of the Oliphaunt.

mouse (n.)

Middle English **mous**, from Old English **mus** "small rodent," also "muscle of the arm" (compare **muscle** (n.)); from Proto-Germanic ***mus** (source also of Old Norse, Old Frisian, Middle Dutch, Danish, Swedish **mus**, Dutch **muis**, German **Maus** "mouse"), from PIE ***mus-**, the old Indo-European name of the mouse, retained in several language families (source also of Sanskrit **mus** "mouse, rat," Old Persian **mush** "mouse," Old Church Slavonic **mysu**, **Latin mus**, **Lithuanian muse** "mouse," **Greek mys** "mouse, muscle").

Plural form **mice** (Old English **mys**) shows effects of i-mutation. As a type of something timid or weak, from late 14c. Contrasted with **man** (n.) from 1620s (nor man nor mouse). Meaning "black eye" (or other discolored lump on the body) is from 1842. Computer sense of "small device moved by the hand over a flat surface to maneuver a cursor or arrow on a display screen" is from 1965, though the word was applied to other things resembling a mouse in shape since 1750, mainly in nautical use.

muscle (n.)

"contractible animal tissue consisting of bundles of fibers," late 14c., "a muscle of the body," from **Latin musculus** "a muscle," literally "a little mouse," diminutive of **mus** "mouse" (see **mouse** (n.)).

So called because the shape and movement of some muscles (notably biceps) were thought to

resemble mice. The analogy was made in Greek, too, where *mys* is both "mouse" and "muscle," and its combining form gives the medical prefix *myo-*. Compare also Old Church Slavonic *mysi* "mouse," *mysica* "arm;" German *Maus* "mouse; muscle," Arabic 'adalah "muscle," 'adal "field mouse;" Cornish *logodenfer* "calf of the leg," literally "mouse of the leg." In Middle English, *lacerte*, from the Latin word for "lizard," also was used as a word for a muscle.

Musclez & lacertez bene one selfe þing, Bot þe muscle is said to þe fourme of mouse & lacert to þe fourme of a lizard. [Guy de Chauliac, "Grande Chirurgie," c. 1425]

Hence muscular and mousy are relatives, and a Middle English word for "muscular" was *lacertous*, "lizardy." Figurative sense of "muscle, strength, brawn" is by 1850; that of "force, violence, threat of violence" is 1930, American English. Muscle car "hot rod" is from 1969.

And we see latin *lacertum* here: upper arm, muscular part of the arm.

lizard (n.)

"an animal resembling a serpent, with legs added to it" [Johnson], late 14c., *lusarde*, from Anglo-French *lusard*, Old French *laisarde* "lizard" (Modern French *lézard*), from Latin *lacertus* (fem. *lacerta*) "lizard," a word of unknown origin. The ending in French and English is probably influenced by words in *-ard*.

It is identical to Latin *lacertum* "upper arm, muscular part of the arm, from the shoulder to the elbow" (opposed to *bracchium*), which suggests a pattern similar to that of Latin *musculus* "a muscle," literally "little mouse" (diminutive of *mus* "mouse"), so called because the shape and movement of the biceps were thought to resemble mice. It is unclear which Latin sense, the arm-muscle or the lizard, is original. De Vaan finds the words perhaps connected to Greek *likertizein* "to jump, dance," which Beekes finds likely from Pre-Greek.



The illustration is drawing the eye towards the left hand exit as the only viable exit. This is created on purpose by Tolkien. The left hand exit is a trap and leads to destruction. The bats symbolize dusk. Dusk is twilight. Twilight is the time that the door opens. In this way the bat heading towards that exit suggests the door, which leads out to salvation. But the door is actually in the middle where the Arkenstone is white fire on the top of the hoard of gold. The fire from it is also trefoil shaped like Smaug's tail linking them both. There are two more visual cues from Tolkien to draw our attention to the left exit. The Dragon's trefoil tail point towards it, it's trefoil symbolizing the 3 exits, and the ladder on the lower urn leads our eye up to the urn right next to the left exit. And to reinforce this we see that the ladder against the urn has two thorn runes to either side of it. They symbolize two axes, those being two axes- as in spirals. Those two axes symbolize the left and right exists. In this way the ladder up the middle between them is representing the middle way- but it actually points our eye towards the left exit. In other words it is telling us falsely, that the left exit is in the middle exit. The upper urn next to the left exit also has an axe rune. This is intended to

be paired with the two axes on the lower urn (inscription reads: "gold the [? portion obscured by ladder] Thrain / accursed be the thief."). In this way we can infer the connection between the two runs and to understand the riddle.

The middle way has the Arkenstone which is the 'Heart of the Mountain'. The middle way can be seen in the illustration 'Eeriness'. The two hearts are the two hearts of the left and right hand (female and male) which are in union when the Door opens.

The theft is the seizure of both hands evident in the symbolism. And the theft is obviously Smaug's but the subtext is the theft of Shakespeare's as the head of the Literary Establishment. The two spears on the left symbolizing 'shake' spear. But why do the two spears symbolize shake?

The 4 shields are the diamond (shape). That's the stone over the Door- the control of the door, the guarding of the Door - the Gate Keeper. It's also the spider's web. Inside that we have the X shape. That's the butterfly- the fly in the spider's web. You can see the Xs in the draft drawings for The Hobbit dustjacket indicating stars. The stars are the 7 stars of the 7 butterflies. The butterflies are the rune dagaz. And dagaz is the Door. Therefore the X shape is the Door. And it is being guarded. In this way the thief on the left is Shakespeare. Wormtongue also symbolizes Shakespeare. His trunk full of things stolen from others symbolizes Shakespeare's stolen ideas from others- plots and the like. Saruman is the Establishment, -the greater establishment of which the literary establishment is but a part, the Masonic GrandMaster. Gandalf displaces him as the true Grand Master.

The shake symbolizes the oscillation between the opposite and adjacent sides of the triangle which are represented by the burr of the letter 'r'- a rapid oscillation between myth and history of Barfield's 'ruin'. The two sides are the opposite and adjacent sides of the triangle and they are the two hands of Iluvatar. Because Iluvatar create the geometry at that moment. When he raises both hands that indicates a command and a silencing of all others.

The right hand spears can be decoded in more detail. The right hand spears symbolize Dante. His name means Steadfast: Noble Spear. His first name means hard, and enduring. It's a phallic symbolic for the male. You will also see 'tree' and 'true' in the roots of the etymology 'deru' of which 'Dante' shares. The mountain symbolizes the phallus. The mountain is in opposition to the Tree. The mountain is the tree as stone. Hence the pairing of the two in the Hobbit riddle. You can see the triangle mountain in the path that the wizard in Eeriness is on. The Door symbolizes the vagina. The 5 spears are arranged in an arrow shape. The arrow shape points up towards and through the Door. We see the same symbolism in the arrow shaped stars on the West Gate Doors. The Door is in the middle at the right angle of the triangle. The Door is 'Truth'. The triangle can be seen in the arrangement of shields. The triangle shape broadly suggests the triangle shape in the mountain of gold, and at the top of the mountain of gold sits the Arkenstone and the middle way. The five spears symbolize the will. In Tolkien's Dantean number symbolism, the number symbolizes the will, of iron from the Chain of Angainor where he establishes his system. The will is what is responsible for all decisions in life- taking counsel from either God or the Enemy. By both sides of left and right listening to one another, we can proceed down the middle to Truth which lies at the Door. It's a dialectic. This is the opposite to seizing both sides which is what the Enemy does: Shakespeare and the literary establishment.

The bat over the right hand spears is heading in a direction which suggests it point inwards the middle arch. There are two other minor details which help with that. The small mark almost immediately above the Arkenstone above the arch and the lowest bat in the group of 5. Between those 3 details we can infer a line with the eye. Tolkien is using sleight of hand to visually suggest the line between the 3 details. From this we can see that the bat on the right is flying towards the mark in the middle which represents where the middle arch is.

Why the Arkenstone? The Arkenstone is the 'Heart of the Mountains'. The Path of the Heart is down the middle of the geometry. This is why we see the two hearts at the Door in Eeriness. And we see the heart down the middle of the Doors at the West Gate and that lines up with the 7 arrow shaped stars which are the same symbolism as the 5 spears pointing in an arrow shape up. The

arrow shape of the spears represents the arrow shaped path that the wixar is on. The path is the path of the heart, the middle way, the narrow way and the path to ennoblement. And Dante's surname noble spear is integrated in the way.

So what do we make of Bard of Laketown who slays Smaug? Bard represents the true bard, in contrast to the counterfeit bard of the literary establishment, Shakespeare. Bard's black arrow symbolizes the connection with the past- with literary lineage that Dante represents. Dante was very much continuing the traditions of the Ancients before him.

"Arrow! Black arrow! I have saved you to the last. You have never failed me and always I have recovered you. I had you from my father and he from of old. If ever you came from the forges of the true king under the Mountain, go now and speed well!"

The arrow is echoed in the shape of the 5 spears on the right. They point to the middle way, the path of the heart.

When the old thrush (who had overheard Bilbo Baggins' description of Smaug[2]) revealed an unarmoured spot on the Dragon's underside to Bard, he shot the dragon's heart with the Black Arrow. Because of his miraculous shot he was given the epithet "the Bowman" and "the Dragon-slayer"

The thrush represents the middle way. The door opens at twilight which is the path of the heart. Tolkien uses a pun on 'th-rush. Rush represents the trill, the passage through the Door. And we find thrush in #3.

Bard inherited the arrow from Girion. Girion witnessed the arrival of Smaug.

He possessed a Necklace made of five hundred emeralds. When the Dwarves of Erebor forged a coat of dwarf-linked rings, presumably of mithril, for his eldest son, Girion gave the necklace to the Dwarves as a payment.

From that the talk turned to the great hoard itself and to the things that Thorin and Balin remembered. They wondered if they were still lying there unharmed in the hall below: the spears that were made for the armies of the great King Bladorthin (long since dead), each had a thrice-forged head and their shafts were inlaid with cunning gold, but they were never delivered or paid for; shields made for warriors long dead; the great golden cup of Thrór, two-handed, hammered and carven with birds and flowers whose eyes and petals were of jewels; coats of mail gilded and silvered and impenetrable; the necklace of Girion, Lord of Dale, made of five hundred emeralds green as grass, which he gave for the arming of his eldest son in a coat of dwarf-linked rings the like of which had never been made before, for it was wrought of pure silver to the power and strength of triple steel.

He witnessed the arrival of Smaug when the Dragon assaulted Dale and the neighbouring dwarf realm of Erebor. Girion was killed during that event but his wife and child escaped down the River Running.[1]

Many years later, his descendant Bard was still living in Esgaroth. He took revenge upon the dragon by slaying him with an arrow.[1] His necklace was found among the dragon's hoard.

Although the names of Dale are Norse, Girion seems to be a Sindarin name. The meaning is not clear but the Etymologies give a Noldorin root GIR ("quiver, shudder"),[4] which might be related.

GIRION -> Bard I ->Bain ->Brand ->Bard II

We find two links to brandish in the names of Bard's father Girion and in bard's descendent Brand. The first one is direct and obvious. Brand is from the same root as brandish:

brand (n.)

Old English brand, brond "fire, flame, destruction by fire; firebrand, piece of burning wood, torch," and (poetic) "sword," from Proto-Germanic *brandaz "a burning" (source also of Old Norse brandr, Old High German brant, Old Frisian brond "firebrand; blade of a sword," German brand "fire"), from PIE root *gwher- "to heat, warm."

Meaning "iron instrument for branding" is from 1828. Meaning "mark made by a hot iron" (1550s), especially on a cask, etc., to identify the maker or quality of its contents, broadened by 1827 to marks made in other ways, then to "a particular make of goods" (1854). Brand-name is from 1889; brand-loyalty from 1961. Old French brand, brant, Italian brando "sword" are from Germanic (compare brandish).

The second is one shudder and is indirectly linked to flitter and thrill, trill, etc in quiver, and directly to 'brandish'.

shudder (v.)

early 14c., possibly from Middle Dutch schuderen "to shudder," or Middle Low German schoderen, both frequentative forms from Proto-Germanic *skuth- "to shake." Related: Shuddered; shuddering.

shake (v.)

Old English sceacan "move (something) quickly to and fro, brandish; move the body or a part of it rapidly back and forth;" also "go, glide, hasten, flee, depart" (related to sceadom "flight"); of persons or parts of the body, "to tremble" especially from fever, cold, fear" (class VI strong verb; past tense scoc, past participle scacen), from Proto-Germanic *skakanan (source also of Old Norse, Swedish skaka, Danish skage "to shift, turn, veer"). No certain cognates outside Germanic, but some suggest a possible connection to Sanskrit khaj "to agitate, churn, stir about," Old Church Slavonic skoku "a leap, bound," Welsh ysgogi "move."

Of the earth in earthquakes, c. 1300. Meaning "seize and shake (someone or something else)" is from early 14c. In reference to mixing ingredients, etc., by shaking a container from late 14c. Meaning "to rid oneself of by abrupt twists" is from c. 1200, also in Middle English in reference to evading responsibility, etc. Meaning "weaken, impair" is from late 14c., on notion of "make unstable."

To shake hands dates from 1530s. Shake a (loose) leg "hurry up" first recorded 1904; shake a heel (sometimes foot) was an old way to say "to dance" (1660s); to shake (one's) elbow (1620s) meant "to gamble at dice." Phrase more _____ than you can shake a stick at is attested from 1818, American English. To shake (one's) head as a sign of disapproval is recorded from c. 1300.

We can see the references to both spears and shields in succession. Tolkien is clearly alluding to the picture- or rather when he drew the picture he was alluding to the items in the narrative. The picture

appeared in the second English impression of *The Hobbit*. The spears were made for the armies of Bladorthin. Firstly Tolkien is punning on the word 'armies' to symbolize 'arms'. This is because while arms (the body parts) are a symbol of unification along with hands. Both arms and hands are also a symbol of war and the will, and manipulation. Arms also refers to the arms of weapons in this sense. It's actually from the same etymology as the body part, *ar- "to fit together":

arm (n.2)

"weapon," c. 1300, armes (plural) "weapons of a warrior," from Old French armes (plural), "arms, weapons; war, warfare" (11c.), from Latin arma "weapons" (including armor), literally "tools, implements (of war)," from PIE *ar(?)mo-, **suffixed form of root *ar- "to fit together."** The notion seems to be "that which is fitted together."

Meaning "branch of military service" is from 1798, hence "branch of any organization" (by 1952). Meaning "heraldic insignia" (in coat of arms, etc.) is early 14c., from Old French; originally they were borne on shields of fully armed knights or barons. To be up in arms figuratively is from 1704; to bear arms "do military service" is by 1640s.

In addition, the name Bladorthin is also significant in the symbolism.

The Gnomish element blador "probably applies to wide open country" (cf. Bladorinand, an early name of Beleriand), whereas the element -thin likely has the meaning of "grey" (as in Thingol). This would give the translation "the Grey Country", "Grey Plains Fay", or "Grey Master of the Plains".
[3]

[edit] Other Versions of the Legendarium

In the early drafts of *The Hobbit*, Bladorthin was the name of Gandalf (who would later be assigned the colour "grey" in *The Lord of the Rings*). A connection can still be seen with the element -thin with the probable meaning "grey" (see above).[3]

Thin refers to the hypotenuse. Thick refers to the opposite and adjacent. So again we see the plane of the hypotenuse in thin and grey. In this way Tolkien assigns 'thick and thin' to the planes of the triangle. Thick symbolizes blood and thin symbolizes water. These refer to the idiom 'through thick and thin', and 'thin air'. WE also have blood and water from the idiom, blood is thicker than water. Blad is a reference to blood and to blade and to burning. In anglo Saxon, bladesung means, Flaming, blazing, sparkling. The Nazgûl can smell blood, bladesnung, (blat-), e; f.Scent, odour. And we have the Fear Fire Foes moment when the Nazgûl attack Crickhollow. THis refers to the Fee Fie Foe Fum of the Giant smelling the blood of an Eghnlishemna. And of course English = Angle-ish form the England, Land of Angles. The way these two, bladesung and bladesnung fit together is that the two flames of male and female which comprise the two palnes of the opposite and adjacent, are symbolized by the two flames in 'Before'. The Nazgûl dwell on the plane of the hypotenuse, the sense of smell is assigned to this plane, and it by smelling that they can find things in the other two visible planes of the opposite and adjacent.

And both blade and blood are from the same root *bhel- (3) "to thrive, bloom.". So in Bladorthin we have word play on 'blood or water'. Regarding the woerd blade. Imagine the two edges of a blade- the knife point of a sword and you have the two arrow shaped edges formed by the spears on the right and on the Doors of the West Gate. That choice is between finding the Door or becoming lost. This dichotomy is inherent in the symbolism of the two sets of spears on the wall in Conversation with Smaug. The Enemy wants them to becomes lost and take the left exit. That's 'blood'. The middle exit is the grey one, the middle way, thin.

Bladorthin was the name for Gandalf in the earliest drafts of *The Hobbit*.

The connection between Gandalf and fire is fairly obvious but his eyes are described as coals. And these two details explain why Gandalf would be given the name Bladorthin which means "Blood or water."

Gandalf was shorter in stature than the other two; but his long white hair, his sweeping silver beard, and his broad shoulders, made him look like some wise king of ancient legend. In his aged face under great snowy brows his dark eyes were set like coals that could leap suddenly into fire.

and we come back to brandish and iots connected brand and indeed the word brandy from brandywine..

Tolkien, J. R. R.; John D. Rateliff. The History of the Hobbit: Mr Baggins and Return to Bag-End: Mr Baggins v. 1 (Kindle Locations 263-265). HarperCollins Publishers. Kindle Edition.

The fact that the spears were never paid for or delivered refers to 'longing'. Longing is the word used for the separation of the man and the woman, which is found in the separation of the planes of the opposite and adjacent. This is the length of the plane of the hypotenuse. Therefore the longer the plane of the hypotenuse the longer their separation and 'longing'. It's a word play on long. When man and woman are united then

Bladorwen

*wen- (1)

Proto-Indo-European root meaning "to desire, strive for."

It forms all or part of: vanadium; Vanir; venerate; veneration; venerable; venereal; venery (n.1) "pursuit of sexual pleasure;" venery (n.2) "hunting, the sports of the chase;" venial; venison; venom; Venus; wean; ween; Wend "Slavic people of eastern Germany;" win; winsome; wish; wont; wynn.

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit veti "follows after," vanas- "desire," vanati "desires, loves, wins;" Avestan vanaiti "he wishes, is victorious;" Latin venerari "to worship," venus "love, sexual desire; loveliness, beauty;" Old English wynn "joy," wunian "to dwell," wenian "to accustom, train, wean," wyscan "to wish.

So, by knowing that the two crossed spears symbolized the number 4 and Shakespeare, I was always to draw a connection between the 'brandish' of shake and Shakespeare with 4 appearances of the word in the text.

Let's look at the 4 instances. In each encounter it is a battle over who controls the Door and the passing over through that Door. The Door is a gate through which the character must negotiate to continue on the quest. The Doors are primarily spiritual. The inner spiritual reality manifests as the external world.

#1. You can see the silencing of the other that I mentioned in the first two encounters. The silencing of the other is a command. When Ilúvatar raises both his hands and commands the conversation has ended.

In any case he felt that he was commanded urgently to halt. Hatred again stirred in him, but he had

no longer the strength to refuse.

...

His voice sounded thin and shrill in his own ears.

Then we see that he is stricken dumb.

Then the leader, who was now half across the Ford, stood up menacing in his stirrups, and raised up his hand. Frodo was stricken dumb. He felt his tongue cleave to his mouth,

We also see that Frodo's sword shatters and he attempts to refuse the Nazgûl. The Door here is the river. Frodo is attempting to prevent them from passing across the river, to bar them.:

Frodo sat upright and brandished his sword.

'Go back!' he cried. 'Go back to the Land of Mordor, and follow me no more!' His voice sounded thin and shrill in his own ears. The Riders halted, but Frodo had not the power of Bombadil. His enemies laughed at him with a harsh and chilling laughter. 'Come back! Come back!' they called. 'To Mordor we will take you!'

'Go back!' he whispered.

...

'By Elbereth and Lúthien the Fair,' said Frodo with a last effort, lifting up his sword, 'you shall have neither the Ring nor me!'

Then the leader, who was now half across the Ford, stood up menacing in his stirrups, and raised up his hand. Frodo was stricken dumb. He felt his tongue cleave to his mouth, and his heart labouring. His sword broke and fell out of his shaking hand.

We see the root 'to pass over'.

ford (n.)

Old English ford "shallow place where water can be crossed," from Proto-Germanic *furdu- (source also of Old Frisian forda, Old High German furt, German Furt "ford"), from PIE *prtú- "a going, a passage" (source also of Latin portus "harbor"), from root *per- (2) "to lead, pass over." The line of automobiles (company founded 1903) is named for U.S. manufacturer Henry Ford (1863-1947).

In Frodo's shaking hand we see the link between brandish and shake. The implication that the river is the door which the Nazgûl are preventing Frodo from passing through in the reference to Bombadil. Bombadil opens the Door to the Barrow and the stone is rolled away. Here we read that

At that moment there came a roaring and a rushing: a noise of loud waters rolling many stones

The Nazgûl are the heart of stone which blocks the Door.

The waters are loud just like a voice which drowns them quite literally. And we see the silencing of the voice gain:

The black horses were filled with madness, and leaping forward in terror they bore their riders into the rushing flood. Their piercing cries were drowned in the roaring of the river as it carried them away.

Their piercing cries are a reference to them trying to 'pierce' the Door. That's Tolkien symbolism for trying to force through the Door.

Crying features in all of the 4 instances. Crying is what happens when you go through the Door. It is

a cry of being born or of a fall. Both the Nazgûl and Frodo cry.

cry (v.)

mid-13c., "yell (something) out, utter" (transitive); c. 1300, "beg, implore; speak earnestly and loudly; advertise by calling out," from Old French *crier*, from Vulgar Latin **critare*, from Latin *quiritare* "to wail, shriek" (source of Italian *gridare*, Old Spanish *cridar*, Spanish and Portuguese *gritar*), which is of uncertain origin.

Perhaps it is a variant of *quiritare* "to squeal like a pig," from **quis*, echoic of squealing. Ancient folk etymology explained it as "to call for the help of the Quirites," the Roman constabulary.

The meaning was extended 13c. to the sense "shed tears" that had formerly been in *weep*, which it largely replaced by 16c., via the notion of "utter a loud, vehement, inarticulate sound." To cry (one's) eyes out "weep inordinately" is by 1704.

Most languages, in common with English, use the general word for "cry out, shout, wail" to also mean "weep, shed tears to express pain or grief." Romance and Slavic, however, use words for this whose ultimate meaning is "beat (the breast)," compare French *pleurer*, Spanish *llorar*, both from Latin *plorare* "cry aloud," but probably originally *plodere* "beat, clap the hands." Also Italian *piangere* (cognate with French *plaindre* "lament, pity") from Latin *plangere*, originally "beat," but especially of the breast, as a sign of grief. Related: *Cried*; *crying*.

wail (v.)

c. 1300 (intransitive); mid-14c. (transitive), from Old Norse *væla* "to lament," from *væ* "woe" (see *woe*). Of jazz musicians, "to play very well," attested from 1955, American English slang (wailing "excellent" is attested from 1954). Related: *Wailed*; *wailer*.

#2. The heart shaped stone in the rock face of the West Gate drawing is the heart of stone which is the stone barring the Door. The Door is their passage through Moria but specifically here, the Bridge of Khazad Dûm.

The outer door could only be reached by a slender bridge of stone,

This time we see Legolas and Gimli's weapons fall just like Frodo's in #1. Legolas is not stricken dumb but his exclamation is reduced to something very primitive

'Ai! ai!' wailed Legolas. 'A Balrog! A Balrog is come!'

We see the contention of voices continue. Boromir raises his horn

Then Boromir raised his horn and blew. Loud the challenge rang and bellowed, like the shout of many throats under the cavernous roof. For a moment the orcs quailed and the fiery shadow halted. Then the echoes died as suddenly as a flame blown out by a dark wind, and the enemy advanced again.

'Over the bridge!' cried Gandalf, recalling his strength.

We see a similar arrangement to the scenario in #1 where both parties are trying to prevent the other from crossing over through the Door. This time the Door which Gandalf is trying to bar is the Bridge of Khazad-Dûm. And the Enemy is also trying to prevent them from crossing over. And this time it is the Enemy who brandish, spears in this case. And it's not a coincidence that there is one of the 4 instances of brandish which portrays the Enemy brandishing. This gives us 3 + 1 arrangement.

The Enemy brandishes spears. And I have identified the spear with Shakespeare, the Enemy in the Literary Establishment. And we are told that Gandalf has commanded Boromir and Aragorn to fly.

'Over the bridge!' cried Gandalf, recalling his strength. 'Fly! This is a foe beyond any of you. I must hold the narrow way. Fly!' Aragorn and Boromir did not heed the command, but still held their ground, side by side, behind Gandalf at the far end of the bridge. The others halted just within the doorway at the hall's end, and turned, unable to leave their leader to face the enemy alone.

In this way it's implied that Gandalf is also trying to command the Balrog when he says:

Go back to the Shadow! You cannot pass.'

We are told that the Balrog gives no answer. A contest of voices is going on again. "You cannot pass," he said. The orcs stood still, and a dead silence fell."

The whip symbolizes the tongue of the Balrog. The exchange ends with the bridge described again in vocal terms as a tongue quivering:

Right at the Balrog's feet it broke, and the stone upon which it stood crashed into the gulf, while the rest remained, poised, quivering like a tongue of rock thrust out into emptiness.

Quiver gives us to tremble in the etymology.

tremble (v.)

c. 1300, "shake from fear, cold, etc.," from Old French trembler "tremble, fear" (11c.), from Vulgar Latin *tremulare (source also of Italian tremolare, Spanish temblar), from Latin tremulus "trembling, shaking, quaking," from tremere "to tremble, shiver, quake," from PIE *trem- "to tremble" (source also of Greek tremein "to shiver, tremble, to quake, to fear," Lithuanian tremiu, tremti "to chase away," Old Church Slavonic treso "to shake," Gothic þramstei "grasshopper"). A native word for this was Old English bifian. Related: Trembled; trembling. The noun is recorded from c. 1600.

So here we see 'shake'.

Stones further feature. The two stone slabs thrown across the fissure by the Trolls represent the means by which they will prevent the Fellowship crossing the Bridge. They will allow the orcs and trolls to pass across.

Two great trolls appeared; they bore great slabs of stone, and flung them down to serve as gangways over the fire. The river imagery much like the rolling stones in the river in #1 is repeated here. We see the Balrog's mane described as 'streaming' and then we see both streaming and "pour over".

The dark figure streaming with fire raced towards them. The orcs yelled and poured over the stone gangways.

The fissure crosses their path very much like the river Bruinen at the ford. And yell gives us the link to the nightingale which is dusk, the time of crossing from day into night. We see it again in #3.

#3 This time the Door is obviously the Gate. The Enemy bars the gate from Sam passing across. "the threshold." They have "had passed inside." Again we see the brandishing of the weapon and the drowning of the voice.

The two orc-figures were still some way ahead. He could see them now, black and squat against a red glare. The passage ran straight at last, up an incline; and at the end, wide open, were great double doors, leading probably to deep chambers far below the high horn of the tower. Already the Orcs with their burden had passed inside. Gorbag and Shagrat were drawing near the gate. Sam heard a burst of hoarse singing, blaring of horns and banging of gongs, a hideous clamour. Gorbag and Shagrat were already on the threshold.

Sam yelled and brandished Sting, but his little voice was drowned in the tumult. No one heeded him.

The great doors slammed to. Boom. The bars of iron fell into place inside. Clang. The gate was shut. Sam hurled himself against the bolted brazen plates and fell senseless to the ground. He was out in the darkness. Frodo was alive but taken by the Enemy.

Instead of barred, we have bar, bars of iron. It's implied that there are two bars, each one symbolizes the spears.

The stone also features here too. Immediately before this Sam is blocked from the passage by a stone.

Then there was a rumbling noise, and just as he hurried up, a bump. As far as he could guess the Orcs had turned and gone into the very opening which Frodo and he had tried and found blocked. It was still blocked.

There seemed to be a great stone in the way,

We see the same imagery of rumbling when Bombadil open the door, and we saw the reference to Bombadil in #1

There was a loud rumbling sound, as of stones rolling and falling, and suddenly light streamed in, real light, the plain light of day. A low door-like opening appeared at the end of the chamber beyond Frodo's feet;

...

He thrust and pushed at the block, and he threw himself against it, but it did not yield.

The stone is paired with the double doors through the Sam throwing himself against it. He hurled himself at the double doors and we see the etymology gives to throw.

hurl (v.)

early 13c., hurlen, "to run against (each other), come into collision," later "throw forcibly" (c. 1300); "rush violently" (late 14c.); perhaps related to Low German hurreln "to throw, to dash," and East Frisian hurreln "to roar, to bluster." OED suggests all are from an imitative Germanic base *hurr expressing rapid motion; see also hurry (v.). For difference between hurl and hurtle (which apparently were confused since early Middle English) see hurtle (v.).

...

At this point Sam began to listen more attentively and pressed his ear against the stone.

...

Sam reeled, clutching at the stone. He felt as if the whole dark world was turning upside down.

...

Now what is to be done? 'Fur the moment nothing, but to prop himself against the unmoving stone and listen, listen to the vile orc-voices.

...

Then we get the most clear pairing of the symbol of the stone with a door.

He drew his sword again and beat on the stone with the hilt, but it only gave out a dull sound.

The sword, however, blazed so brightly now that he could see dimly in its light. To his surprise he noticed that the great block was shaped like a heavy door,

Both cry again. We saw yell in the etymology of 'cry'. In yell we find 'thrush' and nightingale. We saw nightingales with the flittermice at dusk and we saw thrush at the door at dusk at Erebor..

*ghel- (1)

Proto-Indo-European root meaning "to call."

It forms all or part of: nightingale; yell; yelp.

It is the hypothetical source of/evidence for its existence is provided by: Greek kikhle "thrush," also a kind of fish, khelidon "the swallow;" Lithuanian gulbinti "to praise;" Old English galan "to sing," galdor "spell, charm, magic, enchantment," giellan "to yell," gielpān "to boast."

As stated we see nightingale in the etymology of yell. That links the narrative of the symbolism of the nightingale which is dusk, because it sings at day and night.

blare (v.)

late 14c., bleren "to wail," possibly from an unrecorded Old English *blæren, or from Middle Dutch bleren "to bleat, cry, bawl, shout." Either way probably echoic. Related: Blared; blaring. As a noun from 1809, from the verb.

#4 The Door is the dark door of the Sammath Naur. We see the stone feature again in Tolkien's description of Gollum. Gollum here is the stone trying to bar Frodo from passing across the Door. Sam is "passing" when the stone smites him and he can no longer continue to pass.

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,

Again we see command feature reminiscent of the falling back of the Balrog with Gandalf.

There spoke a commanding voice.

‘Begone, and trouble me no more! If you touch me ever again, you shall be cast yourself into the Fire of Doom.’

The crouching shape backed away, terror in its blinking eyes, and yet at the same time insatiable desire.

And Gollum makes no answer. He is silenced.

At this point we have a bidding goodbye by Frodo to Sam.

Frodo looked at him as if at one now far away. ‘Yes, I must go on,’ he said. ‘Farewell, Sam! This is the end at last. On Mount Doom doom shall fall. Farewell!’ He turned and went on, walking slowly but erect up the climbing path.

Again we see the faltering of the weapon but this time it is from pity

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.

By saying that this is the end, it is implied that Frodo might die. He is walking into Death's Door. The Door of the Sammath Naur. Tolkien creates a distance between Frodo and Sam with his words. That distance is a distance which Sam must cross. The distance is emphasized by the repetition of 'at last' twice.

We see the same theme of the voice reiterated. We saw Frodo whisper a reply to the Nazgûl in weakness at the Ford in #1. This time we see Gollum hiss at Sam in his whimpering reply. Gollum like Frodo at the Ford has virtually no fight in him in response. And we see PIE *kwei- "to hiss, in whisper.

whisper (v.)

Old English hwisprian "speak very softly, murmur" (only in a Northumbrian gloss for Latin murmurare), from Proto-Germanic *hwis- (source also of Middle Dutch wispelen, Old High German hwispalon, German wispeln, wispern, Old Norse hvískra "to whisper"), from PIE *kwei- "to hiss, whistle," imitative. Transitive sense is from 1560s. Related: Whispered; whispering. An alternative verb, now obsolete, was whister (late 14c., from Old English hwæstrian), and Middle English had whistringe grucchere "a slanderer."

Next we read:

The path climbed on. Soon it bent again and, with a last eastward course passed in a cutting along the face of the cone and came to the dark door in the Mountain's side, the door of the Sammath Naur.

And we see 'pass over' in the etymology of fare.

fare (v.)

Old English faran "to journey, set forth, go, travel, wander, make one's way," also "be, happen, exist; be in a particular condition," from Proto-Germanic *faranan "to go" (source also of Old Saxon, Old High German, Gothic faran, Old Norse and Old Frisian fara, Dutch varen, German fahren), from PIE *por- "going, passage," from root *per- (2) "to lead, pass over." Related: Fared; faring.

Clearly the passing over is through the Door of the Sammath Naur, the dark door. Both Frodo and Sam bar the Door to Gollum. Frodo commands Gollum and then Sam intends to kill him with his brandished sword. The brandishing is part of the barring. But Sam relents out of pity.

Tolkien Prediction #104

That the word attend would have its etymological roots in 'to stretch'.

attend (v.)

c. 1300, "be subject to" (obsolete); early 14c., "direct one's mind or energies" (archaic), from Old French attendre "to expect, wait for, pay attention" (12c., Modern French attendre) and directly from Latin attendere "give heed to," literally "to stretch toward," **from ad "to, toward" (see ad-) + tendere "stretch," from PIE root *ten- "to stretch."** The notion is of "stretching" one's mind toward something. Sense of "take care of, wait upon" is from mid-14c.; that of "endeavor to do" is from c. 1400. Meaning "to pay attention" is from early 15c.; that of "accompany and render service to" (someone) is from mid-15c., as is that of "be in attendance." Meaning "to accompany or follow

as a consequent" is from 1610s. Related: Attended; attending.

I was able to make the prediction because I had just established [on the homepage] that planets were grey planes. And I've already stated that the grey plane is the hypotenuse, the 'thin' plane. And I already knew from my understanding of Tolkien's geometry and system that both hypotenuse and thin shared a root with 'to stretch'. And I also know after 15 year and over a hundred predictions that Tolkien never uses a word without knowing its etymology. In Tolkien's system the plane of the hypotenuse is also associated with stretch:

hypotenuse (n.)

the side of a right triangle that is opposite the right angle, 1570s, from Late Latin hypotenusa, from Greek hypoteinusa "stretching under" (the right angle), fem. present participle of hypoteinein, from hypo- "under" (see hypo-) + **teinein "to stretch," from PIE root *ten- "to stretch."** Formerly often erroneously hypothense. Related: Hypotenusal.

And you will also find it in the etymology of thin too.

thin (adj.)

Old English þynne "narrow, lean, scanty, not dense; fluid, tenuous; weak, poor," from Proto-Germanic *thunni "thin" (source also of West Frisian ten, Middle Low German dunne, Middle Dutch dunne, Dutch dun, Old High German dunnī, German dünn, Old Norse þunnr, Swedish tunn, Danish tynd), **from PIE *tnu- "stretched, stretched out" (hence "thin"), from root *ten- "to stretch"** (source also of Latin tenuis "thin, slender"). These our actors ... were all Spirits, and Are melted into Ayre, into thin Ayre. [Shakespeare, "The Tempest," IV.i.150, 1610] "Loose or sparse," hence "easily seen through," with figurative extensions. Related: Thinly; thinness. Thin-skinned is attested from 1590s; the figurative sense of "touchy" is from 1670s.

So we have more supporting evidence that planets are planes -specifically the grey plane, the hypotenuse in his system.

Tolkien Prediction #105

That there would be 5 instances of the word willow in this description.

"A golden afternoon of late sunshine lay warm and drowsy upon the hidden land between. In the midst of it there wound lazily a dark river of brown water, bordered with ancient willows, arched over with willows, blocked with fallen willows, and flecked with thousands of faded willowleaves. The air was thick with them, fluttering yellow from the branches; for there was a warm and gentle breeze blowing softly in the valley, and the reeds were rustling, and the willow-boughs were creaking." [the Lord of the Rings, Bk I Ch 6, The Old Forest].

I've broken my strict rule here in accepting the words "willowleaves" and "willow-boughs" in the count. There are five instances because this section refers to the hand. In Tolkien's symbolism the hand is represented by the number 5 (for fingers) and it symbolizes the will. The hand is the instrument of the will in the world. I strongly suspect that the two odd instances I've mentioned refer to specific fingers. I say that because the five istari wizards symbolize the five fingers of the hand. Saruman is the index, Gandalf the thumb. Radagast is probably the little finger. Gandalf becomes the index finger and Saruman the thumb after he becomes Gandalf the White. Willow-bough is likely to be the index finger because the etymology of bough gives 'arm', 'limb'. The ray of sunlight is the plane of the hypotenuse (which is the arm, as opposed to the leg of the triangle geometry- more elsewhere) and it is symbolized by the index finger pointing. Willowleaves is likely to be the thumb. However, this theory is still a work in progress.

Bombadil is Tolkien. Goldberry is his wife Edith. The hobbits represent the children throughout the passage. Old Man Willow is the fallen Bombadil-Tolkien. This is Tolkien the riddling philologist who, when left to his own devices without his wife and family to keep him on the straight and narrow, becomes a creature of pure language, who will devour the family and the children. He will neglect his family duties and get lost in his Art and riddles. The barrow wight is Edith similarly, a suffocating and materially possessive mother who cannot bear to let her children leave.

Frodo has accepted the challenge of the "Golden Bough" to challenge the King of the Wood, Rex Nemorensis. He does when he challenges the trees- they do not want them to pass and he sings a song which breaks a bough from the tree off. We're not told that Frodo's song has done this but this is a riddle for the reader after all. It's a battle of wills between Frodo and Old Man Willow. Hence the 5 instances of the reference to the hand, the will here. "Willow" is also a pun on will.

The rex Nemorensis (Latin, "king of Nemi" or "king of the Grove") was a priest of the goddess Diana at Aricia in Italy, by the shores of Lake Nemi, where she was known as Diana Nemorensis. The tale of the rex Nemorensis appears in a number of ancient sources. Ovid gives a poetic account of the priesthood of Nemi noting that the lake of Nemi was "sacred to antique religion", and that the priest who dwelt there "holds his reign by strong hands and fleet feet, and dies according to the example he set himself."

Rex Nemorensis: the priesthood of Diana at Nemi was held by a person who obtained that honour by slaying the prior incumbent in a trial by combat, and who could remain at the post only so long as he successfully defended his position against all challengers. However, a successful candidate had first to test his mettle by plucking a golden bough from one of the trees in the sacred grove.

We see the challenge of Frodo to the trees here:

the Forest had relented, and was going to let them pass unhindered after all. But after a while the air began to get hot and stuffy. The trees drew close again on either side, and they could no longer see far ahead. Now stronger than ever they felt again the ill will of the wood pressing on them. So silent was it that the fall of their ponies' hoofs, rustling on dead leaves and occasionally stumbling on hidden roots, seemed to thud in their ears. Frodo tried to sing a song to encourage them, but his voice sank to a murmur.

O! Wanderers in the shadowed land
despair not! For though dark they stand,
all woods there be must end at last,
and see the open sun go past:
the setting sun, the rising sun,
the day's end, or the day begun.
For east or west all woods must fail...

Fail - even as he said the word his voice faded into silence. The air seemed heavy and the making of words wearisome. Just behind them a large branch fell from an old overhanging tree with a crash into the path. The trees seemed to close in before them.

'They do not like all that about ending and failing,' said Merry. 'I should not sing any more at present. Wait till we do get to the edge, and then we'll turn and give them a rousing chorus!' He spoke cheerfully, and if he felt any great anxiety, he did not show it. The others did not answer. They were depressed. A heavy weight was settling steadily on Frodo's heart, and he regretted now with every step forward that he had ever thought of challenging the menace of the trees.

Rex Nemorensis, or King of the Wood, are described by an ancient writer as "both strong of hand

and fleet of foot.” And Tom sings later that
"None has ever caught him yet, for Tom, he is the master:
His songs are stronger songs, and his feet are faster.

The stronger songs is reference to the hand. Hand imagery abounds in both battles (Old Man Willow and the Wight) because it symbolizes the battle of wills. The hand symbolizes the song. Challenging the King of the Wood in Tolkien's framing, is a battle of songs. The first contest with Old Man Willow centres around the feet.

"He kicked the tree with all his strength, heedless of his own feet. A hardly perceptible shiver ran through the stem and up into the branches; the leaves rustled and whispered, but with a sound now of faint and far-off laughter"

Later when Bombadil rescues them we read:

"There he saw Merry's feet still sticking out - the rest had already been drawn further inside. Tom put his mouth to the crack and began singing into it in a low voice. They could not catch the words, but evidently Merry was aroused. His legs began to kick. Tom sprang away, and breaking off a hanging branch smote the side of the willow with it. 'You let them out again, Old Man Willow!' he said. 'What be you a-thinking of? You should not be waking. Eat earth! Dig deep! Drink water! Go to sleep! Bombadil is talking!' He then seized Merry's feet and drew him out of the suddenly widening crack.

There was a tearing creak and the other crack split open, and out of it Pippin sprang, as if he had been kicked. Then with a loud snap both cracks closed fast again.

The second half of the battle is with the Wight, but this time it is against the hand, not the feet. The crawling hand in the barrow obviously represents the hand. Frodo again fails and Tom rescues them with songs. We see failing mentioned again- just like at the end of his first song when Frodo breaks off the tree bough...

Cold be hand and heart and bone,
and cold be sleep under stone:
never more to wake on stony bed,
never, till the Sun fails and the Moon is dead.
In the black wind the stars shall die,
and still on gold here let them lie,
till the dark lord lifts his hand
over dead sea and withered land.

We can see Tolkien drawing our attention to the measure of strength of Frodo's hand here (and the strength of his voice which was also under scrutiny when he broke off the bough with his song):

With what strength he had he hewed at the crawling arm near the wrist, and the hand broke off; but at the same moment the sword splintered up to the hilt. There was a shriek and the light vanished. In the dark there was a snarling noise.

Frodo fell forward over Merry, and Merry's face felt cold. All at once back into his mind, from which it had disappeared with the first coming of the fog, came the memory of the house down under the Hill, and of Tom singing. He remembered the rhyme that Tom had taught them. In a small desperate voice he began:

Ho! Tom Bombadil! and with that name his voice seemed to grow strong: it had a full and lively sound, and the dark chamber echoed as if to drum and trumpet.

Ho! Tom Bombadil, Tom Bombadillo!
By water, wood and hill, by the reed and willow,
By fire, sun and moon, harken now and hear us!
Come, Tom Bombadil, for our need is near us!

Frodo has to ask Bombadil to intervene and so fails. His voice grows strong after singing Tom's song. In other words his hand, his will grows strong. After Frodo fails Tom sings:

None has ever caught him yet, for Tom, he is the master:
His songs are stronger songs, and his feet are faster.

Now Tom (Tolkien) has established that his feet are faster and his hands are stronger according to the description of Rex Nemorensis and he remains King of the Wood.

But why the "sun fails" you might ask? You can see the link between the last scene in the barrow and the opening where Frodo challenges the King of the Wood. In both the scenes the word fail is central to it. Failure indicating that the challenge to Rex (Tom) has failed.

O! Wanderers in the shadowed land
despair not! For though dark they stand,
all woods there be must end at last,
and see the open sun go past:
the setting sun, the rising sun,
the day's end, or the day begun.
For east or west all woods must fail...

Fail - even as he said the word his voice faded into silence. The air seemed heavy and the making of words wearisome. Just behind them a large branch fell from an old overhanging tree with a crash into the path. The trees seemed to close in before them. 'They do not like all that about ending and failing,' said Merry. 'I should not sing any more at present. Wait till we do get to the edge, and then we'll turn and give them a rousing chorus!'

And finally, Bombadil goes back into the tomb to finish off the wriggling hand. He is described as both thumping and stamping the hand.

As Frodo left the barrow for the last time he thought he saw a severed hand wriggling still, like a wounded spider, in a heap of fallen earth. Tom went back in again, and there was a sound of much thumping and stamping.

We know that thump is associated with the fist, the hand because the only other time the word is used in The Lord of the Rings describes Treebeard 'thumping' with his 'fist'. The etymology of 'stamp' gives Old High German stampfon, German stampfen "to stamp with the foot, beat, pound, and is used throughout the book to indicate pounding with the foot. So, there we have the final display of Tom's feet being fleetier and his hands (songs) stronger. He then brings treasure out in his arms. Etymology of bough gives 'arm'.

And the sun rises behind Bombadil at the moment he opens the barrow. The Sun behind Tom is actually Goldberry. Tom is the right hand of Ilúvatar, the moon, and Goldberry is the left hand, the Sun. It's not just Tom that opens the barrow door, it's both of them. Bombadil and Goldberry have reconciled. It is twilight and as Sun and Moon, that means both lights are in the sky together and there is harmony briefly. Goldberry returns from her fallen Wight state and is reborn, just like the

Sun is reborn every day and in midwinter. The barrow actually represents New Grange in Ireland where the alignment of the passage tomb is with the rising Sun in midwinter. No time to really elaborate beyond that.....

End FaceBook posts

My theory allowed me to make those predictions. The following is a summary of the subjects which the theory covers:

* Use of Ancient Egyptian 18th Dynasty in Númenor as a template.

* Tolkien's Rosetta Stone based around the Akallabêth. The key to understanding everything else. The deeper meaning of the 'Do the Atlantis Story' statement and why, I believe, he extended the Line of Kings. Number of Kings (all of them in the story) = 27 = same as the number of steps in Orthanc, and why he was very particular of preserving those number of steps.

* A thorough analysis and explanation of the entire Line of Kings and how language and narrative are intertwined.

* Linguistic alchemy. I can make a strong case for why and where and how the language changes- the mechanisms at text level...so far Adunaic, Elvish, and I've made a few inroads into the Cirth. The role of the dragon (the Enemy) is fundamental.

The poem

"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 Two Towers)

3 x 3 is the key to his alchemy.

* Structure: cycles, spirals, mise en abyme, Anglo-Saxon knotwork actually used as ****proveable**** structure. 'Fractal'- proveable self-similar structure. Tolkien mentions this in his notes on Beowulf -True Stone (think tree-like since the term fractals post-date Tolkien).

* A mechanism for navigation of the narrative and geometry on both horizontal and vertical axes in The Lord of the Rings. The implications for his essay 'A Secret Vice'.

* Geometry underpins everything, at least in LOTR. The function of the megalithic door. The Ring of Barahir as symbolic of a hidden structure throughout his entire Histories. Geometry and linguistic alchemy (The Floral Alphabet and graphemes) both form the bones of his soup.

* Masonic symbolism (hermetic essentially, a shared source with many such societies). Tolkien as the Master Builder building in True-Stone. Important note: **I'm not saying he was a 'Mason'!** Let me say that again. **I'm not saying he was a 'Mason'!** Each of the 9 of the Fellowship corresponds to an element in this symbolic building block. Tolkien took and developed many ideas from the Primary world and constructed an **artifice**.

* The symbolic meaning of the palantír stones. The Seven sons of Fëanor versus the Seven Stars.

* Nimrod and Babel and their incorporation into the theme of True Stone.

* The Chamber of Mazarbul riddle.

* The riddle of the 'M' in Muil (Eryn Muil) solved. Time, Space, Tolkien and Edith.

* Space and Time, Bombadil and Goldberry. Their presence is actually imprinted into the Elvish language itself.

* Integration of chess board symbolism. The full extent of his influence by Carroll's 'Through the Looking Glass' and the full significance of the Mooreffoc metaphor. Including a decoding of the The Hall at Bag End illustration.

* An integration of the Free Peoples, the Enemy, the Nazgûl and Gollum's split personalities into the planar geometric language. A thorough understanding of the Nazgûl, the often puzzling details surrounding them, and the role of the sense of smell throughout Tolkien's works. An identification of the geometric plane they and Gollum operate on.

* The full meaning and significance of 'She that is Fallen' throughout the histories, culminating in Shelob and Lobelia. The world turned on its head.

* Numerology-like symbolism and Kaballah influences including the source for his decision to use 3,7,9 for the Free Peoples, which has a Christian and specifically Catholic origin.

* Symmetry and orientation, axes- driving language change and the narrative.

* His use of the genealogical trees for symbolic purposes. A visual language. *****His deep respect for women, the role of women and the importance of the family unit throughout his entire works. Note: women have a very special hidden function which is integrated into the geometry and structure.***** I'm pleased to say, a direct rebuttal of all the accusations of misogyny and the token female in Tolkien.

* An explanation for idiosyncracies of style and a thorough counter argument to criticisms by the literary establishment of 'poor style'. If it all works around a riddle of geometry, rational planes and etymology, how would you hope to understand it? I argue Tolkien's work is, as a literary work, on a par with such works as Finnegans Wake. What's more he kept it all to himself, and as such, his life's work is presented as quite possibly the greatest riddle ever set by any author.

* Floral Alphabet. A symbolic meta-language, so to speak, that permeates his entire elvish language. Incorporation of a symbolic visual language at the level of individual graphemes. N and Z, B and P....all of the letters of the alphabet serve a symbolic function.

* The role of the winds. Spiration. The systematic, predictable effects of the winds on the very language in the text. Tom Shippey's 'wind of the world': Smith's wind in Smith of Wooten Major.

- * Tree species symbolism and their effects in the narrative.
- * Silence and Song.
- * Number symbolism (Tolkien's personal numerology-like number system).
- * The deep incorporation of the Battle of the Trees from the Welsh Cad Goddeu and the tree alphabet Ogham into The Lord of the Rings. The incorporation of Shakespeare's Sonnet 24.
- * The meaning of the seven stars, seven stones and one white tree which have major implications. Ursa Major and Ursa Minor. All forming a predictable, provable, rationale throughout his entire works. As such the understanding of the true nature and function of the seven stars opens up the solutions to the Seven Beacons of Gondor, the Seven Rivers, and the pukel men.
- * Minas Tirith as the labyrinth, a medieval symbolic landscape, a physical outward manifestation of the inner spiritual journey of the characters, of time and space, and rational planes. Minas Tirith = Mino-taur. Chamber of Mazarbul = Chamber of Maze bull. The Romance of Aragorn and Arwen, of Tolkien and Edith, as Dante's Purgatoria: Tolkien's own purgatory, and devotion to his faith and his wife During their early time of forced separation.
- * The origin of the 3,7,9 numbers in the epigraph. The Three Falls of the Free Peoples based on Catholic doctrine.
- * The deeper meaning of the One Ring epigraph and a theory for why he originally chose six books for TLOTR.
- * Sexuality in Tolkien. I actually mean he uses sex- not for titillation but with a serious intention. It's a predictable system he uses.
- * The vulgar dictionary, queer folk and the earthier side of Tolkien and his wife: Bombadil and Goldberry, the plum and the strawberry. The Cat and the Fiddle, the bawdy side of Tolkien uncovered.
- * Full integration of all Illustrations and other works and their deeper symbolic meanings into the analysis. It all forms an integrated whole.
For eg, I believe the point at which he first uses his full monogram in his picture 'Eeriness' (J.R.R Tolkien : Illustrator & Artist plate 40) is the point at which he fixed his ideas on geometry and orientation. Regards this- It's my theory that the 'Book of Ishness' refers to 'Engl-ishness'. England = Land of the Angles= geometry. Hence why those pictures are so abstract. Also in reference to my statement about the Floral Alphabet above (the letter N), note the large letter 'N' there in the illustration Eeriness. This links back in with the Rosetta Stone in the Akallabêth. The name Ar-Pharazôn and the word Nazgûl hold the key.
- * Explanations of all of his poetry including The Songs for the Philologists via their integration into the overarching rationale.
- * His symbolic use of Odin and Thor.
- * An explanation of the essay 'Quendi and Eldar' and the section of Appendix D found in Vinyar Tengwar no.39 and the proofs for the fundamental drivers of language change at the letter and diphthong level, which incorporate the Enemy (the Devil), and Space (Tolkien-Bombadil) and Time

(Edith-Goldberry).

* Tolkien's influence by Plato and the Aquinas' Summa Theologica in his use of geometry, and construction of a planar system for Time and Space including a mechanism for movement up or down between rational planes as evidenced in The Lord of the Rings.

* An incorporation of the number system into the rationale and the names used by Tolkien for numbers.

* An explanation of the early origins of experimental languages such as Sarati, as related to his planar geometry.

* The map of Middle-Earth. It's a symbolic map- the features are a visual symbolic language- not just a typical map of geography. It incorporates his geometry, his signature, and a chess-board like layout. For the underlying symbolism to be read it must be read upside down.

* The Rosetta Stone of Tolkien. A key to alchemical language change.

* True Stone. A comment on the nature of homophemes: taur versus tower. Of the True Stone of the living Tree of Language, 'taur', and of the dead stone of the 'tower'. An incorporation of this into the Lord of the Rings, most notably in the identification of each of the 9 of the Fellowship with the individual elements in the emblem as used by the Masonic lodge. Did I already say it? Just once more for good luck: **I'm not saying Tolkien was a Mason!** Not that it even matters to me either way.

I have been working on this and off for around ten years. All textual analysis is based on the etymology of virtually every word in the text. I've amassed many hundreds of pages over that spell, enough for a few books certainly. Publish? Well if I kidnap someone and tie them up in my cellar and talk at them for two days, I might get some interest...might! :-D Anyway, any feedback or discussion is always welcome.

I think the following quote from letter #35 is the most helpful of all of Tolkien's statements about The Lord of the Rings, and the key to revealing the etymological undergrowth of hidden, symbolic meaning.

"The writing of The Lord of the Rings is laborious, because I have been doing it as well as I know how, and considering every word."

Tolkien was the most amazing man. I am routinely blown away by his intellect, persistent heart, humility, and faith. When he says 'every word', he literally means every word.

Thanks for taking the time to read this! Anybody reading this you are most welcome to add me on FaceBook. :-) You can find me at Carl Lingard (Manchester, UK), or at lingardc@gotadsl.co.uk

The Wind Rose