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## Review of Tolkien, Enchantment and Loss: Steps on the Developmental Journey

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lacking in either quality, accessibility, or brevity. Markos has avoided all these pitfalls in a succinct and wide-ranging volume.

BRUCE R. JOHNSON  
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John Rosegrant, *Tolkien, Enchantment and Loss: Steps on the Developmental Journey*. (Kent, Ohio: Kent State University Press, 2022). 220 pages. \$58.99. ISBN 9781606354353.

John Rosegrant's *Tolkien, Enchantment, and Loss* is an excellent and highly recommended book for readers wanting to delve into the psychological depths of J.R.R. Tolkien's Legendarium. Using an "approach" (8) influenced and guided (6, 8) by psychoanalysts Sigmund Freud, D.W. Winnicott, and Julia Kristeva, Rosegrant carefully and thoughtfully considers how themes of enchantment and loss pervade the Legendarium while suggesting some connections with Tolkien's own history.

Rosegrant's writing is exceptionally accessible. Although a desire to learn about Tolkien and psychology is required to enjoy the work, knowledge of either is not required to engage the text as Rosegrant succinctly summarizes both psychological concepts and story plots. In fact, *Tolkien, Enchantment, and Loss* could serve as a Rosetta Stone for Tolkien enthusiasts aspiring to explore developmental psychology as well as for students of psychology desiring to engage Tolkien. Rosegrant masterfully weaves both psychological concepts and illustrations from the Legendarium together in a cohesive and convincing manner while engaging other scholarly works. His knowledge of Tolkien's Legendarium and other works is laudable and Rosegrant's treatment of the text is exemplary; Rosegrant never forces concepts upon the text or reads the text in a flippant manner, but rather takes the stories written by Tolkien seriously, referencing them in a way that demonstrates integrity and a thorough understanding of the text.

Chapter one discusses Hobbits as symbols of childhood as the halflings are plunged into the more enchanting world of Middle-earth

(25): “This pair of tensions signified by the way the hobbits gradually increase their engagement with the enchanted world—the tension between childhood and adulthood, and the tension between enchantment and the ordinary—can be understood as two facets of the developmental need to surrender and transform childhood enchantments” (25). In Chapter two, intriguingly entitled “My Mother She Killed Me, My Father He Ate Me,” Rosegrant explores Tolkien’s “appreciation” for the dark fairy-tale “The Juniper Tree,” as referenced in his essay “On Fairy Stories” (32). He notes the function of the “uncanny” in the tale: “The cannibalism of ‘The Juniper Tree’ balances precariously between enchantment and disenchantment . . . the uncanny image of the benign cannibal father points to possible enchantment by disordering us from reality; the fairy-tale form lets us situate the cannibalism more firmly in enchantment, but still with a degree of unease” (41). Chapter three is an intriguing comparison of Bilbo Baggins and the Master of Laketown, noting the contrast of how both characters handle the “invitations to enchantment” (49), while chapter four is an outstanding treatment of the abject in *The Hobbit* as Rosegrant considers Bag End, Bilbo, Gollum, and Smaug. The reader is struck by how artfully and intuitively Tolkien was able to address these deep issues as Rosegrant adds yet another layer to the rich patina of the *Legendarium*.

Chapter five, entitled “Mother Music,” addresses the “cycles of disruption and repair” present through the music in the *Legendarium* (69) and makes a significant turn towards looking beyond the text at Tolkien himself. Here was the potential for Rosegrant to slip into presumptuous conjecture, but the author navigates Tolkien’s biographical details with due humility and familiarity with source material. Chapter six compares and contrasts the feminine extremes of Galadriel and Shelob, while chapter seven takes a thoughtful look into Galadriel’s Mirror. Rosegrant writes:

Tolkien has intuitively given life to the ideas of Winnicott and Lacan that seeing oneself reflected develops identity, and that this structuring can either bring one closer to the truth (Winnicott) or alienate one from truth (Lacan). Frodo and Sam . . . in the Mirror of Galadriel . . . see alternate versions of themselves and have to choose which to actualize. (110)

Chapter eight looks at how Tolkien used his writing of the “Downfall of Númenor” therapeutically to address his fears of hubris and move into

“transitional space” (118). Chapter nine, entitled “Something Has Gone Crack,” takes a sobering look at how war trauma compounded Tolkien’s early experiences of loss and how Tolkien expressed this loss in multiple places throughout the *Legendarium*. Chapter nine explores the mysterious Tom Bombadil as a transitional character unaffected by the One Ring which is “a fetish symbol” (118). Chapter eleven reflects on Tolkien’s “Late Life Loss of Transitionality” (164). In the Epilogue, Rosegrant writes that, “On one level his *Legendarium*, with its pervasive theme of loss, may be understood as Tolkien’s creative attempt to work through the tragedies of his life and stay in touch with hope and meaning. . . . But more importantly, the personal issues that Tolkien was dealing with were issues that everyone deals with” (174).

Brilliantly written, grounded in a profound knowledge of the source material, and teeming with fresh insights into Tolkien’s beloved *Legendarium*, John Rosegrant’s *Tolkien, Enchantment, and Loss* is a highly recommended read for anyone interested in delving deeper into the works of J.R.R. Tolkien.

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Harry Lee Poe, *The Completion of C. S. Lewis: From War to Joy (1945-1963)*, (Wheaton, IL: Crossway, 2022), 352 pages plus notes and index, \$34.99, ISBN 9781433571022.

**I**n the third and final installment of his biographical journey of C. S. Lewis, Harry Lee Poe returns to the whimsical and accessible sojourn through the final years of Lewis’s life. Poe continues to delight readers with his thorough investigation of all aspects of Lewis’s life. This final volume focuses on Lewis’s rise in popularity and fame, his legions of fan mail, his developing friendships with various individuals, including poet Ruth Pitter, Lewis’s eventual migration to a Chair at Cambridge, his brother’s ongoing struggle with alcohol, his two marriages to Joy Davidman, and his eventual retirement, decline, and death.

While many would argue that there are *enough* Lewis biographies on