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Abstract

Analyzes Tolkien's use of trees as symbols, using terms from Jungian psychology, Mircea Eliade's studies of myth, and Buddhism. Sees the four hobbits as representing different aspects of the ego in the journey toward self-hood and individuation.

Additional Keywords

Individuation in The Lord of the Rings; Jungian analysis of Irish mythology; Tolkien, J.R.R.—Objects—Trees; Trees in J.R.R. Tolkien

Trees in Tolkien, and What Happened Under Them

Elizabeth Harrod

Action rightly renounced brings freedom:
Action rightly performed brings freedom:
Both are better
Than mere shunning of action.

The wise see knowledge and action as one:
They see truly.
Take either path
And tread it to the end:
The end is the same.

The Song of God--Bhagavad-Gita

Although Tolkien hated allegory and maintained that his stories had no hidden meaning, he also maintained that myths were true.¹ I too hold that a myth is a story that is always true. In what follows, I try to disentangle part of one of the many true stories in *The Lord of the Rings*--the story of the soul's journey into the Unconscious and some of its adventures there.

The tree is one of the great organizing principles in *The Lord of the Rings*. Besides providing geography and members of the cast, it defines and clarifies the nature of the hobbits' journey. Much of the action takes place among the trees, and they are symbols as well as facts in the story.

Ambivalent and full of meanings, the tree is a rich psychic symbol. To begin with, it signifies the center, the world axis, which connects the realms of the spiritual, the physical, and the instinctual or unconscious.² It has its roots in the underworld and holds up the heavens with its branches. (Ibid.) Its vertical axis is the road of the loas or invisible ones; its horizontal axis is the earthly, human world. Only at the point of intersection, where human and divine axes meet, is contact with the divinities possible.³ Therefore, it is the point of entrance into the Unconscious, and also the road up to the spiritual. As a result, the tree is a symbol of rebirth, of generation, of fertility. But because it reaches down into the underworld, and is nourished by the dark, hidden waters, it is also a symbol of death.

The shape of the tree makes it at once masculine and feminine, with its phallic trunk and its leafy flowering and fruitful feminine crown.⁴ But the trunk too is ambivalent; from it can be made coffins and temples. Hollowed, it is womb and coffin, the sheltering and devouring mother (Ciriot, loc.cit.). So it becomes a symbol of the sacred marriage, the uniting of opposites, and therefore the symbol of the Self which is the wholeness of the psyche. It unites the feminine earth, source and grave of life, and the masculine world of the spirit and the daylight intellect.

In itself then, the Tree is full of psychic energy--numen. And a wood or forest, being a collection of trees above an area of darkness becomes symbolic of the Unconscious, filled with instinctual and spiritual energies (Kalf, loc.cit.). Since those energies may

be used for good or for evil, the forest may represent the terrors and dangers of the Unconscious, and its healing forces.

Now, what does all this have to do with hobbits? I have said that their journey is defined by the Tree-symbol. To begin with, the story--not the journey, but the story--begins under the Party Tree. Bilbo's disappearance opens the way for the contents of the Unconscious, the Black Riders, to emerge. Look for a moment at another journey into the Unconscious which began under a tree--the journey of Gautama as he sat under the Bodhi Tree.⁵ Here, in his long meditation, he battles the Lord of Death, who is unable to defeat him. Here the Way of Perfection is revealed to him and he becomes the Buddha. Like his journey, the journey of Frodo and his friends is not merely the hero's journey toward wholeness, but a journey along the way of non-attachment. They will bring about order by relinquishing desire.

Most individuation journeys, that is toward psychic wholeness, are journeys in which the contents of the psyche are united. The hobbits' journey is different. Just as in dreams, where the various figures of the dream are fragments of the dreamer, the various figures in *The Lord of the Rings* are fragments of the Ego. But instead of struggling to unite, the figures separate, diverge, accomplish different tasks. What I want to do is follow these figures, using the symbol of the Tree to understand some of these Ego tasks.

The results of Bilbo's loosing of the Unconscious' contents upon the hobbit-Ego come slowly. It becomes difficult to protect the bounds of the personality. "Queer folk" are crossing into the Shire. At last, in the form of the Black Riders, they become such a threat that the journey toward wholeness--by-getting-rid-of-wholeness has to begin. Pursued by the Black Riders, the hobbits flee the Shire into the Unconscious. They leave at night, cross water, which is the ancient boundary between conscious and Unconscious, and go into a stand of dry fir trees. Because the fir is an evergreen and because it points upward, it is usually a symbol of regeneration.⁶ Its triangular shape is frequently seen as feminine. Here it is protecting, sheltering the hobbits among its roots. But it is dry; there is no long-lasting life here. As Bilbo says, "It's a dangerous business, Frodo, going out of your door You step into the Road, and if you don't keep your feet, there is no knowing where you might be swept off to. Do you realize that this is the very path that goes through Mirkwood, and that if you let it, it might take you to the Lonely Mountain or even further and to worse places?"

The second night the hobbits rest inside a huge hollow oak, which "could be entered by a great crack on the side away from the road." Once again the tree is a mother-symbol. But this time shelter is found on the side away from the dangers of the road. At twilight, as the stars come out, they return to the road. Soon they are frightened by the sound of

pursuing riders. This time there is no shelter except the shadow under the trees. Fortunately, however, the pursuers are elves, whose song is of the White Lady.

O Light to us that wander here
Amid the world of woven trees!

In general, Tolkien's elves are spirit-symbols, bearers of light and wisdom. Their appearance at the beginning of the journey is positive and reassuring; the Unconscious is not all negative.

Led by Gildor the elves protect the hobbits during the night, and guide them to a greensward, where they break their journey. On three sides of the greensward is the forest; on the fourth side, the lands below are dim. The Ego has reached a resting place, but is still within the Unconscious. Here the hobbits experience a vision of paradise. This paradise in a forest glade is a repeating pattern in *The Lord of the Rings*. It signifies that the spiritual light is within, that the Self already contains food, drink, and the apple of wholeness. But this interior paradise is not safe from the threatening contents of the Unconscious. "The wide world is all about you: you can fence yourself in, but you cannot forever fence it out." The elves advise the hobbits to flee at once, without waiting for Gandalf to aid them.

In the morning there is no sign of the elves, except for the good and drink they have left. The hobbits decide to leave the road and take a shortcut. The shortcut "goes crooked" immediately. There are no paths, and they cannot go on without crossing a stream. The leaves of the trees blow upward, rain drops on them, clouds close over. They are no longer sure of their direction, and the Black Rider sniffs close behind them. Storm images indicate that a breakthrough into the Unconscious is on its way. Even though the Ego is still near the border between Consciousness and the Unconscious, the danger is increasing as the Ego loses its sense of direction.

The basic pattern for the first volume has not been established: a night departure, a flight across water into the Unconscious, pursued by its threatening aspects until the Ego leaves the clarity of the road, a respite in which the Ego comes in contact with positive spiritual images, and further flight. This pattern is resumed now as the hobbits leave the shelter of Mr. Maggot's farm, and head for the Ferry. This crossing by Ferry over the Brandywine is surely a form of Charon's ferry, taking the psyche away from its conscious life. As Sam puts it, "his old life lay behind in the mists, dark adventure lay in front."

The hobbits come to Frodo's new house at Crickhollow, where the first wholeness, the first quaternity is formed when four of the hobbits agree to journey together. The number four is one of the mythical symbols of completeness. It appears in the four elements, the four directions, the four functions of the psyche. Three is a restless, incomplete number, the image of a drive toward balance and stability. That stability is found in the quaternity.⁷ Here the four hobbits are a symbol of the Self, the individuated Ego. The Ego has journeyed into the Unconscious, where it has faced danger and found its first image of that spiritual wisdom which knows the paths through danger. It has emerged in possession of its wholeness, its Self. But this is a purely hobbit Self; there is still a long way to the final integration of the psyche.

The four companions leave on the next stage of the journey, again in darkness. This time they have left the Shire and their comfortable, familiar, largely conscious life, where the imagination has only a small reach (Carpenter, p. 197). They cross another barrier, this time not a stream but an iron gate, which locks behind them with an ominous clang. Such barriers keep the Unconscious from overwhelming the Ego in its conscious life. So the deliberate entrance into the Unconscious is symbolized by the crossing of barrier symbols. We have seen how the hobbits must cross water and go through a gate. They will also enter through stone doors and pass barrier guardians as they do in Moria and Mordor.

Having closed the gate behind them, the hobbits are now in the Old Forest. This is the deepest, oldest part of the Unconscious. Here everything is queer, "very much alive, more aware of what is going on, so to speak, than things are in the Shire. And the trees do not like strangers. They watch you. They are usually content merely to watch you, as long as daylight lasts, and don't do much . . . But at night things can be most alarming . . . I thought all the trees were whispering to each other, a passing news and plots along in an unintelligible language; and the branches swayed and groped without any wind. They do say the trees do actually move, and can surround strangers and hem them in . . . There are various queer things living deep in the Forest, and on the far side, . . . something makes paths. Whenever one comes inside one finds open tracks; but them seem to shift and change from time to time in a queer fashion." Like an animal, the mind at this level is more aware. It is like Frodo's senses after the Ringwraith wounds him at Weathertop. The Unconscious at this level seems even to be aware of the Consciousness; Tolkien's language here makes a clear distinction between conscious and unconscious levels of the psyche. But at night --that is, in dreams, and when the Ego is immersed in the Unconscious darkness, things are threatening. Here is a side of myself we usually shut out, simply because it is frightening. The archetypes, symbolic figures by which we give shape to our unconscious drives and energies, seem to make paths. That is, they seem to direct our movements in the Unconscious. But, in the usual ambivalent way of the Unconscious, the paths change and shift. The laws of the Unconscious are different from those of Consciousness; fluid and with a life of their own uncontrolled by the rational will. The contents of the Unconscious seem to limit, to "hem in" the psychic traveller who ventures among them.

It is at this point that the story makes an explicit equation between trees and water as symbols of the Unconscious. The sides of the hill on which the hobbits stand appear above the trees "like island shores that really are the sides of a mountain rising out of deep waters." From this point water represents not only the life force which flows in us, like the River Anduin, for instance, but the depths of the Unconscious. From the water strange and terrifying shapes appear, like the many-armed guardian of the gate to Moria. Because it can represent both death and life, death by water can be the means of rebirth. The clearest example of this is Boromir's funeral journey. His funeral boat miraculously survives the Falls of Rauros and comes to Osgiliath. The drawing of Nen Hithoel in *Journeys of Frodo* shows a clearly uterine lake, from which Boromir's funeral journey is really a birth journey.⁸ The boat pauses by Faramir, who is Boromir's brother, positive shadow,

and replacement. It is as if Boromir is cleansed and reborn in Faramir, who is also associated with water. We meet Faramir first in Ithilien, when he leads Frodo and Sam to safety behind the secret waterfall of Henneth Annun. In a sense then, Faramir comes from another amniotic flood, and represents the Ego cleansed of desire, who ultimately comes to power by giving it up.

To return to the Old Forest, which the hobbits have just entered--here too the queerest links trees and water. The hobbits are drawn by the enchantment, the irresistible compulsion of the instinctual, non-rational world. They come to the River Withywindle, where they are lulled into an enchanted sleep of the senses. They are saved by Sam's sense of wrongness, his feeling that there is something he must do. He is able to save Frodo from drowning, but Merry and Pippin are devoured by Old Willow. The willow has always been a tree of darkness and death, connected with Hecate, Queen of the Underworld.⁹ It is in fact the Terrible Mother, the devouring grave. Here, Old Willow is the negative of the sheltering oak which hid the hobbits earlier.

The Ego has now reached the depths of the Unconscious. The Old Forest represents the purely instinctual level of the psyche. The issues here are very simple--life or death. If one succumbs to the lure of the senses, the urge to give up the struggle and simply exist, the Ego falls asleep. It is drawn into the flow of sensation, which is a form of death. The Unconscious becomes a grave which devours the Ego. The madness that results is Ego-death. It is only Tom Bombadil, who is, the Primal Life Energy itself, that can rescue Merry and Pippin. It is as if Tolkien is saying that practical energy and the sense of common duties can pull us back from the enchantment of the senses. But once we have been trapped and partially devoured by the Unconscious, only the life force itself can save us.

The rescued hobbits stumble after Tom through "an ominous dream," through an unreal country of mists and darkness, where the path is hard to follow. The life force is not rational, not really subject to the conscious mind. At last they come to Tom's house under the eaves of the Forest. Here we have another paradise vision: safety from danger, a nourishing drink, and the first sacred marriage. In Tom Bombadil and Goldberry we find the union of the positive energies of the Unconscious. Again we have the tree-and-water symbolism. Tom compensates--balance--Old Willow; Goldberry, the River's Daughter, compensates the negative Withywindle. Between them, Tom and Goldberry control the world of undomesticated Nature, the world of instinctive life and growth.

Tom is the creative energy of life--Oldest, because at this depth the creative energy precedes its archetypal manifestations. Master of All, he has all power; it is no wonder that he is untouched by the Ring, and in fact, has power over it. It has nothing to offer him. The power to rule the soul is meaningless and trivial to Life itself. Tom keeps things in their places, and sees that they do those things proper to their spheres and do not overstep their limits, as Old Willow does by capturing the hobbits. That is, the life force is not merely the power of life, but the instinctive organization, a kind of psychic DNA, by which things are what they are. Though Tom is power in himself, he, like Gandalf and Galadriel, limits his exercise of it. The life

power is not the whole; it has its boundaries too.

Tom himself is amoral, ambiguous. He rescues the hobbits by chance not by purpose. In his house Frodo dreams a true dream, but Merry and Pippin project their fears of life into dreams of threatening trees and water. The Unconscious is still a nightmare to the undeveloped Ego. When Tom sings to the hobbits, they understand "the lives of the Forest, apart from themselves." They learn of the thoughts of trees, "which were often dark and strange," of "victory and defeat," and of the times before the coming of men. The world of instinctual nature is both good and evil, dark and strange yet full of light and life. At this depth, the Ego touches that which it shares with all other life, reaching into the Collective Unconscious itself.

According to Timothy O'Neill in *The Individuated Hobbit*, (page 124), Tom is an incomplete Self, because he is male. But he is completed by the feminine Goldberry. She is the fertilizing, nourishing water who renews the world with her rains. She is the water of life, amniotic fluid in which generation occurs. In her union with Tom is the union of energy and fertility which makes the Forest grow. Tom and Goldberry dwell together at the depths of the psyche as its energy; they are pure libido, pure nûmen. Their marriage is the hieros gamos, the marriage of opposites that is one of the symbols of the wholeness of the psyche which we call the Self.

It is because Tom is the Spirit of Life that he can save Frodo from the Barrow-wight. The Barrow is the most dangerous spot in the whole journey, because the hobbits encounter real death--death of body as well as death of Ego. The journey could come to its end here. The hobbits lose their way in the mist of the Unconscious and come to an entrance--the suddenly appearing stone gateway through which Frodo passes. Death itself calls him, "I am waiting for you," and he is saved only by calling upon Tom Bombadil. This is symbolically the same as his sudden hardening of resolve. At the last moment the Ego draws upon the life energy at the depths of the psyche. The Ego is saved. Even its animal vitality, symbolized by the horses, is returned.¹⁰ This experience of death and rebirth arms the hobbits against future dangers. From now on the instinctual evil in the Unconscious is only a potential, no longer directed against them.

True, the Black Riders continue to threaten them. And they are hindered by evil humans. The horses are stolen at Bree; that is, the Ego is weakened by the negative spiritual forces and by active opposition from others. Yet, in Bill Ferny's pony, they manage to turn this negative energy to their own purposes. It sustains them at Weathertop, where negative spiritual forces rise to the edge of consciousness to wound the Ego. Frodo's animal vitality--the pony Bill--enables him to reach the Ford, which is the entrance to the place of healing. But animal spirits alone are not enough to enable the Ego to cross into health; it takes the sudden surge of positive spiritual energy represented by Glorfindel's horse to carry Frodo over the Ford to Rivendell, the safe place of healing among the trees. As on the Barrow Downs, the resources within the psyche enable it to bring itself to healing, but when the wound is to the spirit, to the psyche's highest level, the healing is a slower process.

When it is healed at Rivendell, the Ego is

enlarged by the forming of the Fellowship. This is a second quaternity which strengthens the first. To Frodo is added the spiritual strength which Legolas represents, the whispering words of the treetops. Gimli balances Sam's practical sense with the knowledge and skill of the underworld, the creativity of the Unconscious. Legolas and Gimli are each the other's shadow; Legolas fears the depths, the silence and darkness, Gimli the heights and the intellectualizing. Merry and Pippin are strengthened by the experience and size of Aragorn and Boromir. The Ego, having survived the dangers of the instinctual level in the Old Forest, and rescued from physical death, is now ready for the final stage of the individuation journey. The Fellowship is ready to enter the forest of the spiritual level.

But first the travelers are to lose their guide. The story which we are being told is not just a story of the journey toward completeness. It is, as was indicated by its beginning under the Party Tree, the story of a journey along the Way of Non-attachment. The organizing symbol of the Tree of the Unconscious is now balanced by its opposing force, the Fire of Destruction. Ordinarily, fire is one of the major ambiguous symbols of energy. For instance, it was in fire that the Ring was created. However, for most of our story, it is the negative destructive aspect of fire that we find. Deep in the Unconscious, in the mines of Moria, Gandalf comes now to battle his own spiritual shadow, the Balrog. Gandalf is the Wise Man, seen frequently as a figure of air, born on eagles. His is the intuitive wisdom of the heights. His shadow must be the opposing symbol, the sensation of the depths of the psyche, rising in fire. In this battle with his shadow, Gandalf gives up his life. This sacrifice enables the Fellowship to escape and reach the forest of Lórien.

Like other forests in the story, Lórien has a bad reputation. "Few escape unscathed," or, as Aragorn puts it, "unchanged." One dare not lightly confront the world of spiritual things. To begin with, the way into the world of the spiritual is through a symbolic death. The hobbits must cross the icy-cold Silverlode. Like all water, the Silverlode has an ambivalent character; it both threatens and heals. Gimli warns his companions not to drink of its icy-cold source; but Legolas says it is supposed to be healing to the weary. This is because water is, in its nature as symbol of the Unconscious, a sign of death, which, like the River Lethe, at once ends life and heals pain by forgetfulness. For the underworld, whose representative is Gimli, the river is a threat. For Legolas, the representative of the spiritual, it is seen as healing. We have seen how the hobbits repeatedly cross water to enter the Unconscious. The Ego must "cross over Jordan" now to "come to Camphound." That is, only by dying to the conscious life can the Ego come to completion. To have the whole life, it must die to the partial one.

Once into the forest of Lórien, the hobbits meet the elves, who dwell, like the loas of Africa, in the treetops. This is the world in which instinctual energies have been converted into superconscious powers.¹¹ Like the Old Forest of the instinctual realm, the world of the spirit is frightening, even though full of wisdom. The hobbits sleep uneasily in the treetops, cut off from the familiar world of the ordinary earth. The next day they cross still another river, over which there is no returning. Then they are brought before the Lord and the Lady. The

Fellowship come first to the spiritual center of the Elfworld, the mound of Cerin Amroth, surrounded by the grove of mallorn trees. At the top of the tallest, central tree is the white flet, the seat of the king and queen. Here the symbols of the center are clear: the world tree and the hieros gamos, the unity of male and female. But the Fellowship must continue, deeper in to the white city, the dwelling-place of the male-female union of Celeborn and Galadriel, the God Within. (In their names they unite the water-and-tree symbols which we have seen before.) Here is the Heavenly City, the spiritual paradise, in which tree and fountain, king and queen, Unconscious and Spirit are united.

Caras Galadon is the essential city, the spiritual model and pattern for the collective wholeness of the psyche in the Consciousness. At its center is the fountain of true vision. This is the city of wholeness which will be rebuilt by Aragorn in Gondor; there we will find again Tree and Fountain, King and Queen, the enlightened consciousness and the spirit-made-flesh. Here we will find also another example of non-attachment. Arwen gives up her immortality so that the earthly hieros gamos may exist.

It is significant that in Caras Galadon, it is Galadriel who seems to hold the power. It is she who has called the White Council of wizards into being. In Tolkien's primarily masculine world, the compensating pole of the Anima becomes central. The feminine principle, the dark, mysterious, ancient under-upperworld of the psyche is the source of light, warmth, clarity, and vision. The opposite, of course, is Shelob, the destructive Anima, shadow side of Galadriel. She is one-sided, alone, living in the dark caves of the Cirith Ungol, the dark depths of the intellect. She is wholly evil. Galadriel, on the other hand, is united to her masculine side in Celeborn; that is, the Ego has integrated the feminine. By placing this integration in a forest, Tolkien shows us the integration of Upperworld--Spirit, intuitive wisdom --and Underworld--unconscious growth, fertility, creativity. We see, for instance, Gimli, the hardness of earth, stone, and metal, awakened by the spirit-queen Galadriel. His long quarrel with the elf, Legolas, is healed when Gimli integrates his anima into his own spirit.

Galadriel's mirror is in the Garden at the City's Centre, the secret center of the psyche. Here the hobbits gain vision and insights, both "good and perilous." It is Galadriel who offers each of the Fellowship a secret choice between the Quest and his own desire. It is only here, at the center of the spiritualized and complete being, that the Self can make the choice of its life path. In the mirror of the Self, the Ego can see the consequences of actions long past or yet to come. As in the mystic ecstasy, time is confused in Lothlórien. The logic of the Unconscious is like the logic of dreams. It mingles past, present, and future into a timeless present. One can be sure of neither the moment nor its duration. The world of the Self is out of time.

Yet for all its wisdom and magic, the world of the spirit is dependent upon the world-as-a-whole. The spirit cannot exist without the rest of the psyche. And so the fate of Lothlórien, the forest of the spirit, is bound up with the fate of Middle-earth, in which it is embodied. Galadriel, the liberated soul, has the strength to refuse the Ring of Power, to refuse Omnipotence, and when she has done this, she

dwindles into an elf-woman. If she were to take the power of the Ring, the Self would lose its balance and wholeness, and be inflated with the image of the Ruler, and so the world would be destroyed. This is the danger it faces in Sauron. But Galadriel is wise enough to know that the spiritual has limits, that she cannot rule the world and remain herself. When the Ring finally passes away, the autumnal world of the Spirit is doomed, and we can then obtain perfection only in the Grey Havens across the Sea; that is, after the final leavetaking of a real death.

If the story of *The Lord of the Rings* were a story of individuation only, it would end here. The Fellowship is completed and spiritualized. The Ego has become a Self. So why do we have two more volumes of the story? As Galadriel shows us, one cannot dwell forever in the realm of the Spirit. One derives from it the strength to work out one's own choices and live in the world according to one's own purposes. The lessons of the individuation journey must be brought up to consciousness and lived out. Besides, our story is not about individuation, but about renunciation, the Way of Non-attachment. And so the Fellowship must leave Lothlórien, though they take with them the gifts of the Lady: nourishment, protection, light, and fertility.

After Lothlórien, the Fellowship breaks up, to fulfill the various tasks of the individuated Self. Frodo and Sam, accompanied by Frodo's shadow, Gollum, bear the Ring to its destruction by the fires of Mordor. Boromir chooses the pathway of desire and finds the death implicit in his choice. Aragorn goes to restore the realm of the White Tree. Merry and Pippin grow up.

At this point too the complex of Tree-and-Water as symbol for the Unconscious breaks up. Water continues to stand for the Unconscious, and we see Gollum swimming down the Anduin, following the Fellowship as they leave Lothlórien. He is Frodo's shadow-side, pure desire, identifying with the object of desire, pure attachment, rejoining the spiritualized Ego as it leaves Paradise. As a kind of psychopomp, a guide to the underworld, he leads Frodo and Sam through the Marsh and the Mere of Dead Faces. Here the Unconscious could draw the Ego down into it without the shadow's knowledge of the shifting paths. Gollum has become the repository of this knowledge, and so is able to guide Frodo and Sam through the water and the caves of the Ephel Duath. He follows Frodo and Sam to the secret refuge of Henneth Annun in Ithilien, at the edge of Mordor, where he is discovered fishing in the dark waters. Now that the Ego is split into spiritualized and unconscious components, the shadow side must seek in the darkness and the depths for what will feed it. The fish becomes for the time being a substitute for the Ring.

The other half of the Tree-Water symbol is reserved largely for meanings associated with growth. In Ithilien, for instance, on the borders of Mordor, the vegetation is tangled and neglected. Where so much practical energy is devoted to fending off attacks from the inflated intellect, the cold corrupted spirit, there is little left for cultivating psychic growth. As a result, while growth is still possible, it is confused and disorderly. What trees do grow in Ithilien are resinous-trees of death appropriate to the edge of Mordor: the fir tree which points upward toward the conscious intellect, the cedar tree from which coffins are made, and the

cypress of death, which never grows again after it is cut down (Gara, p. 108). The sheltering feminine aspect of the trunk has disappeared. The trees are phallic shaped, emblematic of the masculine oneness which threatens the psyche.

Unlike Galadriel, Sauron has severed himself from the world of the united Self. He is ruled by conscious desire and corrupted knowledge. Galadriel is united wisdom; Sauron is the inflated intellect. In such a condition, the psyche is sterile, separated from the Unconscious, limited and partial. Machinery takes the place of vegetative life. That is, the psyche is ruled by mechanical, rigid, stereotyped patterns of behavior, by harsh discipline and savage punishment. His dupe, Saruman is the shadow side of Gandalf, as Gollum is Frodo's shadow. As O'Neill points out (O'Neill, pp. 136, 139, 150), when Saruman is destroyed, wholeness becomes impossible for Gandalf. With no way in to his darker side, Gandalf is pure Spirit. There is no future for him outside the Grey Havens.

Frodo is in the same position. At the end of the Quest he is over-mastered by desire. His brief wholeness locks Shadow and Ego in lust for the Ring. Then Gollum, being pure attachment, succeeds in biting off Frodo's connection with the Ring. Wholly identifying with the "precious," Gollum overbalances; desire consumes him, and he is devoured by the fire. Frodo too is now thinned and wearied into pure Spirit, no longer connected to his dark side. He too is unbalanced, and destined for the Grey Havens. It is part of the Savior Archetype that the wholeness of psychic life must be given up. The road of non-attachment means that "when things are in danger, some one has to give them up, lose them, so that others may keep them."

The clearest expression of the Tree as symbol of growth is, of course, Fangorn. Here Merry and Pippin live for a while with Treebeard and Quickbeam. It is a period of both physical and psychic growth. The drinks of the Ents, beginning at the toes and rising upward, cause them to grow taller than the common stature for hobbits. It leaves them also more cautious, patient, and willing to wait for the arrival of their friends, and to serve the kings. Part of the task of the Ego is, clearly, to outlast the momentary changes, to grow and to mature. "The natural course of life demands that the young person should sacrifice his childhood and his childish dependence . . ." (Jung, p. 336). If, at the end of the Quest, Frodo is destined for Nirvana, Merry and Pippin are formed for the warrior's life.

Fangorn, the treeherd, is an elemental principle, growth itself. In distinction to Tom Bombadil's quick, lively energy, Fangorn is slow, patient, and powerful. The ents may have grown sleepy with age. They may have lost the feminine principle of fertility when they lost the Entwines. But, as Fangorn points out, growing trees can split rocks and crumble mountains. There is a great slow force of growth in the Ents and Huorns. Once roused, it can be destructive in protection of the growing Self. In humans or in trees, growth is another of the dark amoral powers of the unconscious world.

The decision to march against Isengard begins in the world of speech, the world of the Spirit. As de Becker points out,

If some development is taking place in the dreamer, the tree begins by animating itself at the top, its branches turning into arms and hands; then the trunk is animated, and lastly the roots free themselves from the soil and become legs and feet.¹²

This describes the rousing of the Ents. Since their speech is in itself the history of their growth, it is slow and complex. But when the speaking is done, the action begins quickly, and the Ents and Huorns march like a walking forest. The growing Selves have become acting Selves; the decision is actualized in Consciousness. This is a parallel for the development of Merry and Pippin. Once they have participated in this long experience of growth, they are ready to be taken into the service of the kings. They have passed their adolescence, and are ready to give up their childish dependence and battle in defense of others.

The Rohirrim on their ride to Minas Tirith meet with one last example of the Forest as symbol of the Unconscious. In the Forest of Drudanan they meet the Woses, the Wild Men. Here we see how the instinctive wisdom of the Unconscious guides the animal energies of the Ego. The Woses image is for us the primitive beginning of consciousness; Ghan-Buri-Ghan counts things--stars, leaves, riders. This is a consciousness not yet organized on a large scale. But it can bring the Riders to their goal without loss of energy. The lowest level of the human, shared with the animals, is ordered by the primitive consciousness of the Woses in Drudanan, just as Tom Bombadil orders of the instinctual energies and Fangorn the energy of growth. The beginning of consciousness is in the Woses' peaceful interest in observing and noting psychic events.

Nowhere in the story do we find completeness without the symbolic Tree. There can be no Self without the participation of the Unconscious, no life without growth. When Aragorn comes from the Path of the Dead, he has grown into the leader who marshals the past and brings the psyche to wholeness. He unites memory, purpose, and action, in order to re-establish the Kingdom of the Self. But though at Gondor the land is thick with symbols of wholeness--the Elfstone, crownings, marriages--the White Tree, symbol of the Kingdom's life, has withered in the courtyard. The new life, image of the Heavenly City, is being realized in the conscious psyche, but it is not yet viable. Then a sapling of the White Tree is found in the wasteland at the edge of the snow. When it is planted in the courtyard, by the fountain, it flourishes, a symbol of the new life in the world of Men. The wholeness and principle of growth, that is to say, is found where least expected, among those parts of the psyche which have been neglected and overlooked. A seed is planted, and then the Ego turns aside from it and pursues its course in other directions. But the principle of growth remains, and once the search is undertaken, it is found, and the psyche can row in a new direction.

If Merry and Pippin are the warriors, and Frodo the Buddha, Sam in the Bodhisattva, who postpones Nirvana to serve the world.¹³ The Shire, which has been the world of tame nature, of disciplined orderly growth, in which the instinctive and the conscious balance each other, had become cut off from the world of the Unconscious. The Conscious was either afraid of the Unconscious, or considered it trivial and irrelevant. Now this shallow Conscious is being

destroyed by Sharkey, a smaller scale Sauron. He is dominated not by desire but by the petty destructiveness of the intellect. The agricultural order is destroyed, and replaced by mechanical industry. The natural relationships of the inhabitants are replaced by frightened, unthinking, mechanical obedience to the letter of the Law. It is the same thing we saw happening in Mordor. The scouring of the Shire is the final task of the Self. The inner and outer worlds, saved from evil by the renunciation of Gandalf and Frodo, must be restored to their natural order and wholeness.

The whole journey of individuation which ended in Lothlórien, would be useless if the developed Self did not emerge from the Spirit to consciousness, and live out the new richer life which its wholeness makes possible. Unbalanced by Frodo's movement into the spiritual, the trinity of Sam, Merry, and Pippin actively seek order and balance. Their action restores the Shire to order by reducing the Shirrifs to their proper proportion and expelling Sharkey. The power of the feminine, represented by the dust from Galadriel's box, brings an increase of beauty and fertility. As the story comes full circle, even the Party Tree is replaced, by the mallorn which grows from the seed of the spiritual. The Shire burgeons with beauty and usefulness. "1420 in the Shire was a marvelous year. Not only was there wonderful sunshine and delicious rain, in due times and perfect measure, but there seemed something more: an air of richness and growth, and a gleam of a beauty beyond that of mortal summers . . ." Having vanquished the threats from within, and restored order and proportion within the psyche, the Self flourishes in harmony, beauty, and wealth. No longer isolated, as in Lothlórien, the Spirit is reconnected to its roots in the Unconscious and extends into the Conscious. The Shire has become the Garden, at once the antithesis of the dark Forest of the Unconscious and its fulfillment in the ordered, healthy, conscious Self. With Sam's marriage to Rose, a new quaternity is established, in which the depleted Savor Archetype is replaced in the psyche by the fruitful feminine. Now at last Frodo, the Ringbearer, may cross to the Grey Havens.

Merry's and Pippin's greater stature links them with the world of Men. It is fitting that at the end they should be called to Gondor, and lie by the King's tomb. Sam remains at home in the Shire to fulfill the promises of this life. The Shire has become the final vision of paradise, safe, nourishing, complete with the spiritual blossoming of the *hieros gamos* in little Elenor, the golden flower of Lothlórien, and Goldilocks, which is reminiscent of the hair of Galadriel given to Gimli. They ensure that the feminine principle of fertility and generation, and the wisdom of the spirit are established in the reborn Shire. In them the psyche can remain complete and flourishing. The Shire has become the earthly paradise, the vision actualized in Consciousness at last, and Sam, the Bodhisattva-Self, rules it as mayor.

NOTES

1. Humphrey Carpenter, *Tolkien: A Biography*. Ballantine Books. New York 1978. Page 164.
2. J.E. Cirlot, *A Dictionary of Symbols*, 2nd ed. Philosophical Library. New York 1971. Page 347.
3. Johannes Jahn. *Muntu, the new African Culture*. Grove Press. New York 1961.

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² Tolkien, "On Fairy-Stories," in *Tree and Leaf* (London: George Allen & Unwin, 1964), p. 40; originally published in *Essays Presented to Charles Williams*, 1947.

³ Tolkien, *Beowulf: The Monsters and the Critics* (Folcroft, PA: Arden Library, 1980), pp. 21-22; originally published 1936.

⁴ Joseph L. Fontenrose, *Python, A Study of Delphic Myth and Its Origins* (Berkeley and Los Angeles: University of California Press, 1959), pp. 491-492; see also pp. 469-474 for discussion of the interchangeability of hero and dragon.

⁵ Stephen Prickett, *Victorian Fantasy* (Bloomington, IN, and London: Indiana University Press, 1979), pp. 79-91.

⁶ Lewis Carroll, *A Tangled Tale* (NY: Dover, 1958), p. 6 ("Knot II. Eligible Apartments"); originally published 1885.

⁷ *The Complete Grimms Fairy Tales*, translated by Margaret Hunt, revised by James Stern, with introduction by Padraic Colum and commentary by Joseph Campbell (NY: Pantheon, 1944).

⁸ Andrew Lang, *The Green Fairy Book* (London: Longmans, Green, 1892), pp. x-xi. It is interesting to note in this volume "The Enchanted Ring," translated from Fénelon, a story in which a ring with the power to make the wearer invisible is given back to the fairies by the hero, as too dangerously powerful for mortal use. Another ring conferring invisibility is found in "The Dragon of the North," an Estonian story in *The Yellow Fairy Book*; King Solomon's ring is given the hero by a witch-maiden, and she takes it away from him after he has slain the dragon (he is also aided by a good magician).

⁹ Tolkien, *The Fellowship of the Ring* (Boston: Houghton Mifflin, 1954), p. 283 ("The Council of Elrond").

¹⁰ Tolkien, *The Hobbit* (Boston: Houghton Mifflin, 1966), p. 247 ("Not at Home"); originally published 1937.

¹¹ Tolkien, *Unfinished Tales* (Boston: Houghton Mifflin, 1980), pp. 133-134.

¹² Tolkien, "The Hoard," in *The Adventures of Tom Bombadil* (London: George Allen & Unwin, 1962), p. 54.

¹³ Lewis, *Surprised by Joy* (London: Fontana, 1959), p. 66; originally published 1955. The different spelling is the difference between German and Scandinavian sources.

¹⁴ Lewis, *The Pilgrim's Regress* (Grand Rapids, MI: Wm A. Eerdmans, 1958), p. 195; originally published 1933.

¹⁵ Lewis, *The Last Battle* (NY: Macmillan, 1956), pp. 144, 147.

¹⁶ Lewis, *Perelandra* (NY: Macmillan, 1968), p. 45; originally published 1944.

¹⁷ Lewis, *Dymor, in Narrative Poems*, ed. Walter Hooper (NY: Harcourt Brace Jovanovich, 1969), p. 27 (Canto IX, verse 27).

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4. From a lecture by Dora Kaliff, 17 January 1969, Berkeley, California.
5. New Larousse *Encyclopaedia of Mythology*, Prometheus Press, the Hamlyn Publishing Group Limited. Hong Kong 1968. pp. 352-353.
6. J.C. Cooper. *An Illustrated Encyclopaedia of Traditional Symbols*. Thames & Hudson Ltd. London 1978.
7. Timothy O'Neill. *The individuated hobbit: Jung, Tolkien and the Archetypes of Middle-earth*. Houghton Mifflin Company. Boston 1979. Page 36.

8. Barbara Strachey. *Journeys of Frodo: An Atlas of J.R.R. Tolkien's The Lord of the Rings*. Ballantine Books. New York 1981. Map 26.

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11. Heinrich Zimmer. *The King and the Corpse*, ed. Joseph Campbell. Bollingen Series XI, Princeton University Press. Princeton, N.J. 1970. Pages 26-52.

12. Raymond de Becker. *The Understanding of Dreams and Their Influence on The History of Man*. Hawthorn Books, Inc. New York 1968. Page 345.

13. New Larousse *Encyclopaedia of Mythology*, loc. cit.

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