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Abstract
Proposes an additional term beyond Consort and Virgin for anima figures—Adventurer. As examples, considers Inanna from Sumerian myth at length, and several other figures from myth and legend and from Tolkien, Williams, and Lewis more briefly.

Additional Keywords
Anima figures in literature; Jungian psychology

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CONSORT, VIRGIN, ADVENTURER

BY GRACIA FAY ELLWOOD

Jungian scholar Esther Harding offers a useful typology of archetypal mother and anima figures in her books.

There is the Consort, she who derives her identity essentially from her spouse. Until marriage she is a half, or less than a half; she waits. Only with marriage does she experience wholeness, and within marriage she is basically receptive. Loss of her husband, or loss of his love, is the ultimate calamity for her. This orientation is not usually mutual; she is one interest for him, perhaps not even the chief one. She may be Hera, merciless to Zeus' paramours because she has no selfhood apart from Zeus; she may be Arwen, waiting at home and sewing a banner for Aragorn while he adventures; she may be Penelope, weeping twenty years for Odysseus and scorning all the lesser men who would take his place.

Then there is the Virgin. Mistress Harding hastens to explain that the term 'virgin' refers not to sexual inexperience but to a quality of being one-in-herself. She is no man's auxiliary; her center is within. She is essentially an initiator, not a receiver. If a mother, she is (or is to all intents and purposes) a virgin mother. To her children and to her spouse, if she has one, she is sovereign, the source and lifegiver. She may be Artemis or Britomartis, who will have none of any male; she may be Galadriel, creatrix and defender of Lorien, a giant beside her husband; she may be the enthroned Madonna.

The typology is a useful one, and many a female figure in myth and fantasy falls neatly into it. (Some concrete human women do as well, though most probably fall somewhere between.) But after using it for a long time I found it seeming inadequate. The categories say nothing about adventure.

Most heroes and adventurers in myth and legend are male, not surprising in a complex of cultures in which this area, along with many others, has been marked off as a male preserve. But adventuring females do appear occasionally, and they are worth examining. The female adventurer is not strictly a category beside consort and virgin; each example herself could be fitted somewhere in the consort-virgin polarity. But a comparison of different examples shows that perhaps the most important distinction among them is in motivation: whether the adventure is undertaken for objective reasons— because evil must be overcome and the boon of new life obtained—or for subjective ones, to gain or regain a beloved spouse or child (with the same effects for the world at large). Here are a few examples from myth and from our three authors.

One of the most remarkable objective adventurers is also one of the earliest, the Sumerian goddess Inanna, Queen of Heaven. She does not present a clearly defined figure since she changed over time and later merged with Ishtar. But even in the earliest stages she seems to have been a goddess both of love and of battle. According to Sumerologist Samuel Kramer, in one incident she makes war successfully against a place called Kur, which she regarded as an aggressor and a Proud Tower which needed to humble itself and acknowledge her. (In other myths Kur is a firebreathing dragon; perhaps in earlier versions of this as well.)

In another incident she journeyed to an ancient center of culture set over the waters, to appropriate its "divine decrees" (i.e. its culture) for her own new city Erech. While she was being wined and dined there by Enki, the god of Wisdom, she charmed him out of the decrees, loaded them into her 'boat of heaven' and set off for her own city. When Enki sobered up and noticed that the decrees were missing he was upset. His loyal retainer Isimud informed him what he had done; Enki dispatched Isimud and various sea monsters to waylay Inanna at her ports of call, and steal back the boat with its cargo. This they did; each time Inanna charged her own loyal retainer Ninshibur to fight them off, and each time Ninshibur succeeded. She made it back safe to Erech with her load of culture, and there were great celebrations.

A third (and better known) adventure has Inanna descending to the nether world. She instructed the faithful Ninshibur to appeal to various deities for help if she did not return. In preparation she arrayed herself with crown, scepter, necklace, ring, breastplate, brooches, ointment and royal garments.

The queen of the nether world was her elder sister and enemy Ereshkigal. When Inanna knocked at the door of her palace, Ereshkigal instructed her servant to open the seven gates of the nether world to Inanna. As each gate was opened a piece of her royal insignia was removed, despite her protestations, and finally her clothing. Naked she stood before Ereshkigal and seven judges, who slew her with a look and a word. Her body was hung from a stake.

After three days and three nights Ninshibur raised a hue and cry for her in heaven. He finally got Enki to respond; Enki sent down messengers with the food of life and the water of life to sprinkle over Inanna's corpse. She arose and ascended, surrounded by a cloud of spirits of the dead and other denizens of the nether world. (The end of the story is, unhappily, missing; we don't know whether she went on to take over the ships of the Corsairs.)

It is necessary to be somewhat tentative in drawing conclusions from these myths, since the language is still imperfectly understood, and portions of the texts are missing. Thus the reason for her descent is unknown in the earliest version; conceivably it could have been to rescue a lover or spouse, but here apparently Inanna is a goddess of the virgin type. (She does marry—an irenic farmer-god, refusing a pugnacious shepherd-god who also sought her hand—but her spouse is little in evidence.) Of great interest is Inanna's remarkable manysidedness. To do heroic deeds she has no need to hide her sex under armor, like Eowyn or the real-life Maid of Arc; she wields conventional weapons or she wields charm, as the occasion demands. She wears royal garments, jewelry and regalia; she does her own fighting or asks another to fight for her, as she chooses. At least three gods find her irresistible, but not for any appealing helplessness.

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[2]Dorothy L. Sayers, "Gaudy Night," in *Titles to Fame*, ed. D.K. Roberts (London: T. Nelson, 1937), pp. 75, 81.

[3]Dorothy L. Sayers, *Gaudy Night* (London: New English Library, 1963), p. 53.

[4]See William Epperson, "The Repose of a Very Delicate Balance: Postulants and Celebrants of the Sacrament of Marriage in the Fiction of Dorothy L. Sayers," *Mythlore*, forthcoming.

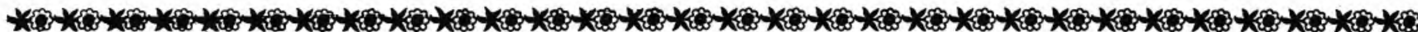
[5]See Lewis Thorpe, "Dorothy L. Sayers as a translator of *Le roman de Tristand* and *La chanson de Roland*," in *As Her Wimsey Takes Her: Critical Essays on Dorothy L. Sayers*, ed. M. Hannay, forthcoming.

[6]Note that Annie's outburst closely parallels the letters Sayers found in various newspapers: "People write eloquently to say that women. . .have got the higher education and done nothing with it. They have only succeeded in making themselves hard-featured, hart-hearted, restless, childless and unhappy." ("A Toast of the University of Oxford," unpublished manuscript, Wade Collection, Wheaton College.)

[7]Dorothy L. Sayers, *Are Women Human?* (Grand Rapids, Michigan: William P. Eerdmans, 1971), p. 26.

[8]Dorothy L. Sayers, *Thrones, Dominations*, unpublished manuscript available at the Wade Collection, Wheaton College, n.p.

[9]Dorothy L. Sayers, *Lord Peter* (New York: Harper and Row, 1972), p. 441.



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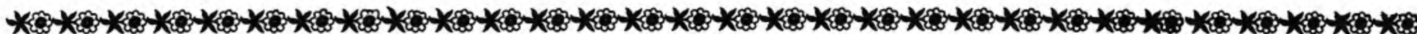
Allan explains, because full digestion of this material will be a very lengthy task. But as Allan also points out, comparison of the material in this work to *The Silmarillion* shows no major differences in language structure, and the extensive information on Elvish provided in the Index and Appendix to *The Silmarillion* makes this later material easy to add to that published in *An Introduction to Elvish*. One may hope, however, to be spared this labor through the publication in future of a revised edition of *The Silmarillion*.

Taken all together, this work is not unworthy of its source. Tolkien, who once said that he "would rather have written in Elvish," would undoubtedly have been pleased.

. . . George Colvin



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I have dwelt at some length on Inanna, as she is less known than other adventurers, but among other objective adventuring figures should be mentioned Deborah of Scriptural fame. A figure both of history and legend, she is much less developed than Inanna. She is a wife and a "mother in Israel," but these relationships do not figure in her story; she leads the tribes out to battle because oppression must be overthrown. She is a judge, a psychic and a successful general.

Judith, a purely legendary Jewish heroine, is also objective, and a virgin figure. Her armor was finery and her weapons charm and guile against her enemy, whom she beheaded while he was dead drunk. Esther the Queen is objective as well—her intention was solely to act on behalf of her nation—but she is dependent on her cousin for initiative, and thus should be classed as a consort rather than a virgin.

An occasional other objective female adventurer comes to mind from the literature of myth, such as the Hindu demon slayer Durga. But compared to male heroes, they are few. The only kinds of literature in which they abound are formula gothic novels, where they have a decided tendency to end as consorts, and children's stories.

The subjective adventurers of myth, those who are profoundly committed to a spouse, lover or child and whose adventure is a struggle to gain or regain the beloved, are not usually consorts in the sense of auxiliaries. Apuleius' Psyche perhaps comes closest; she rebels against the restrictions imposed on her when she lights the lamp, but her several quests are a submission to the consequent punishment by Aphrodite.

The fertility and mystery goddesses are often subjective adventurers, and more virgin than consort. Isis, on quest for the severed parts of her spouse, is the central and moving figure of the pair (or family); Ishtar seeks and finally restores Tammuz, Cybele Attis, and Anath or Ashtoreth, Baal. None of them are consorts; all are equal or take leadership in the relationship. Demeter in her search for Persephone shows basically the same pattern.

To move from myth to the fantasies of our three authors: Tolkien presents us with some anomalous figures. Eowyn has the makings of an objective adventurer; she chafes at restrictions from the very beginning, and wants to fight the enemies of Rohan. Yet when she finally does go to battle and slays the Nazgul lord, she is motivated chiefly by a thwarted love become a deathwish. Betrothed to Faramir, though not strictly an auxiliary she clearly lacks the one-in-herself quality of the virgin.

Lúthien is remarkable both in the completely balanced relationship with Beren, and in the shared nature of the adventure. She emphatically rejects the shelter he would have kept her in while he went on quest to Thangoradrim for the Silmaril. Both Beren and Lúthien are subjective in that he goes forth to win her bride-price, and she to rescue him from Sauron, yet their adventure is a joint battle against a universal foe.

Charles Williams has several adventuring female characters, Chloe, Pauline and Nancy among them. In contrast to Eowyn and Lúthien they are obviously people rather than archetypal figures. Sybil, however, comes close to being pure archetype. She is the most conspicuous example both of the virgin status (Henry compares her to the zodiacal Virgo) and of objective motivation; she rescues Lothair because he needs rescuing, not from any passionate attachment. She is an embodiment of the Fool, sovereign and supremely balanced.

Lewis has no developed female figure comparable to Sybil or Lúthien (though the Narnia children are potentially such). Orual appears to outsiders to be the Virgin, but her unhappiness and the destructive effect she has on her sisters and Bardia show that she is far from being one-in-herself. Given Lewis' view of the true Feminine as essentially receptive, it is no surprise that he did not create such a figure. Consort figures he does have, of course—Jane and Tinidril—who have adventures, in the course of which they learn that their truest freedom lies in submission.