Downloadable as “potter” at [www.flyingkittymonster.net](http://www.flyingkittymonster.net)

I will start with this... but I will also say that this is a μυστεριον, from which we get "mystery," but a mysterion is more than an unknown to be solved, it is something we can grasp but not comprehend, which is why we have μυθος (another word poorly served by the way it comes to us in English). Mythos is expressed in stories but at its best in art. And J.K. Rowling is well-schooled in both.

For starters, theologians have long tried to explain the why of Jesus dying. Here is as good an exploration as any: [http://wheneftalks.com/.../confronting-atonement-theology/](http://l.facebook.com/l.php?u=http%3A%2F%2Fwheneftalks.com%2F2009%2F04%2F09%2Fconfronting-atonement-theology%2F&h=KAQEsuhYr)

The angle that JKR takes up in the Harry Potter series is one well- known to early Christians, that the devil got the "prize" he wanted but then found himself outsmarted (this is similar to the death of Aslan in Narnia, a series that JKR acknowledged as one of her inspirations). Because Jesus "gave" (a stronger word in Greek than in ours, which includes aspects of Paul's later use of κενοω, rendered as "emptying" but that also includes that "giving" (something which JKR expressed very well in her description of Harry's realization that he must die and his path to the forest knowing what would happen), he overturned the standing ideas of what worked (C.S. Lewis uses "deep magic" to explain this of Aslan), having a true understanding of what works beyond what we perceive only with our physical senses:



So Dumbledore had to go ahead, and guide Harry through his journey to king's cross, where he came to see what would happen to the unrepentant Voldemort. Harry harrows V's hell and returns to give him one last chance before (notice this) V kills himself.

So Jesus also harrows hell on holy Saturday, so that when he returns, he has truly broken the power of evil. Beyond this lie books such as Rob Bell's Love Wins, which discuss the consequences of taking this idea seriously.

Saturday of the Triduum, as I return to an unfinished book I've worked on for some time: The harrowing of hell: 1 Peter 3.19, "in which also he went and made a proclamation to the spirits in prison." A tradition that Jesus preached to the souls awaiting redemption, which in early Christian development led to explanations of the "righteous pagans" whose teachings mirrored those of Jesus but who never knew him. Today's parallel, [Harry Potter](https://www.facebook.com/pages/Harry-Potter/107641979264998)'s meeting with Dumbledore at the "celestial" King's Cross Station, discussing whether he should return, during which time he saw the shriveled soul of Voldemort, resulting in Harry's last plea on his return, just before the sunrise: Change, for I have seen what will come of you if you don't. Voldemort ignores Harry and overreaches, killing himself--mirroring some early theologies that the devil overreached himself, for evil does not know how to respond to love, as [Eric Folkerth](https://www.facebook.com/eric.folkerth) writes, "no matter what evil the world can dish out, God will respond in love."
(Harrowing of Hell, Petites Heures de Jean de Berry, Anon, 14th century)
quote: [http://wheneftalks.com/…/04/09/confronting-atonement-theol…/](http://wheneftalks.com/2009/04/09/confronting-atonement-theology/)

5/16/08 through ch 2 end

<title>

a guide to discussion of mythic and theological themes in the Harry Potter books

- - -

Ransom had been perceiving that the triple distinction of truth from myth

and of both from fact was purely terrestrial –

was part and parcel of that unhappy division

between soul and body which resulted from the Fall.

Even on earth the sacraments existed as a permanent reminder

that the division was neither wholesome nor final.

The Incarnation had been the beginning of its disappearance.[[1]](#footnote-1)

- - -

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Preface

 This work began as a series of notes about names and classical references that I scribbled while recovering from back surgery. Some years later, it grew in response to a request for a guide that could be used for church classes to study the Harry Potter books. At the same time, I was teaching Latin, and some students, both in and outside of classes, took an interest in pursuing some of my thoughts, as well as contributing some of their own. Although hardly a finished product, because the class for which it began to be organized never took place, it has continued to grow like Topsy. Thus it has become a work in continual progress: it consists of extracts from essays, notes, and vague references to thoughts for future development. There are areas that are finished, while other possibilities remain unexplored.

 Because this work is not finished (and probably won't be, unless someone comes forth with rationale for more work, or I'm in a place where I can teach mythology), I ask that it not be freely distributed. I am willing to allow limited reproduction of this document under the following conditions and understandings (these are typical for works in progress):

1. The author is to be notified of who has a copy. Classes and discussion groups are welcome to use it, but I want to be notified before such use is made. Any circulation is intended for study and development, and no charge is to be made.

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Abbreviations

*BDB*: Francis Brown, S. Driver, Charles. Briggs*, A Hebrew-English Lexicon*. Oxford: Clarendon Press, [1951].

*HP*, followed by numeral: J. K. Rowling*, Harry Potter and the ...*

1: *Sorcerer’s Stone.* New York: Scholastic Press, 1997.

2: *Chamber of Secrets*

3: *Prisoner of Azkaban*

4: *Goblet of Fire*

5: *Order of the Phoenix*

6: *Half-Blood Prince*

7: *Deathly Hallows*. New York: Scholastic Press, 2007.

*LN*, followed by numeral, individual volumes: C. S. Lewis, *The Chronicles of Narnia*: (New York: HarperCollins, singe-volume edition, c. 1995)

1: *The Magician's Nephew*, 1955

2: *The Lion, the Witch and the Wardrobe*, 1950

3: *The Horse and His Boy*, 1954

4: *Prince Caspian*, 1951

5: *The Voyage of the* Dawn Treader, 1952

6: *The Silver Chair*, 1953

7: *The Last Battle*, 1956

*LSJM*: Henry Liddell, Robert Scott, Henry Jones, and Roderick McKenzie, *A Greek-English Lexicon*. Oxford: Clarendon Press, 1996.

*LSLD*: Lewis, Charlton and Charles Short. *A Latin Dictionary*. Oxford: Oxford University Press, 1879.

*LT*: C. S. Lewis, “Space Trilogy,” with letters added for each book: *O, Out of the Silent Planet; P, Perelandra; H, That Hideous Strength*. 1938, 1944, 1945, reprint 3 volumes in one, New York: Quality Paperback Book Club, 1997.

*OED*: *Oxford English Dictionary*

1: *De Rerum Natura*

As they came to press through the years, J. K. Rowling’s series of Harry Potter books received receptions ranging from condemnation (ranging from being unimaginative or idle reading to being linked to occult forces) to words of praise that approach those of divine inspiration. The appearance of the final book in July 2007 made it much clearer that the books are rooted in Christian imagery, and that the sequence is a modern telling of a medieval Christian parable. In this volume, as Harry, Ron, and Hermione pursue the truth, they often express their frustration at the mysteries that Dumbledore has devised for them. This is an indication that the series is a mythological work, one which uses various symbols, along with images, devices, and stories from classical sources as well as a wide range of historical events.

- i -

But in those days,

when the sound of the trumpet is about to come from the seventh angel,

the mystery of God will be accomplished,

as he proclaimed to his slaves the prophets.[[2]](#footnote-2)

One of the goals of education is learning how to read well. This is more than a matter of mechanics: it is not enough to form letters into words. One must also learn to apply the words and make some sense of them. Learning to read critically, that is, to understand the background of a work, discern its viewpoint, and make comparisons, is necessary to fully appreciate anything, from comic books to the Bible to newspapers. Through this process, the reader becomes able to sort through things and draw conclusions which become one's own. The result is greater understanding of oneself and the world.

Even so, there is always some mystery; we cannot claim to truly understand how the world works and what the forces are that lie behind it. We can talk about them, we can describe how they seem to operate, and we can come to general conclusions—but as any scientific journal will make clear, our understanding is always developing. The search for self-understanding in this world is also constant; the only ones who can claim full understanding are God and fools, so the rest of us are on a perpetual journey.

Humanity's constant companion on this search has been mythology. Proper use of the word “myth” makes no judgment on the factuality of its subject. It derives from the Greek mu=qoj, which refers to any kind of a tale or narrative story.[[3]](#footnote-3) These stories reflect the values and aspirations of the society which tells them. As myth expresses these values, it also tells us about the foundations upon which the values rest, and how the people who tell them confronted the questions of daily existence.[[4]](#footnote-4)

Myth does not present ready answers. Plutarch expresses the classical understanding of myth in a discussion placed at an holy shrine:

therefore he (Apollo) proposes and sends out problems that use our reason to those who hold a philosophical nature, which creates in the soul a search for the truth, . . . because the origin of philosophy is seeking truth, and because wonder and not knowing is the beginning of seeking, it is only proper that the divine should be presented to us as an enigma.[[5]](#footnote-5)

Myth, then, is a way of revealing the divine, as well as a spur to inquiry; the two go together, for the divine is not comprehended by the limited understanding of humans. As a form of divine revelation, myth carries its message in puzzles which we must pursue in order to find truth. To properly explore this world, and the power which lies behind it, requires the development and use of our intellect. This development in turn requires a viewpoint of wonder: an understanding that we live in a world that is much more complex than we are able to fully grasp, and one in which the same principle may appear in different guises, depending on the seeker's level of understanding and background. In the end, myth presents eternal, transcendent truth. The form is one we can grasp, but to fully appreciate it, we must delve into its meanings.

 Each person brings different experiences and background to the encounter. So it is also likely that each person will come to a different conclusion. Although different, if properly formed, each conclusion will be true: not in the post-modernist sense of truth being an individual construct, but as a part of the great spectrum that is truth, and which can only be grasped in part:

In same way as a rainbow is a reflection of the sun . . . so are these stories a reflection of the power of reason by which we open the way to exploration.[[6]](#footnote-6)

The true seeker will listen to the other's truth, and consider how it is part of the same spectrum, and thus learn further.

Myth functions by using archetypes. “Archetype” derives from a)rxh/, “beginning, origin” or “from the first, at first,” and tu/poj, a “mould or matrix,” or “pattern, model” of “general character.”[[7]](#footnote-7) As a beginning or originating mold or pattern of behavior, an archetype is a “preconscious psychic disposition” in the person's understanding, perhaps best understood as something similar to a psychological instinct or intuition. Robertson Davies, a Canadian novelist whose modern stories incorporate both modern and classical myth, offers an explanation of archetype and its relation to myth through one of his characters:

great myths are not invented stories but objectivizations of images and situations that lie very deep in the human spirit . . . . These myths, you know, are very widespread; we may hear them as children, dressed in pretty Greek guises, but they are African, Oriental, Red Indian—all sorts of things. . . . we call them archetypes, which means that they represent and body forth patterns toward which human behaviour seems to be disposed; patterns which repeat themselves endlessly, but never in precisely the same way.[[8]](#footnote-8)

As Davies tells us, when archetypes emerge in consciousness, they appear as as images. They are “human nature in the universal sense,” endlessly recurring, although in new patterns that take on the trappings of individual cultures.[[9]](#footnote-9) Through archetype, myths offer for our investigation images and stories of truths about origins and patterns. They express values, and they ask us to think about and discover the foundations which give meaning to our existence.[[10]](#footnote-10)

 Both myth and archetype employ symbols. The most useful definition of a symbol, from one of the masters of its use, is “the use of visible signs or things to represent other things or ideas.”[[11]](#footnote-11) The need for and use of symbols has been explained by various thinkers throughout history. Plato's parable of the cave is one of the philosophical foundations of Western culture:

Think of people who live in a cave underground, with an entrance toward the light along a long path the width of the cave . . . . they can see shadows of what is happening outside, and this is all they have ever seen. They take what they see for the real events.[[12]](#footnote-12)

We are the people in the cave, and we see reality only dimly: what we can perceive are only the shadows of the universe — or, as Plutarch states, we can grasp a portion of the rainbow which itself is a reflection of the sun. This strain of thought recurs in the great thinkers. The Apostle Paul, living in the first century Mediterranean world, wrote similarly: “at present, we see dim reflections in a mirror.”[[13]](#footnote-13) The mid-nineteenth century American pastor-philosopher Horace Bushnell stated that because human language draws from human experience, it is incapable of directly expressing the ultimate reality of the universe and its creator. Our language can only name objects of the natural world; for the names of non-literal things, we must draw on images which give us clues to reality.[[14]](#footnote-14) The psychologist Carl Jung wrote that a true symbol “should be understood as an expression of an intuitive idea that cannot yet be formulated in any other or better way.”[[15]](#footnote-15) A contemporary literary critic states that “concepts must be explained to us in terms we can grasp, with analogies to the world of our experience.”[[16]](#footnote-16)

 As we go through various experiences, and learn more about symbols, we come to understand them better. This growth of understanding is one of the purposes of, and best way to define a classic composition in any medium: a work which, although written in a particular time for a particular purpose and audience, addresses matters which are timeless, and does this in a way that defies rigid interpretation, and thus forces us to think and react according to our experience.[[17]](#footnote-17)

Modern science, claiming the authority of empirical verification based on physical reality, has created a crisis of the spirit in today's world. We are told that myth should be understood as meaning “fanciful” and “untrue,” and thus of no importance. As a result, humanity has become separated from spiritual roots, losing the sense of wonder at the world, as well as losing understanding of the truth that stands behind myth. As a result, it is no wonder that the arts have wandered off in a variety of directions, often viewed with disdain by many. This change is a result of the loss of mythological consciousness, or, at least, the understanding of that consciousness and the nature of its language:

the best of them [moderns] are doing what honest painters have always done, which is to paint the inner vision; or to bring the inner vision to some outer subject. But in an earlier day the inner vision presented itself in a coherent language of mythological or religious terms, and now both mythology and religion are powerless to move the modern mind. [So] the artist solicits and implores something from the realm of what the psychoanalysts, who are the great magicians of our day, call the Unconscious . . . . what they fish up . . . may be very fine, but they express it in a language more or less private. It is not the language of mythology or religion. . . . surely the great picture is that which most potently symbolizes the unseizable reality that lies behind the dream.[[18]](#footnote-18)

The wide-spread appeal of the Potter books is an indication that the books reach beyond the particular mores of any given society and draw from the deepest archetypes. Thus, we find, as we read through the series, that we are, indeed, on a constant journey of discovery. On this journey, Harry and his companions realized that “nothing was explained, nothing was given freely.”[[19]](#footnote-19) As they progress, they are always learning about the world, a world wider than any of them ever imagined, a world which always retains some mystery, in part because it is full of choices, so that the future cannot be predicted, and in part because we cannot fully grasp reality.[[20]](#footnote-20)

 Although anyone can read and follow the books, as with all mythological literature, the more one knows of the symbols employed, the deeper the understanding, and the more insight gained. Many of symbols used in the series are cloaked in allusion to classical myths, the Bible and religious experience, as well as in names that provide clues to the real character. This paper undertakes to explain *some* of these symbols: given the ultimate nature of the series, it is appropriate to add a notice drawn from another writer: if every one of these points were written down, the world would not have enough space to hold the books that would be written.[[21]](#footnote-21)

- ii -

Joshua . . . said in the sight of Israel,

"Sun**,** stand still at Gibeon, and Moon, in the valley of Aijalon."

And the sunstood still, and the moon stopped.[[22]](#footnote-22)

 When the Potter books first appeared, they were denounced by some religious leaders. Most of this criticism revolved around claims that practices described in the books violate Biblical prohibitions of witchcraft or sorcery.[[23]](#footnote-23)

 The old adage that one cannot judge a book by its cover is especially the case with Harry Potter. The first book, bearing the title *Harry Potter and the Sorcerer’s Stone*, certainly threw an iron in the fire. However, this was not Rowling's title — it was given by an editor at Scholastic, over Rowling’s objections. Elsewhere in the world, the book is *Harry Potter and the Philosopher’s Stone*. This editorial change not only affects expectations, it obscures what the book is about.[[24]](#footnote-24) The *philosophi lapis*, or philosopher’s stone, is not an item used in the practice of witchcraft, but is an object drawn from alchemy, where it is a symbol of the quest for purification of the soul that leads to eternal life. In the course of the book, we learn that one person seeks the stone for the wrong reasons. As a result, the stone is destroyed to provide ultimate safe-keeping; in the conclusion, such abuse of the stone and the abuser’s world-view are asserted to be false. Similar abuses of ethics are likewise asserted false as the series progresses.

Another result of the change of title is a tendency to think that the topic of the books is magic. Although the word “magic” often appears in the series, Harry’s initial introduction is to “wizardry,”[[25]](#footnote-25) which draws on a long British tradition of a wise person who, like a scientists, understands the workings of the world and is able to use that knowledge.

“Magic” does appear in the series. However, the portrayal of “witchcraft” or magical practices in the series is quite different from that which the Bible condemns. The most prominent of the Biblical prohibitions are found in Leviticus 19.26, 2 Chronicles 33.6 and its parallel, 2 Kings 21.1-19. The prohibition is against “augury” ( #xn), “witchcraft” (Nn(), and dealing with mediums. In Kings and Chronicles, the prohibition is part of a condemnation of Manasseh's practices, including child sacrifice and the use of sorcerers (yn(dy).

The roots of these words tell us more about the practice: “augury” is derived from the noun for “snake,” and indicates their use in casting charms or foretelling the future through omens. “Witchcraft” derives from the noun for cloud, which is used as a tool to predict the future. “Sorcerers” are people who keep company with familiar spirits or communicate with the dead.[[26]](#footnote-26) All of these practices are a problem because they are idolatrous: they put something other than the true God in the place of lordship.

The theme of idolatry continues in early Christian prohibitions. Revelation 21.8 condemns “magicians” (farma/kon), people who claimed to dispense secret power through drugs.[[27]](#footnote-27) Acts 8.19-20 tells us that anyone who would seek to traffic in the divine gifts exhibited by the early Christians, including the power of healing, does not understand their nature. They are to be respected as coming from God, and used for good, not personal gain.

The power of the wizards is inherited.[[28]](#footnote-28) Those born or raised in “Muggle” families, and thus unaware of wizards, do not understand the power which they possess and use erratically until it is explained.[[29]](#footnote-29) Being inborn, the abilities of wizards not only spring from a different source than those of occultists, but their use is markedly different. The wizardry portrayed in the series is “incantational”– from *in* + *cantus*, the work of recitation or poetry. Sorcery, as condemned by the Bible and other religious sources, is “invocational” – from *in* + *vocatio*, or an “invitation” that summons another power to one’s aid.[[30]](#footnote-30) In all of the books, there is no suggestion that a wizard's abilities require a pact with the devil. Such a pact was a crucial point of the Salem (and other) witch trials, and is also an element of other literary portrayals (e.g., the various Faust settings).

Furthermore, Rowling, through her characters, places no value on many of the typical occult practices associated with sorcery and witchcraft. Throughout the series, these practices (and the corollaries which arise from them) are portrayed as abuses. The one who seeks the Philosopher's Stone is one who abuses any and all power, and would use it and other powers to dominate or enslave others.

In later books, we learn that Dumbledore had no use for the “divination” practiced by Sibyl Trelawney, and her attempts to foretell the future are a standing joke at Hogwarts.[[31]](#footnote-31) The best use for her crystal balls comes as weapons in the closing scenes.[[32]](#footnote-32) The only reason Dumbledore tolerated her presence was for her own protection. We find out later that on one of the few occasions where she experienced a genuine foretelling, only Dumbledore knew the full content. Voldemort knew only part of the content. His desire to know the full content, which was about Harry’s apparent relationship to Voldemort, would place her in great danger if she ventured outside the campus. This genuine foretelling did not arise from her own efforts – she seemed to be seized by another power, and when another such event occurred, she likewise did not know what happened.[[33]](#footnote-33) This kind of unknowing and unsought seizure by an outside power is often a sign of divine intervention.[[34]](#footnote-34) Likewise, Firenze, an astrologer, came to Hogwarts as part of a protection plan after he cooperated with Dumbledore and thereby gained the wrath of his fellows.

 There is also a deeper purpose to the wizardry of Rowling’s world: it is an alternative to modern technology. Most of us give little thought to the workings of technology. We use it, without being concerned about the scientific laws behind it, making it like a form of magic.[[35]](#footnote-35) Both magic and wizardry function in many of the same ways, such as to provide light, assist with writing tasks, and cure illness. In this light, the great difference between science and magic is that science is not concerned with the “spiritual or moral condition of the human participants,” while such attention is “vital” in magic.[[36]](#footnote-36)

This is all the more the case because magic is, in the modern world, a term of hindsight that refers to ancient efforts at scientific use of natural powers. Thus we find another distinction between “black” or demonic magic, which seeks the aid of powerful, unseen spirits or forces, from proto-scientific efforts to discover, through investigation, natural principles which can be influenced by personal action, which is the basis of modern technology.[[37]](#footnote-37) As a study of hidden forces that rule nature, this kind of magic stands as a pre-scientific use of technology.[[38]](#footnote-38) A striking example of this are the manipulations to standard potion formulas noted by the “Half-Blood Prince” which improve their function.[[39]](#footnote-39)

Indeed, wizards often compare their use of “magic” to technology. The potion-making which Harry learns from Snape bears a striking resemblance to pharmaceutical research.[[40]](#footnote-40) This reminds us of Clarke’s statement that any sufficiently advanced technology is indistinguishable from magic, and thus is like a profound knowledge of software and hardware.[[41]](#footnote-41)

 Wizardry bears another similarity to technology: both work by fixed laws. Neither spell nor technological action violates the laws of the universe, although some are used in distorted ways, where principles of cause and effect result in damage. Thus the wizard's wand serves as a focal point for concentration of effort, like a power plug or computer mouse.

Both uses of natural law have exceptions and extensions, which is a polite way of saying that we don't quite understand how it all works, but can detect that something regularly acts in a different manner than what we might expect otherwise. An example in wizard law are the five exceptions to Gamp's Law of Elemental Transfiguration, one of which states that food can not be produced from thin air.[[42]](#footnote-42) In Muggle physics, light sometimes behaves light waves and sometimes like rays to our understanding). Thus, the Hogwarts education is about learning to control the powers of nature, just as is any chemistry class. One has the ability to use the powers of wizardry or chemistry either for good or evil.[[43]](#footnote-43) And must also add that overall, the ultimate point of the lessons through which Harry goes are self-control, ethics, and friendship.[[44]](#footnote-44)

Although the performance of spells is based on fixed law, the results are largely a matter of mind control and concentration. Proper results require control and clear intent.[[45]](#footnote-45) Thus, wizardry may draw on evil motives, as may any other act. There is no requirement at any point for access to any occult force, although evildoers may seek such access–and this is true within the wizard world as well as our own. The practices of wizardry seem to be a throwback to the days when the man of *scientia* was also a man of faith, and the two worked together—and when character mattered in bringing about results, and when expression of the world spoke in terms that equally respected its spiritual and scientific nature.

- iii -

And there appeared the holy city, Jerusalem,

coming down out of heaven from God,

having been made ready, like a bride for her husband.[[46]](#footnote-46)

A second reason for the use of wizardry in the series lies in the nature of fantasy writing, of which the series is firmly a part. The fantasy genre uses a variety of images. One of the most common of these images among British writers is the world of wizards. In this genre, the writer creates an alternative universe, which allows her to re-cast events so that we may see the issues that affect us in a different light. The genre is a way of presenting truth or point without being bound by convention. The intent of such a setting is to create liminality, involving an otherwise unseen but present world.[[47]](#footnote-47)

In fantasy works, God is often not mentioned, or is portrayed by some symbolic or representative character. This is not because the author has no place for God in the visible world, but because in the liminal world, there is no “veil” in the understanding. Good forces, such as Dumbledore, wise from knowledge and age, represent the presence of God in daily life. Frequent references to love, a sign of divine activity, as the deepest reality, and the morality of self-sacrifice, point to the existence of eternal and transcendent values of good.[[48]](#footnote-48)

The constant presence of these forces in such a direct manner is opposed to modern sensibility. Since the Enlightenment, western culture has sought to place a divide between reason (or the mind) and nature, just as it has between faith and science, and to place reason and science as standards which can stand on their own.

Religious expression was one of the first to fall into this false dichotomy, thus ending a long-standing understanding of the essential unity of world. In a certain sense, this division would have been predictable: in Platonic thought, humans should strive to understand how the soul, which has two parts, seeks reunion with the real world of spirit – but the search is difficult, and therefore it is easy to fall off the path. Likewise, in Judeo-Christian traditions, the original unity, which included a spiritual sense, was lost in the Fall. Here too, humans must follow a difficult path to learn the ways of God and effect reconciliation. However, humans consistently do not do this, and often fall into traps along the way. It can be argued that one result of the polemic of the Protestant Reformation was the exacerbation of this division: as the Reformers sought remove the church from a place of excessive authority and replace it with the believer's own understanding of the Bible, they spiritualized religious life by their emphasis on faith. In so doing, they also removed any sense of a real presence in the Eucharist,[[49]](#footnote-49) which further distanced the physical world from the divine.[[50]](#footnote-50)

In a liminal world of wizards, suffused with divine presence in unity of spirit and matter, we find the conjunction of forces that bring the whole into focus: the central role of alchemy.[[51]](#footnote-51) The proper title of the first book, referring to the philosopher’s stone, indicates the alchemical symbolism used in the series. We first meet Albus Dumbledore as an alchemist, partnered with Nicholas Flamel, who was a real person. Flamel (c. 1330-1417) and his wife Perenelle, residents of Paris, were regarded as the best of the alchemists, and the only ones who claimed to have created the Stone.[[52]](#footnote-52)

The primary physical action in alchemy is changing a base metal, such as lead, into gold. This is accomplished by dividing lead into its constituent parts and then combining those parts anew. Flamel's *Summary of Philosophy* provides an outline of the process. The first step is to understand the matter from which metals such as lead and gold are generated. With this information, one separate their natures. The primary natures are male, consisting of fire and air; and female, consisting of earth and water. There are then three steps to rejoin the elements. The first, known by the Latinate term *nigredo*, is dissolution of the impure body. The second, *albedo*, is purification; the third is *rubedo*, or perfection, where purified matter is reunited with the spirit. If done properly, with perfectly pure and equal components, the lead becomes gold,[[53]](#footnote-53) and the final result, the Philosopher’s Stone, is created.

However, the alchemist walks in the path of Plutarch: there is a deeper meaning to this physical separation and reunion. To the alchemist, all things are made by “God's own fingers” and are a testimony to divine activity.[[54]](#footnote-54) The process itself thus is a gift that has the power to create a new world by grasping the inner reality of things.[[55]](#footnote-55) Understanding the matter from which lead and gold are generated are symbolic of beginning a path of self-discovery. Having come to understand one's past and formation, the practitioner is ready to purge and then purify the soul so as to find unity and gain spiritual riches.[[56]](#footnote-56) The reunion with God brings eternal life, which is symbolized in the creation of the Stone.

Davies takes this further in one novel, where one of the characters makes a starting discovery from trash and feces. In a vignette which draws on the imagery of Isaiah’s Songs of the Suffering Servant (e.g., Isaiah 42.19-20) and their echoes in the Gospels (e.g., Matthew 12.17-19), he offers an understanding of alchemy as “the recognition of what is of worth in that which is scorned by the unseeing.”[[57]](#footnote-57) Likewise, the alchemy which provides the structure for Harry Potter's adventures combines the spiritual and fantasy dimensions; it tells us that the events portrayed are to be considered symbolically in the light of the action of the soul. When alchemy is understood as a metaphor of the search for spiritual perfection, one can begin to grasp the religious dimensions of the series. symbolic of the spiritually unaware who cannot perceive the unseen but real things of the world. It is also a reminder of the artificial divide which modern thought introduces into the world, thereby removing wonder: “the dichotomy of an occult alchemy and a scientific chemistry derives from the rhetoric of the enlightenment, where alchemy was relegated to the realm of superstition and the irrational . . . .”[[58]](#footnote-58) It is no surprise then, that a consistent theme in the books is the inability of Muggles to notice things.[[59]](#footnote-59)

Alchemy also strengthens the image of wizardry as an alternative technology. Alchemy was the high technology of its day, providing a theory of composition of metals and practice a form of metallurgy, how to produce pigments, and rudimentary medicine. It was part of the technology used to produce eyeglasses.[[60]](#footnote-60) (Eyeglasses, which he used himself, were about the only assistive device which the sixteenth-century reformer John Calvin allowed as godly; one must wonder if his defense was provoked by the then-developing disassociation of alchemy from orthodoxy).[[61]](#footnote-61)

When the process is complete, the reunion of the purified spirit results in divine love bringing salvation and resurrection to eternal life.[[62]](#footnote-62) This reunion is symbolized as a wedding. One of the most familiar alchemical texts is *The Alchemical Wedding*, also known as the *The Chemical Wedding of Christian Rosenkruetz*, a medieval tale of Christian ascension through purification, death and resurrection, concluding with the divine marriage. Robertson Davies offers an explanation of the role of this wedding:

this [painting under discussion] is plainly a depiction, given a Christian gloss, of what was called The Chymical Wedding. The alchemical uniting of the elements of the soul, that is to say. Look at it: the Bride and Groom look like brother and sister because they are the male and female elements of a single soul, which it was one of the higher aims of alchemy to unite. . . . such a unity is brought about by the intervention of the highest and purest element in the soul.[[63]](#footnote-63)

As Davies refers to the “elements” of a soul, he reminds us that alchemy is founded on ancient philosophy. Plato stated that the soul is impossible to describe literally, so that one must again use symbols, in this case, a pair of winged horses driven by a charioteer. One of the horses is good and true to its nature, while the other is its opposite. Thus proper guidance is difficult, for one part is drawn toward divine beauty, wisdom, and goodness, and the other, to the things of earth.[[64]](#footnote-64) Thus there is a philosophical foundation for the work of alchemy as a way to resolve this duality, and bring the two parts into harmony. Along the way, struggles must be fought and (hopefully) won in the search.

2: Languages and Characters

- i -

When I come to the Israelites and say to them,

“The God of your fathers has sent me to you,”

and they ask me, “What is His name?”

what shall I say to them?[[65]](#footnote-65)

 Throughout the Potter series, most people refuse to say Voldemort's name. His followers call him the Dark Lord, while most of those who fear or oppose him use a circumlocution such as “You-know-who” or “He-who-must-not-be named.” This mirrors a Jewish tradition that avoids using the name of God, hwhy, instead substituting ynd), “Lord,” or other titles.[[66]](#footnote-66) Because only his most strident opponents use the name, a taboo is placed on its utterance in book 7. Intended to enforce respect as well as discover the location of opponents, breaking the taboo triggers a jinx which alerts investigators.[[67]](#footnote-67)

Names have long held great significance. In some cultures, knowing and using a person's name implies authority, so people have secret names and public names. In the Bible, reflecting the Ancient Near Eastern world, names are identifications of the person’s nature. Thus, a change of name indicates that a person has undergone a significant event: Jacob, the grasper, becomes Israel, who has struggled with God.[[68]](#footnote-68)

So it is not a surprise to learn that Tom Marvolo Riddle rearranges the letters of his name into “I Am Lord Voldemort.” However, even as much as he finds his ancestry distasteful, the rearrangement shows that he cannot escape it.[[69]](#footnote-69) (This rearrangement may also indicate a claim to power, for the Judeo-Christian tradition associates “I Am” with divinity).[[70]](#footnote-70) It is also no surprise, then, that Dumbledore always uses “Voldemort” when speaking of him to others, or that he uses “Tom” when speaking directly to him. Harry also addresses him as Tom in the final pages, making a plea for repentance: here is also an indication of change, for with the horcruxes destroyed, Voldemort is now as mortal as any other.

Words can also carry power. In the Judeo-Christian tradition, God’s words created the universe.[[71]](#footnote-71) Blessings carry real power, and cannot be broken.[[72]](#footnote-72) So it is not surprising that the liminal world of fantasy works is the power inherent in language. Many writers go further to speak of an ancient language which embodies the universe, and whose words themselves carry power.[[73]](#footnote-73)

By renewing traditions of a world in contact with primal power, Rowling has created a theater where the names of objects and characters become important. Many of these names use ancient languages, such as Latin and Greek, with a smattering of others. Latin, in particular, is the language traditionally used in learned circles. For a long time, it was a requirement at most schools, along with the scholar’s robe worn by students and faculty at Hogwarts.

- ii -

Phrases, places, and similar terms

 The Harry Potter Lexicon, <http://www.hp-lexicon.org/> contains extensive lists of phrases, places, and names. There is no sense in duplicating their effort, so the list here is of items where the author believes that further information or corrections are appropriate.

 Latin and Greek are inflected, that is, they take different forms, usually endings, to indicate tense and person. Most of the spells are first-person, present singular, active voice; variations are noted.

• Amortentia: from the Latin *amor*, love, and the participle of *teneo*, to hold or keep; a love potion that works by imitating one’s fondest pheromones. The form indicates that the subject is a passive recipient of the action. For Hermione, the attracting scent is of fresh cut grass, new parchment, and something which causes her to become silent and blush (we never learn what this is, although it is probably related to Ron Weasley; the link of the second to her love of books is obvious). For Harry, the scent is treacle tarts, broomstick wood, and “something flowery” that he vaguely associates with the Weasley house; he later realizes that it is Ginny.[[74]](#footnote-74)

• Auror: the high-level security force. The Latin *auris* indicates an ear or the sense of hearing; *aureum* is gold or golden.

• Beauxbatons Academy: a French school of wizardry, the name means nice sticks (i.e., wands).

• *Bracchium emendo*: appears only in the movie of *Chamber of Secrets*, where Gilderoy Lockhart attempted to repair Harry's broken arm but removed the bones. In Latin (relying on the spelling given at “The Harry Potter Lexicon,”[[75]](#footnote-75) *bracchium*, arm, and *emendo*, I repair. *Bracchium* maybe nominative (the subject, thus “I am an arm and repair”), vocative (often not distinguished from nominative, the name of a subject, with similar results), or accusative (the object, thus “I repair the arm,” which would be the correct usage). Because Lockhart is inept, he may not have been using proper control, and misdirected the spell. It is also possible that, because of the muffled and rushed speech, he mispronounced it as *ammendo* or *ěmendo*, an elision of *ab-mendo* or *ex-mendo* which would be “remove” instead of “repair” (Harry did something similar, intending to use the Floo Network to go to Diagon Alley, but ended up in Knockturn Alley instead).

• Confundus charm: from the Latin *confundo,* to confuse or throw into disorder. It can affect people or objects (machinery).

• Dementor: a creature which feeds on and generates gloom, guards the prison, and can remove the soul. From the Latin *demento,* to drive to madness, deprive of mind.

• Dittany, known as hart's eye in the wild form, so called because animals used it cure wounds from being hunted. Used as a pharmaceutical to clean wounds.[[76]](#footnote-76)

• Felix felicis: a good-luck potion. From the Latin *felix*, happy. The form is a genitive of description similar to *saecula seculorum*, “ages of ages” or “forever,” thus “happiest.”

• Finite incantatem, or simply finite, Latin, the plural imperative of *finio*, “end!” or “stop!”

• Giants: apparently modeled after the Cyclops, legendary cave-dwellers of mountain regions. They are bloodthirsty, cruel, combative, and attack any who stray by.[[77]](#footnote-77)

• Horcrux: an object used by Voldemort to hide his soul. From Latin *hora*, hour, time, season, clock (the *Horae* are goddesses who preside over the changes of seasons and gates of heaven) or *horia*, a container or vessel, and *crux*, a frame or tree, later a cross. Can hold a double meaning as “gate to immortality” and “time-holder.”

• Inferi: zombies, corpses that are brought into activity (although not alive); plural of Latin *inferus*, below, of the lower world (cf Tolkien- Dead Marsh)

• Legilimens: Latin *lego*, gather, read; *mens*, mind, disposition; skill of entering another's mind to understand, read, or influence the other's thoughts. See occlumens.

• Levicorpus: Latin *levis*, light (i.e., not heavy) and *corpus*, body; a spell that makes a person float in the air, usually upside-down.

• Mimbulus mimbletonia: a rare plant which Neville Longbottom acquires as a gift, it sprays “stinksap” if touched; Latin *mima*, silent actress, with *bullo*, bubble or boil up and *tonitum*, thunder; a “silent bubbler of thunder.”

• Occlumens: Latin *occlusus*, shut, close, restrain and *mens*, mind, disposition; the skill of closing one's mind to intrusion (against a legilimens, q.v.).

• Patronus charm: produces an individual and unique totem character which chases dementors and can carry messages, the image is related to the person (a seeming Platonic image of the soul's longing for unity) and can change as a result of major mental upheavals (e.g., Tonks and Snape). Command is Latin *expecto*, I look for or await and *patronum*, a defender.

• Petrify: from Greek pe/tra, taken in Latin as *petra*, a rock or stone and *ficio*, I make; the spell petrificus totalis (petrify completely) immobilizes the target.

• Portkey: Latin *porta*, a door, gate or *portus*, a harbor, port.

• Shield charm: a spell which repels oncoming spells. Command is Latin *protego*, I cover or protect; the root refers to a projecting roof which would shield from danger.

• Polyjuice potion: Greek prefix polu, many; a potion that changes one's outward appearance into that of another.

• Veritaserum: Latin *veritas*, truth, and *serum*, watery parts of a mixture; forces a person to tell the truth.

• Wizengamot: from witenagemot, 7-11 century English (Saxon) assembly, “wise men (witen) meeting (gamot)” called by the king for advice

- iii -

Names of people and animals

• Black, Regulus Arcturus, brother of Sirius, who died in the act of taking one of Voldemort's horcruxes. Latin diminutive of “king.” Regulus was an heroic king of the First Punic War, who sacrificed himself for the good of others.[[78]](#footnote-78) Arcturus is Ursa Major or one of its stars.

• Black, Sirius: Sirius is the “dog star” which rises during summer, leaving the earth hot and scorched and people thirsting.[[79]](#footnote-79) The character can transform into a black dog, and is Harry’s godfather, who spent several years in prison, although wrongly convicted. He died in the alchemical *nigredo* of 5.

• Bloody Baron: a particularly troublesome ghost at the school, the ghost of a murderer bound to eternal penance. Probably modeled on the bloody and vengeful ghost of Sychaeus.[[80]](#footnote-80)

• Buckbeak, a hippogriff (or hippogryph), the result of mating of a griffin and a horse (since the horse is prey to the griffin, this is an unusual event); it has the wings, claws, and head of a griffin and the body of a horse. It flies very fast and high.[[81]](#footnote-81)

• Delacour, Fleur: French, flower of the royal household.

• Dumbeldore, Albus Percival Wulfric Brian: *Albus*: Latin “white.” Percival: “good guy” of Arthurian legend, Latin *percivilis* very gracious. Dumbledore is an archaic British term for bumblebee (also called humble-bee).[[82]](#footnote-82)

 The headmaster of Hogwarts during Harry's attendance, Dumbledore is a Merlin figure. Above all, he is wise: at one point described as “reading the signs, even if no one else is,”[[83]](#footnote-83) as well as “a genius . . . a bit mad, yes.”[[84]](#footnote-84) He is portrayed as very old, bringing to mind a description of Merlin by C. S. Lewis (one of Rowling's acknowledged influences) as “the last trace of something the later tradition has quite forgotten about–something that became impossible when the only people in touch with the supernatural were either white or black; either priests or sorcerers” and “the last vestige, surviving into the fifth century, of something much more remote.”[[85]](#footnote-85) In the same book, Merlin is described as apparently able “to produce his results simply by being Merlin.”[[86]](#footnote-86)

 This wise mad-man is many-faceted. Like Merlin, who asks for practical gifts, Dumbledore complains that people “insist” on giving him books instead of things he'd like to have.[[87]](#footnote-87) His wisdom does not make him proud: he told Dobby that the elves are welcome to call him a barmy old codger.[[88]](#footnote-88) He is also always ready to hear alternatives, and is always forgiving.[[89]](#footnote-89)

 Like Merlin, Dumbledore was killed by a trusted friend in order to help another, and foresaw it approaching. He also realized that this would not be the end of his presence. Dumbledore repeatedly makes a promise that brings to mind that of the Holy Spirit in Christian theology: he will always be present. As long as his followers remain, he will not have “left.”[[90]](#footnote-90) In keeping with the Christian idea of communion of the saints, his portrait joins those on the wall in the headmaster's office after his death.

 Some think that Dumbledore is modeled after John Dee (1527-1608/9), an alchemist with a long white beard. Dee was one of the last to hold to the unity of science and magic; his pursuits included mathematics and astronomy.[[91]](#footnote-91) Dee's great alchemical work, the *Monas Hieroglyphica*, was part of the papers transcribed by Meric Casaubon, 1659 as *True and Faithful Religion of What Passed for Many Years between Dr. John Dee and Some Spirits*, is a study of hidden forces that rule nature.[[92]](#footnote-92) The book is also an attempt to spiritualize alchemy, although his failure to fully complete the explanations left an “important undercurrent of frustration” through his career. Likewise, Dumbledore's failed efforts with the Deathly Hallows left a twinge of frustration in his own efforts. Like Dumbledore, Dee was often attacked by those who misunderstood his work.[[93]](#footnote-93) Others have suggested Peter Wiseman, professor of classics at Rowling's alma mater, Exeter University. Wiseman is also tall, thin, and has a white beard, and is known for his peaceful attitude, wit, and intellect, as well as a sweet tooth. For his part, Wiseman states that “Rowling's imaginative powers are quite capable of creating characters without basing them on the lecturers.”[[94]](#footnote-94)

• Dumbledore, Aberforth: brother of Albus, mentioned only in passing until book 7. Latin *aberro* stray from, go away; German *aber* “but, instead of, however.”

• Errol, the Weasley family's incompetent owl, from Latin *erro,* wanderer.

• Filch, Argus: Greek, Argus is the hundred-eyed guardian of Io, slain by Mercury. Also the faithful dog of Odysseus, neglected by others during absence, but recognized master on return.[[95]](#footnote-95) English filch, steal; he is a “squib,” non-wizard from a wizard family.

• Firenze, a centaur given refuge by Dumbledore. Centaurs became hostile to humans after a slight.[[96]](#footnote-96)

• Fluffy, the three-headed dog who guards entrance to trapdoor which is entry to path to Philosopher’s Stone, modeled after Cerberus, guardian of the underworld; can be subdued into sleep with music.[[97]](#footnote-97)

• Granger, Hermione: in classical mythology, 9Ermio/nh was the daughter (and only child) of Helen and Menelaus, and a beauty often compared to Aphrodite. When Helen eloped with Paris, she left her daughter in care of Clytemnestra. Hermione married Neoptolemus (Pyrrhus), son of Achilles famous for his single fatal flaw. This occurred immediately after her father returned from Troy. When he claimed her, Neoptolemus either killed the father at Delphi or incited someone(s) to do so (Aristophanes places this with Hermione, the cause being that he took a war captive as mistress; as a result she sought shelter from Orestes). After marrying Orestes (to whom she had first been promised, possibly by her grandfather Tyndareus), they had a son Tisamenus.[[98]](#footnote-98)

 Her name is feminine diminutive of 9Ermhj, the divine messenger. Robertson Davies portrays Hermes as a “reconciler of opposites” who operates outside of the “scope of conventional morality.”[[99]](#footnote-99) (Recall how Hermione will break the rules for greater end, how she often trumps other ideas, and is vocal about the need for unity). The classical view of Hermes is similar, an escort toward the purest realms for those who are ready.[[100]](#footnote-100) Hermes Trismegistus is the traditional founder of alchemy.

 “Granger” refers to farming: a granger is a person in charge of a farm or born on a farm. The name may emphasize Hermione's outsider status as Muggle-born, even as she, just like farmers, performs an essential service. It could also refer to the storage of grain; Hermione certainly stores a vast amount of knowledge. Another possibility is an allusion to James Granger, who in 1769 published a book with blank pages allowing one to insert illustrations; “grangerize” came to refer to illustrating books.[[101]](#footnote-101)

 Hermione Granger is brilliant: she had the highest grades in her class, scoring 112% on one exam in the first year.[[102]](#footnote-102) However, she is insecure, and fell into a frenzy of doubt as owls approached with exam results.[[103]](#footnote-103) Her reaction when Harry surpassed her in Potions, using the Half-Blood Prince's annotations, seems to be rooted in jealousy as much as anything else.[[104]](#footnote-104) And yet, she is aware that there is more than intellectual achievement: “Books! And cleverness! There are more important things — friendship and bravery . . . .”[[105]](#footnote-105)

• Grayback, Fenrir: werewolf dedicated to infecting all he can. Fenris the Wolf of Norse mythology is a symbol of destruction and chaos, in some versions he swallows the sun, resulting in end of world. In *Narnia*, Fenris Ulf was the head of the White Witch's police (the name was Maugrim in early editions, some recent ones have reverted to this).[[106]](#footnote-106)

• Gryffindor, Godric: one of the four legendary founders of Hogwarts. Apparently the figure is based on Godric of Finchale (c. 1069-1170), born in Norfolk, part of the moor country.[[107]](#footnote-107) He was a pedlar in Lincolnshire c. 1085-1089, then made a pilgrimage to Rome. Afterwards, he took up trading in Flanders, Denmark, and Scotland; he bought a half share in one ship and a quarter share in another of which he became captain. He was given this job because he had good ability to forecast weather changes (indicating that the had excellent awareness of natural forces). In 1096 or 1101 he undertook a pilgrimage to Jerusalem, and while on this, is believed to be the pirate who took Baldwin I from Arsuf to Jaffa in 1102 (Godric Gryffindor gained a sword from a goblin named Ragnuk I, but further details are not given).[[108]](#footnote-108) On the return trip, he passed through Compostela and became the bailiff. He left there to make a pilgrimage to Rome and Saint-Gilles, Provence. He then made another pilgrimage to Rome with his mother.

 Around 1105, Godric sold all his goods and began to live as an hermit near Carlisle. This follows a traditional practice wherein merchants (among others) spent their early years gaining wealth, and then left it for the religious life. He soon joined Æilric at Wulsingham (Durham). Æilric died 1108, at which time (after receiving a vision of St. Cuthbert), Godric made another pilgrimage to Jerusalem, where he lived with hermits in the desert of John the Baptist and worked in a hospital. On return, he settled in a deserted hermitage at Eskedale Side, Whitby. After a year he moved back to Durham, where he was sexton of St. Giles.

 Around 1110 he settled at Finchale (bounded by the river Wear on three sides; the name is from Finkel, a place of finches) on the bishop’s land, first at St. Godric’s Garth, then at Finchale Priory.[[109]](#footnote-109) He was known for extreme austerity and penance, living on roots and berries, later growing vegetables and milled barley for baking bread. He felled trees to build an oratory dedicated to St. Mary. This chapel had a covered bath of cold water in the corner for use in times of temptation. Later he built a church of St. John the Baptist, joined to St. Mary with a cloister. Roger, prior of Durham, gave him a rule of life and confraternity with Durham. He experienced two close calls, once when the Wear flooded, and in 1138 when Scot soldiers killed his cow and beat him, thinking he held treasure. He died after a lengthy illness, probably pneumonia.

 Godric composed a great many songs, which are the first in English with musical notation; they are formulae for use against temptation. Geoffrey of Coldingham described as “broad forehead, sparkling grey eyes, and bushy eyebrows which almost met. His face was oval, his nose long, his beard thick. He wore a hair shirt and metal breastplate [others say a cuirass], was strong and agile, and in spite of his small stature his appearance was very venerable.” He was further described as “eager to listen, but slow to speak; always serious, and sympathetic to those in trouble.” He cared for animals, once a stag took refuge in his hermitage, and he guarded it from hunters by hiding it in his hut.[[110]](#footnote-110)

• Hagrid, Rubeus, Keeper of Keys at Hogwarts: Latin *rubeus -a -um*, produced from a bramble (rubetum), *rubeo,* to be red. Described as large and rough (although gentle) and reddish (Irish). Leads first-years across the lake to castle in boats, thus playing a common role of ferryman in mythological stories,[[111]](#footnote-111) although, unlike many, not to hell.

• Hermes (Percy’s owl) 9Ermh=j, the divine messenger. Hermione is a derivative, q.v.

• Lockhart, Gilderoy: self-centered, or in theological terms, an idolater of self; a general fraud who sells books based on delusion, whereby he attracts attention.[[112]](#footnote-112) His spells generally go wrong, except for memory charms, a result of bad Latin. French *gild*, gold and *roy*, king.

• Lovegood, Luna: Latin *luna,* “moon,” which in classical mythology provides protection in battle.[[113]](#footnote-113) In alchemical and some Romantic thought, the eternal feminine power comes from the moon and includes silver, water, and melancholy, all of which are part of this Luna's character.[[114]](#footnote-114) Luna is, of course, blond, and her robes for the Slug Club Christmas party are described as spangled silver,[[115]](#footnote-115) as are those of the heavenly messenger of *The Alchemical Marriage*, who is also described as “fair and glorious.”

• Lupin, Remus: Latin *remus,* oar, swimmer, also the founder of Rome, killed by his brother;[[116]](#footnote-116) Latin *lupus,* “wolf.”

• Maxime, Madam Olympia *maximus,* “largest, greatest.” This adjective should not be restricted to size, it can also describe character.

• Malfoy: French, bad, wicked, mischief. Lucius is a form of Lucifer, the morning star, traditionally the leading angel, who became proud, sought to usurp the divine role, and became Satan (Hebrew, the adversary).[[117]](#footnote-117) His son Draco, Latin, dragon, worm, monster.

• McGonagall, Minerva: Menerva or Minerva is daughter of Tinia (Juno) and Jupiter, co-ruler of world (the same as the Greek Athena, and hates spiders.[[118]](#footnote-118)

• Mimsy-Porpington, Nicholas de: “Nearly Headless Nick,” the name is apparently a satire on the love of pomposity.[[119]](#footnote-119)

• Moody, Alastor: Greek a0la/stwr, “he who forgets not, avenging deity” more generally “avenger, tormentor, persecutor.”[[120]](#footnote-120) An Auror with a wooden leg, was supposed to be a professor at Hogwarts for a year, but was kidnapped by an impostor.

• Mulciber: same as Vulcan, the divine smith,[[121]](#footnote-121) in Milton's *Paradise Lost* he is the builder of Pandemonium, the residence of the devil.

• Nagini: Sanskrit, the snake which guards Shiva, the fertility and destroyer deity, and is spouse of Nagaraja, king of the naja. [[122]](#footnote-122) Voldemort's attending snake, also a horcrux, and apparently the only object of any affection he may feel.

• Patil, Parvati: Sanskrit, Parvati is the Hindu Divine Mother, often representing Devi, the Great Goddess, consort of Shiva. She turns his attention from meditation to the needs of his followers.[[123]](#footnote-123)

• Pigwidgeon: the Weasley family owl, Arthurian name, smallest and least competent of the knights.[[124]](#footnote-124)

• Potter, Harry: a name of double meaning. “Harry” is immediately derived from Ares (Mars); Greek a@reioj: a warrior, bold. Related forms are a@rrhn, a male who is masculine, strong; and the adjectival a@rrhtoj, matters that are secret or mysterious, which cannot be told, to some extent because of horror or being shocking. In most Greek thought, a mystery is something that is beyond human comprehension, but will be revealed at the proper time. In book 7, he unravels the mystery of his family lineage, one which gives him unique access to proper use of tools that assist him to conquer Voldemort.

 Potter: in English, a person who molds clay, in the Judeo-Christian tradition a symbol of God. In Greek and Latin, it sounds like *pater*, a father, also any power or authority figure.

 Harry's parents died in a Voldemort assassination, leaving him to be brought up by an uncle and aunt who do not seem to care about him. We also learn that Harry's mother apparently had an opportunity to survive, but sacrificed herself, out of love, to save Harry. Jung suggests that discussions of mothers and sons, especially in portrayals of sacrifice, should move from Freud's Oedipus complex to an understanding of mothers as an archetype of rebirth, transformation, and as givers and preservers of life.[[125]](#footnote-125) This image holds in the series: Harry's survival is consistently credited to his mother, even by Voldemort, who goes to great lengths to distance himself from his mother, even as he denies the reality of death.

• Quirrell: Latin Quirinus, an alternate name for Janus, the god with two faces. He appears only in book 1, where he is the parasite for Voldemort. No first name is given in the book, a traditional indicator that, as chattel, he has no status of his own.

• Riddle, Merope Gaunt. Greek me/roj, a part, share, me/roy, dividing, voice, speech, mhro/j, a thigh. Daughter of Marvolo Gaunt, she was a wizard who enchanted and married Tom Riddle, and became the mother of Tom Marvolo Riddle. In classical mythology, Merope is the mother of Phaeton by Helios (Phaeton never knew his father properly), or a goddess who married the mortal Sisyphus.[[126]](#footnote-126)

• Snape, Severus: Latin *severus* “serious, strict, stern, austere, harsh, rough.” Snape is a town in Maltings where Decca has a recording studio. His role seems to be that of N+sh (The Satan) in Job, a prosecutor who probes by challenge to find true loyalties.

• Tonks, Nymphadora: Latin *nympha,* young woman, goddesses who live in sea, water-like or pupa (i.e., changeable), who gather flowers and spin fleeces, and have a variety of appearances.[[127]](#footnote-127) *Dores*, mother of sea-nymphs, wife of Nereus, “sea”.

• Trelawney, Sibyl: Greek Si/bulla, the attendants of Apollo at Delphi, the oracle offering advice for the future. Aeneas consulted Sibyl of Cumae about his prospects; Roman mythology also tells of the Sibylline books, which Tarquin bought from an old woman, and contained mysterious prophecies which were consulted in time of danger.[[128]](#footnote-128) Trelawney's grandmother is Cassandra, who in mythology is the daughter of Priam, and was given the gift of prophecy by Apollo, but with a condition added that no one would believe her.[[129]](#footnote-129) In C. S. Lewis, Jane Studdock had dreams of real events, which caused both sides to fight over her, and she sought refuge with Ransom. Her gift was also hereditary, and likewise did not in every generation.[[130]](#footnote-130)

• Umbridge, Dolores: Latin *dolor,* pain, weeping, grieving and *umbra,* shadow, solar eclipse, reflecting ancient ideas that a shadow often pre-figured approaching evil.

• Vane, Romilda: Latin *vanus,* empty, void.

• Voldemort (Lord), né Tom Marvolo Riddle; French *vol*, flight; *de*, from; *mort* dead; together, theft of death. Latin *volo,* wish, desire; *de*, from, above; *mors,* death.

 His first goal is to rise above mortality and live forever, mirroring the temptation of Eden.[[131]](#footnote-131) Beyond this, paralleling the evil force of C. S. Lewis, by avoiding death, he seeks to inaugurate a new race.[[132]](#footnote-132) As part of this goal, he begins to engage in a wizard-based form of ethnic cleansing.[[133]](#footnote-133)

 At first, Voldemort is a shadowy figure, surviving through the first three books without a real body. In book 4 he appears in the form of an homunculus, which is associated with the “Dark Arts” or witchcraft. Thereafter, using a witchcraft-style process, he regains a body and begins a full-blown campaign to take power.

• Weasley family: The family name is derived from the weasel, which Rowling says is “not so much malignant as maligned.”[[134]](#footnote-134) This is the case with the Weasely family. They are regarded as “blood traitors” by people like the Malfoys. The Weasley home, the Burrow, is clearly intended as a chiastic contrast Malfoy’s mansion: the ramshackle Burrow is a place of love, and always has room for more, while the elegant Malfoy Manor is always a location of pain and distrust.

 Arthur: the name of the legendary king. Like his namesake, his work is not appreciated by some (here, by the power-loving Fudge).

 Percy Ignatius: Perceval is one of the knights of Arthur.

 Bill, presumably William, takes the status of the Red King, Sol, in book 7, where he married Fleur, the White Queen, Royal Luna.

 Fred and George, twins, are the comics of the series, but play an important role. Of course, as Harry said, “we could all do with a few laughs.”[[135]](#footnote-135) But because their “future lies outside the world of academic achievement” they are free to take on Umbridge,[[136]](#footnote-136) and they become successful in business because of their humor and eye for developing a product,[[137]](#footnote-137) some of which are of aid to Harry and his friends.

 Ron, in Harry's year at Hogwarts, and his best friend. Ron lacks self-confidence, which is exacerbated by Harry's prominence.

 Ginevra, better known as “Ginny,” the first girl in several generations of Weasleys, and the seventh child (the divine number). Being youngest and female has made Ginny both tough and compassionate, as well as visionary: she tells Harry that one lesson learned from her brothers is that “anything's possible if you've got enough nerve.”[[138]](#footnote-138) She also displays increasing intelligence, independence, and maturity: like her friend Hermione, she is generally a modern woman, needing no man's permission to fall in love,[[139]](#footnote-139) and is known for her own abilities, such as the Bat-Bogey Hex.[[140]](#footnote-140)

 Ginny’s name is the Italian form of Guenevere, King Arthur's curiously unfaithful wife (perhaps the use of the Italian form reflects a desire for some separation from this). The Welsh form, Gwenhyfar, is generally understood to mean “white woman” or “white ghost.” While etymology is always hazardous, there may be a pun and comment here. If, as with most words, it draws on ancient language, it could refer to tThe Greek gu=nh/, woman, and Latin *vero*, truth. In classical languages, things that are “womanly” are also insubstantial, weak, or silly. But here, the “true woman” is a woman of intelligence. Since Harry carries connotations of true to male character, their union is that of true woman and true man, the subject-matter of alchemical imagery. A famous person with the same name is Ginevra Benci, the subject of early da Vinci painting. This Ginny was also known for her intellect; “beauty adorns virtue” is written on back of the painting. She appears to be red-headed, and could be considered to have the “hard,

 blazing” look which Ginny Weasley displays.[[141]](#footnote-141)

3: The Quest of the Holy Grail

dio\ kai o( filo/muqoj filo/sofo/j pwj e)stin: o( ga\r mu=qoj su/gkeitai e)k qaumasi/wn

“therefore the myth-lover is by all means a philosopher,

 for myths are put together from wonders”[[142]](#footnote-142)

i: Structure

The structure is the classical pattern of an arch, defined by the seven alchemical steps. If the reader will think of this diagram as such, it will allow tracking of parallels and serve to define a key event:

|  |
| --- |
| 4 AIR: keystone of arch: the trials contest with elements (earth, air, fire, water, ether)[[143]](#footnote-143) to confirm identity and preparation enemy re-forms  |
| WATER  gains family (Sirius Black) - - - - - - - - -  flees home - - - - - - - - - - - - - - - - - - - -3 | WATER- - loses Black (nigredo)- - wanderer among wizard world in aftermath5 |
| EARTH rescues beloved from Hell - - - - - - - - -  learns power of love from D. - - - - - - - Dumbledore, the Merlin-like tutor - - - -2 | EARTH- - embraces beloved - - loses Dumbeldore (albedo)- - Snape, the mysterious tutor 6 |
| FIRE alchemical separation - - - - - - - - - - - - -  (salvation by mother's sacrificial love) descent to Hell - - - - - - - - - - - - - - - - - (journey to recover Philosopher's Stone) meets Ron Weasley, soon best friend - -   learns identity - - - - - - - - - - - - - -  1 (“know thyself” the ultimate quest) | FIRE - - alchemical reunion (Platonic kiss and alchemical wedding: salvation by divine love)- - ascent to perfection  (journey of Deathly Hallows) - - loses Fred (rubedo)- - weasel conquers serpent (Molly kills Bellatrix)- - learns and fulfills mission, including death 7 |
| *1 – 3 alchemical preparation (read up)* | *5 – 7 alchemical purification (read down)* |

 The series shares many of the general features of fantasy writing and mythology, strongly influenced by classical tales and their outgrowth through the Middle Ages. These tales culminate in the Arthurian collections, and from these, Parsifal and the quest of the holy grail resonate in the Potter series. Among such elements (and some notable exceptions):

- ii -

Symbols

 - - - - Book 1 - - - -

 As is the case with many mytho-fantasy works, Potter opens with a time of trouble or disorder. Lewis's Narnia series opens with a prologue, but the first book, chronologically, is *The Lion, The Witch, and The Wardrobe*, which starts with children being relocated during the German bombings of London. Likewise, in the opening chapters of Potter, Harry is relocated for his safety, as we are introduced to the disorder of the wizard world behind that event.

 Another common theme of the genre is an an early meeting with forbidding women. In Lewis, the evil White Witch comes to mind, but Mrs. Beaver is also in this category, as is the older sister. Harry's aunt Petunia is definitely a forbidding woman. Minerva McGonagall, who, although gentle, is forbidding, issues Harry's invitation to Hogwarts, leads the new students into the school, and is his head of house. In a later book, Dolores Umbridge appears. At the other pole, there is also usually a divine-figure of white-haired old man who is fearsome but gentle; Dumbledore fits this category exactly.

 Rowling departs from many mythological sources by not incorporating a miraculous birth story. However, this also lends an air of humanness to Harry. To us, Harry appears to be a normal child, born in the typical manner, his difference is that he has inherited the wizard “genetics” of his parents. Even so, there are auspicious omens surrounding Harry’s birth and early life (e.g., owls and stars 1:6, which are Roman signs). While an infant, he miraculously survived an attempt on his life by Voldemort (cf slaughter of the innocents, Matthew 2.16, in response to a perceived threat–one that Herod misunderstood as much as Voldemort, but sealed by acting on it). Harry's status as the youngest and greatest Seeker

 Growing up, Harry follows the path of Parsifal, an orphan brought up in ignorance of his identity by people who mistreat him (although in some versions, Parsifal's father died before his birth in battle, leaving him to be brought up by his mother). In both versions, Parsifal is intentionally kept him ignorant of his background and the world of knighthood: just like Harry, there is the perception of danger should he learn the truth of his background.

As noted, Harry’s survival is attributed to the sacrificial power of his mother’s love, and he is marked by this love (1:299) as well as a scar, which does not heal and often causes him pain (1:126, 256). This love appears to be the subject of the “deep mystery” (or Deep Magic of Narnia). This saving love broke the power of evil and gave Harry a mark of identity, which, like that of the Arthurian Fisher-King, is a distinctive use of Christian imagery.[[144]](#footnote-144) In the Grail stories, Amfortas, guardian of the spear which pierced Christ at the crucifixion, was wounded by the spear when he fell to temptation. This wound could not be healed until Parsifal recovered the spear and touched it to the wound. Voldemort’s wand, which caused Harry’s scar, holds (4) similar properties when it confronts Harry’s wand. In the end, we learn that Voldemort has pursued a Hitler-like quest for the most powerful wand in the world, one which, it turns out, properly belongs to Harry, and so only responds to him. Question: does Harry’s scar ever heal, if so, perhaps when Voldemort receives his due (presuming that's how it works out), and if Harry gains hold of Voldemort’s wand, what can it do? Also recalls the Fisher King, wounded in the heel. In *LTP* 316, 344-345, Ransom finds that he had acquired a non-healing wound in his heel “where the Evil One bit me.” We also learn that he took the name Fisher-King between the last two novels, *LTH* 455-456. scars of Jesus and doubting Thomas–people always want to look at the scar.

 Harry's initiation to the wizarding world begins with an invitation to Hogwarts. Vernon Dursely recognizes the envelope, and destroys it, which sets up an increasing cycle of attempt to make delivery–including, at one point, a flood of owls, the Roman bird of omen. Cf *Chemical Wedding of Christian Rosenkruetz*, “first day” where the messenger held “a great bundle of letters of all languages” which she flies with wings to deliver, accompanied by “terror and amazement”, laid on a table, departs without word. Letter is also sealed with the sign of Christ; it contains the invitation to the wedding. Thus, the initial round of Hogwarts invitations are not delivered because of Vernon Dursley’s interference. The attempts to deliver these “letters from no one” (1:31) bring to mind the Methodist “hound of heaven,” referring to a God who pursues humanity. This is not the Lutheran or Calvinist’s irresistible God, but (Wesleyan) one who offers a choice, although won’t let go.

This initiation concludes on Harry’s birthday. The invitation is finally delivered personally by Rubeus Hagrid, in a cottage on a remote island, where the Vernon Dursley has fled in hopes of avoiding increasingly forceful attempts to effect delivery. This delivery takes place just after midnight. It is here that Harry learns of his identity as well.

To get to the alternate world in this genre, one must have faith and a resulting unusual skill to navigate an entry portal. In the Narnia books, those who do not believe cannot enter through the wardrobe (or anywhere else, and simply growing up also brings on this lack of faith). In Harry Potter, although wizards are present everywhere, one must also know how to enter Diagon Alley. Here Harry, also parallels Parsifal. Parsifal's name is known among those at the Grail castle, but Parsifal has no idea why he is famous. Harry's first foray into Diagon Alley leads to a similar realization. But while Parsifal fails to ask “the question” (i.e., what ails Amfortas, showing that he must learn compassion before he can succeed in his quest), Harry asks—although Harry will also learn that there are other questions. He faces a constant temptation to forgo compassion and either withdraw or sacrifice himself (this is also Christian allusion, Genesis 3.15 and 1 Corinthians 15.21).

There is another portal, that of Platform 9-3/4 at King's Cross station, where one may board the Hogwarts Express. Again, only knowledge and faith will find it (recall how Harry cannot enter in 2); social place, convenient transportation for those who are, as we will learn, not allowed to use magical methods.

When first years arrive at Hogwarts, they do not ride the carriages to the building, but take up small boats to cross the [unnamed] lake (and this is the only time they do so). Thus, an initiatory rite, not unlike baptism (water, John the Baptist in the Jordan), imagery of “crossing the Jordan” as entering a new life, not only a Christian symbol, was picked up by American slaves (especially note Howe’s portrayal in *Uncle Tom’s Cabin*). [Youngest McCreevy fell in – have not seen any further development on this].

Shortly after arrival, the new students are placed into their school houses. During the “sorting ceremony,” an old hat looks at the person’s character and places them in the appropriate house. The hat looks inside the person, much as God does, penetrating the superficiality of the world. This reminds us of Yahweh’s selection of David in 1 Samuel 16.7, and in the medieval legend, the stone from which Arthur Pendragon pulled the sword to validate his kingship. Continuing the theme that God's view is not in accord with the world's values, Hagrid and Lupin, whose appearance are frightening, are good, while the handsome, famous Lockhart is a liar. Another allusion from the sorting is found in Luke 14.8-10: Harry took an ordinary seat, received recognition, and was then seated at a table of honor. As the church is a new family for the Christian (Matthew 10.37-38), Hogwarts becomes a new family for Harry (4:646). At the end of 1 (movie), as everyone boards the train, Harry comments that he’s not really going home. Most of his summers are spent wishing to be elsewhere, although Harry must learn the true value of even this family (5: ).

Forbidden forest: Centaurs (see • Firenze), unicorn. Forests are generally haunted or evil places in mythology. Also presence of creatures, monsters and humans in unusual situations: Harry has classes devoted to Care of Magical Creatures and Herbology; tools of unusual power: the wand of the wizard is obvious, but there are also potions, and even chocolate as an elixir, as well as the philosopher's stone; the philosopher’s stone, Nicholas Flamel is historical alchemist.

During the announcements made at the first day in Hogwarts, Dumbledore states that a given wing of the castle is forbidden to anyone who “does not wish to die a most painful death.” Harry, Ron, and Hermione accidentally stumble into this corridor and find it guarded by a large, three-headed dog. A later inquiry to Rubeus Hagrid reveals that the dog is his, and bears the name “Fluffy.” The three later discover that the dog guards a trap door which leads to an underground chamber where the philosopher’s stone has been stored for safekeeping. Fluffy fits the description of Cerberus (E0re/beuj), who guards Hades (the ancient underworld): both also have fearful barks, frightfully bad breath and odor, and are calmed by music. The only thing Fluffy is missing is a collar of snakes.[[145]](#footnote-145)

 the need for logic (potions) and strategy (chess), and how this distinguishes the true philosopher from the mechanical wizard.

In the chamber, Harry meets up with the villain–not, as he suspects, Severus Snape, but Professor Quirrell. Now it is revealed that beneath his turban, Quirrell conceals what is left of Voldemort after his encounter with the infant Harry. Quirrell is thus a man of two faces, like the Roman Janus.[[146]](#footnote-146) Harry, like Parisfal, must also reject the temptation of power (1:129, Quirell-Voldemort; in Parsifal, Klingsor’s offer) and false love (Cho Chang and Kundry, and a later incident with Romilda Vane, who attempts to stoke Harry's pride). Ancient objects appear in the moment of need to give aid. In HP, they are kept by a Merlin-like Dumbledore, a man who lives outside of time (at least to Harry's perception) and is a frequent guide. He also has a phoenix (Bulfinch 36).

Harry’s abilities include glossolalia (a sign of spiritual empowerment). His particular ability to speak to snakes, however, is regarded as troublesome (2:196). Harry’s wand is made of holly with a phoenix feather core. JKR’s website states that it is coincidence that the wood matches traditional Celtic associations of woods with one’s date of birth (Ron and Hermione's wands, assigned later, do intentionally follow this pattern). Holly is a variant of “holy,” and as anyone who sings Christmas carols will know, a traditional symbol for repelling evil and bringing renewal.Voldemort’s wand is yew, a tree that is long-lived, symbol of death (and eternal life!); its sap is poisonous. It has a core from the same phoenix as Harry’s wand.

- - - - Book 2 - - - -

The events of volume 2 center around Voldemort’s use of a basilisk, a form of serpent, in an attempt to kill those not of pure wizard blood, which includes Harry. Recurring images: symbol of Slytherin, Harry’s ability to speak its language. The serpent has a long history in mythology. In Genesis 3, it is responsible for the temptation of Eve and thus the fall of humanity from perfection, and becomes the enemy of all humankind. (although take note: Numbers 21.8-9 an image of one that provides life, destroyed by Hezekiah, 2 Kings 18.4 as it had become object of worship). The basilisk is king of serpents, thus known in Latin as *regulus*. It is capable of killing people by simply looking at them–and wreaks havoc at Hogwarts by petrifying several who only see it indirectly. It can also kill by spewing fire from its mouth or hissing. In this case, Harry kills the basilisk with Godric Gryffindor’s sword, but classically, they are killed by the fierce weasel.[[147]](#footnote-147)

The chamber of secrets: see Robert *Fisher, Buddhist Art and Architecture* (London: Thames & Hudson, 2002), 170: fig 151, Naga balustrade to Angkor Thom, Cambodia, a linkage between human and divine worlds, a bridge across a moat, serpents are water and link heaven and earth, strengthened by entrance gate, a central dominating tower on the same design.

 rescuing the beloved from the underworld and death (Orpheus and Euridyce), first meet up with horcrux (diary)- As Harry continues to come of age, his “call” is validated by pulling a sword out of a hat (2:334). It’s not the Arthurian stone, but it will do. Appearance of phoenix.

- - - - Book 3 - - - -

hippogriff (as one of many mythical creatures), wrongful prisoner, time travel, the Grim (and its reversal), Sirius the dog-star, nature of time

- - - - Book 4 - - - -

Tournament: “ring of fire” circling goblet to deter all but the brave and worth (Die Walkure), the contest with earth, air, fire and water; John the Baptist and the baptism of fire.

First task: the Argonaut expedition to gain the golden fleece, guarded by a dragon

Third task: labyrinth with high walls and full of strange forces: Daedalus untangled by thread from Ariadne which allowed escape (Virgil, *Aeneid* 5.588-592, 6.27-30) (Ovid, *Metamorphoses* 8.161-168).

Voldemort: homunculus and restoration, resurrection of evil and contest with forces of hell (i.e., ether) (Zauberflöte), cloud of witnesses (*priori incantem* spell brings assistance so Harry can flee the trap)

- - - - Book 5 - - - -

phoenix, cf *Firebird* whose feather offers help,

threat of seduction by evil, aimed at the hero: Harry faces a continual choice to withdraw and go it alone, or to trust his friends for their aid. We are also told several times that Voldemort has no friends or trusted associates;

 thestrals

 giants (unsociable)

 Dumbledore the great wizard who can escape any situation

- - - - Book 6 - - - -

blood-brother vows (both Tolkien and Wagner's Ring); Horcrux similar to Kostchei’s egg in *Firebird*, also similar in conception to both Rings, for the soul has been poured into it, giving it the power.

Slughorn seems to recognize the now-defunct ring horcrux which Dumbledore has on his finger, 6:68

entrance to horcrux cave: *Odyssey* 11: at entrance to Hades, Odysseus is able to converse with souls of dead by giving blood offering. The cave itself, with the ferry boat and protectors (Styx).

Harry's ongoing development vis-a-vis Parsifal and asking the question: We begin to see clear signs of change in Harry at the end of 6: “Harry despised Malfoy still for his infatuation with the Dark Arts, but now the tiniest drop of pity mingled with his dislike.” (6:640).

 Arthurian legend: Arthur, the father of the Weasleys.

Map, Walter (pseud.) *The Quest of the Holy Grail*  trans. Pauline Matarasso. New York: Penguin, 1969.

11- translator's introduction, written about 1150-1180 (similar to Hogwarts founding?)

12-13, intro, background to legend is Joseph of Arimathea bringing sacred objects to England, kept by his descendants, the Fisher-Kings. Kept at Corbenic, where it is hidden from ordinary searchers.

intro 16, and 241 as example: trio concludes the search and only one is initiated.

16 intro, author's difference here is creation of Galahad, needing new character and finding mysterious origin appropriate, and he is destined to it, “mysterious” descent that reaches back to King David. 17 he is a second Christ.

37 to arthur, “I bring you the Desired Knight, he who stems from the noble house of King David and the lineage of Joseph of Arimathea, and through whom the enchantments lying on this and other lands are to be loosed.” cf Haggai 2.8

47, the quest requires dedication, no women, “seeking out of the mysteries and hidden sweets of Our Lord, and the divine secrets which the most high Master will disclose to that blessed knight whom He has chosen for His servant ....”

60 Galahad is “the Good Knight” and last of Nascien's line 13

//a note for other stuff: 88 refers to spiritually unaware as asleep (not blind) “you may see a man wander at times from his path when he falls asleep ... so also it is with the sinner who falls asleep in mortal sin and veers from the right way; ....

152, of Nascien's son, “He knew as much as the philosophers, or more, about the course of the stars and planets and the laws that govern the firmament. And because he was supremely learned in every field of knowledge and of science, he came before you set about with stars.”

243, four lions guard the White Hart, which leads to hermit and vision of transfiguration vision, when they tell the hermit this is said to be confirmation of the path to the Grail.

Chrétien de Troyes, Perceval le Conte du Graal; Perceval, raised in isolation after father's death, becomes knight, but taunted by Kay. Rescues Blanchefleur and falls in love with her; training under Gornemant. Fisher King, stays and watches procession, but no question. Gawain, Arthur's nephew, duels a knight whose lord G had killed, frees castle where mother and grandmother live. Breaks off incomplete.

Blanchefleur, Perceval's love, is niece of Gornemant (Gurnemanz in Wagner), in Eschenbach called Condwiramurs, becomes wife sons are Kardeiz and Loherangrin.

Parsifal, the wise fool: NB the modern humorous “MBA consultant’s memo” recommending that Jesus drop 11 of the disciples and keep Judas Iscariot.

 Neville Longbottom as Parsifal (Neville is with Luna at the funeral).

Not orphan, but not brought up by parents, knows the wizarding world but is not competent (at least until Harry starts teaching him)

Neville plays the role of apparent simpleton or fool, who usually (although accidentally) resolves the matter. Same birthday as Harry, thus at first glance an alternative object of the prophecy about who will do in Voldemort – but see elsewhere, this is not necessarily the right date.

Luna as Parsifal

- tremendous ability and gifts, but no common sense or discernment - - a perfect fool, for it is her intervention that results in the truth of Harry’s story being published (thus, at least, a good companion to Neville).

- “Her knack for embarrassing honesty” tells Harry that people expect he would have “cooler friends” than her (6:139).

- White, reflecting moon (name), alchemical role like Parsifal.

The Fisher-King: appears in Lewis's Space Trilogy as Elwin Ransom. In the Arthurian legends, he has been wounded by the Spear of Christ, lost to the evil powers because of sin. The wound will not be healed until the Spear is recovered. In Lewis, Ransom gains the wound while battling the evil power, and it cannot be healed until he returns to the land where he was wounded, the land which he redeemed from evil. Harry bears a scar, cast by an evil power.

The Legend of the Tree of Life (in Quest)

Christmas tree: trees as remembrance: *Quest of the Holy Grail* “Legend of the Tree of Life,” took root about 11th century, represents Eden and life, crucifixion and redemption; modified from food items to decoration with Christian symbols.

223: Eve, expelled from Eden, takes a twig of the tree with her

224-225: the tree turns white and grows as a reminder of suffering, but God tells them it will be a sign of life

226: the tree turns green after Abel is born

227: Cain stabs Abel under the tree on a Friday

229: the tree gains partial red color, stops flowering, later offshoots of it die

229-230: the tree survives the Flood intact

231-232: Solomon builds a ship to hold the sword of David for the promised messiah; his wife (posed as deceitful in the story) forces workers to cut a post from the tree, which causes it to bleed; the wood is naturally green, red, and white

(other versions relate that the tree became the Cross)

234-235 the ship is marked with a warning, and found by the Questers

213-214 who board it and learn its story including

218 40 years after Christ’s death, it is found by one Nascien, brother in law of King Mordrain, for whom it failed (although he survived); 219 the king repairs it

220-221 it was later found by King Parlan, who was received “a wound that never healed” in his leg while trying to take it; 277 Galahad heals the wound after receiving from the Grail

279 after which the Grail transports to the ship, which the knights find, board, and sail off

Wood, colors,

Voldemort’s choice of Harry over Neville “gave him the tools” to conquer Voldemort. Harry is protected from straying by his “ability to love” which is “the only protection that can possibly work against the lure of power like Voldemort’s” (6:510-511). Bruising the heel of the serpent. The temptation: death and power.

- iii -

Watch out for the leaders,

who like to go around showing off their fine clothes,

and be greeted in public with honor, and take the best seats,

but who exploit the poor

and give long prayers in order to appear generous.[[148]](#footnote-148)

Alchemy provides a unifying structure to the Potter books. Classical and medieval mythology, especially the Arthurian stories, provide symbolism. There is another element that binds the series into a whole. Davies's explanation of why alchemy fell out of disfavor provides a good explanation of this theme, as well as a possible root of many complaints about the Harry Potter series: “Of course, alchemy and Christianity were never incompatible, but to seventeenth-century theological orthodoxy, which was that of the Counter-Reformation, it was too near a rival to the true Faith.”[[149]](#footnote-149) In a similar manner, it is this writer’s contention that although such thoughts are generally unexpressed, many people are uncomfortable with the Potter series because it is subtly subversive: Rowling exposes hypocrisy in society in general, with an emphasis on the worlds of religion, education, and media. In modern terms, Rowling’s pen is well-sharpened (or as someone said of Twain, warmed up in hell).

In the tradition of subversive literature, Rowling satirizes many social practices and institutions. She also touches on religion, although more obliquely. Many of the social practices which she deals with also have religious roots or significance, or are linked to religious belief by custom, even though they are unsupported by tradition or scriptures. To this writer the books are not subversive of true religion.[[150]](#footnote-150) However, the well-sharpened pen exposes a variety of rivalries to faith, and sometimes that rivalry is created by the institutions which are supposed to embody faith.

By means of satire and use of mythic presentation, the series asks us to examine our own ideals and consider whether they are in accord with how we live. For one example, one may well ague that the religion of many people today is cosmic sorcery. At a practical level, such people do not rely on grace, but on gaining favor with God by doing the “right things.” As the characters in the Potter story go about their lives, some are motivated by classical and Christian virtues such as faith and love, for which they are often denigrated. Others are held in honor, but we learn that they are not worthy of that honor. This is the beginning point for pointing out the everyday hypocrisies that conflict with the ideals of religion.

 A first source of discomfort is Rowling rejects simple good-bad divisions: “the world isn't split into good people and Death Eaters.”[[151]](#footnote-151) Many of the heroes turn out to have questionable backgrounds. Two Death Eaters (and not coincidentally, Slytherin Seekers) directly undermine Voldemort. The result, here and elsewhere in the series, is that there is no good side of “us” who would never do any evil thing and a bad “them” that is always seeking evil. This results in a need to pause, think, and view other people openly—hardly a surprise for the follower of Plutarch's methodology.

 This is not to say that good and evil are the same. All along, the characters must make a choice of which path to follow.[[152]](#footnote-152) As the books progress, the reality of evil is starkly brought out, and each of us is shown to make mistakes, for we all have the capability for evil. We also have the capacity to change our minds, to repent – even those who have wandered far from the path. Rather than draw a simplistic sharp line, Rowling probes the mixed nature of all human motive.

Some people are, as in all society, preoccupied with themselves. We read of the Dursleys that they were “proud to say that they were perfectly normal” and of their rule that Harry’s “abnormality” was not to be mentioned.[[153]](#footnote-153) What does their normality include? Vernon Dursley is a successful businessman with a home in the suburbs. But he has no grasp on reality, and lives for nothing more than the next big order of drills, which, much like Sisyphus, he will soon have to repeat. Petunia, motivated by jealousy of others, likewise has little grasp of reality. She insists that Dudley is big-boned or that his popularity indicates goodness. The Dursleys are enmeshed in their self-deception,[[154]](#footnote-154) with the exception, near the end, of Dudley, who realizes that Harry saved his life, and offers his thanks.[[155]](#footnote-155)

Other social subversions are that Harry is disheveled and unkempt; his Muggle neighbors think he should therefore be arrested for hooliganism, while it is the “proper” Dudley who is a bully. In his own world, Harry is a figure of respect, if not sometimes hero-worship; both are based on merit and not appearance, thereby again calling traditions into question.

Rowling also seeks to dispel prejudice, in whatever form it takes. At least at first, Draco Malfoy is part of a somewhat Nazi-ish group dedicated to pure blood lines, but we do him injustice to limit it (as many would like to) to the most obvious parallel of race. Hermione’s “SPEW” was the first to make it clear that this has to do with the way we treat all creatures. One response to complaints about her frequent emphasis on this subject makes this clear: “if you want to know what a man's like, take a good look at how he treats his inferiors, not his equals.”[[156]](#footnote-156)

Politicians come in for a scathing review as well. Near the end of Dumbledore’s life, one of Rowling’s comments through him is as ageless as Rome: tyrants operate through fear, and thus create their own worst enemy, for they have to fear others.[[157]](#footnote-157)

In previous events, Harry and his friends became the target of a politically-motivated smear campaign which sought to declare the truth a lie and to impinge on their character.[[158]](#footnote-158) Fear also played a major role in the Voldemort's tactics. He was abetted purposely by knowing insiders who are unfaithful, and unwittingly by incompetents who loved appearance and power to the point of losing track of purpose.[[159]](#footnote-159)

The tactics of agencies that abuse their powers and manipulate the media are also given a thorough going-over. Anonymous tips become a cloak for seeking information about Harry’s activities.[[160]](#footnote-160) Power seeks more power as the wizard legislature passes laws “giving itself . . . unprecedented control.”[[161]](#footnote-161) Torture and attacks are conducted without regard for law,[[162]](#footnote-162) and charges are made based on non-existent laws.[[163]](#footnote-163) Bureaucrats get in the way of their own goals: the Ministry of Magic issues cumbersome home security guidelines which are not followed.[[164]](#footnote-164) No wonder that, when Scrimgeour asked Hermione if she was planning a career in law, she replied in a way that mirrors the thoughts of many Muggles, “No, I'm not. I'm hoping to do some good in the world!”[[165]](#footnote-165)

All of this is undertaken with the aid of the press, which Rowling also lampoons. Its reporters pry beyond the limits of propriety, and, throughout the final volume, sensationalize stories and use innuendo to cast unfounded aspersions on the character of various people. At the same time, the reporters try cover themselves by collusively having others write of them as charming, everyday people.[[166]](#footnote-166) The press played a major role in allowing Voldemort to regain power; at first it denied the truth of Harry’s story–and then, when he was vindicated, offered no retractions, but merely pursued new angles of sensationalism. No wonder that Rita Skeeter was forced to admit that the Ministry pressured the writers, or that the purpose was to sell papers, not tell the truth.[[167]](#footnote-167) Given all that, it is hardly a surprise that Dumbledore would wryly comment that “the *Prophet* is bound to report the truth occasionally, if only accidentally.”[[168]](#footnote-168)

The world of magic is hardly without its flaws, as is the Muggle world. The power of wizardry does not, of itself, solve problems: both sides have access to it, and both sides are troubled by greed and other temptations. In response to the statement that magic can do anything, the Minister is forced to reply that “the trouble is, the other side can do magic too”.[[169]](#footnote-169) Ultimately, it is the development of character that changes things, not power.

Academia is also prey to Rowling’s pen. She satirizes the “old boy” network that promotes pull over competence, e.g., Dudley’s Smeltings stick, the use of which served as “good training.”[[170]](#footnote-170) The history professor at Hogwarts, “Binns,” reminds us of expressions such as the “dustbins of history.” Binns is apparently modeled after Exeter University history lecturer Hugh Stubbs. who admitted that, not being a morning type, his lectures could be dull.[[171]](#footnote-171) Binns is boring because he lectures in a monotone, never pausing to notice what is going on; in “another teacher’s hands this subject might have been mildly interesting.”[[172]](#footnote-172) That turns out to be the case: as Dumbledore, with a vastly different style, teaches Harry about Voldemort's past in volume 6, Harry comes to appreciate how crucial historical understanding is.

 Rowling did miss one opportunity in the academic arena. After receiving his examination grades, Harry believed that he could not enroll in advanced potions. On his arrival, he found that he would be allowed in the class, and was therefore forced to borrow a textbook. The copy he was given is 50 years old, but (aside from the handwritten notes) was the same as new ones.[[173]](#footnote-173) Rowling must not have tried to buy a used textbook in these days when new editions are frequent – and often minor, seemingly done simply to render the sales of old books (from which the publisher gains nothing) useless.

Miscellaneous gibes include the pre-decimal British currency system, wherein 17 Knuts constitute a Sickle, and 29 Sickles a Galleon. It is “easy enough” once you learn it —[[174]](#footnote-174) a consistent retort when a new, simpler system, whether decimal currency or metric measurement, is proposed in place of a clumsy one. As a topic worthy of its own study, it should also be noted that Rowling also draws on the English tradition of boarding schools, described by one writer as consisting of rules with no apparent purpose, cryptic letters from the school, scholar’s robes, official shops, trains to school, snobbery based on family and connections, all summarized as “dotty traditions and cobwebbed terms.”[[175]](#footnote-175)

4: The Essence of Things Not Seen

E1stin de\ pi/stij e/lpizome/nwn u9po/stasij, pragma/twn e1legxoj ou/ blepome/non

“Faith is trusting in the reality and working of that which we cannot see”[[176]](#footnote-176)

In ethical studies, it is often said that one must choose one side or the other. To profess no choice is to let the side which is most (physically) aggressive make the choice in favor of itself on your behalf. Throughout the Potter series, people make ethical decisions based on various factors, including, at times, the effort to make no choice. Some of these people change their decisions based on various factors. Such changes, as well as character development, point to decisions based on faith.

The underlying plot of the Harry Potter series is the classic struggle of good against evil. As the struggle progresses, characters display both virtue and faults. Most of these virtues and faults are related to what one thinks is the greatest good. The roots of this decision are, theologically, a matter of faith: where does a person place his or her trust? Even the evil Voldemort places faith in something, although we learn that his object of trust is, in the end, unable to rescue him.

- i -

Lay not up for yourselves treasures upon earth . . .

But lay up for yourselves treasures in heaven . . .

For where your treasure is, there will your heart be also.[[177]](#footnote-177)

 Theology begins with God, and then turns to the humans who use words to seek an understanding of God. Although there is no explicit deity in the Potter series, it is also clear that some power is in operation behind the scenes. As noted, this is typical of the genre.

The center point of the plot is that Harry has, for reasons unknown to him, been chosen to rid the wizard world of the evil Voldemort. The source is a prediction uttered by the young Trelawney, but clearly moved by a power beyond her.[[178]](#footnote-178) As are many foretellings, this one is vague, identifying Voldemort's nemesis as one born at the end of the seventh month. Voldemort knew of the prophecy, but incompletely. Based on what he heard (which did not include that his choice would mark the recipient with power to destroy him), Voldemort made a choice, for he could have pursued Neville Longbottom.[[179]](#footnote-179)

These choices, and their results, reflect the classical understanding of grace. In the traditional understanding, grace means that one is chosen without regard to merit, or, at times, without even apparent ability to do the work. However, Rowling tempers the Calvinist understanding of grace, which is that God may do what God chooses, but there is no reason, and thus no necessity, to use alternate means, for what God chooses is what will be. When the Goblet of Fire chose Harry, who was ineligible to enter the tournament, and who did not even enter himself, one observer commented “this is most irregular.” The final agreement of the judges was that this irregularity did not invalidate the entry.[[180]](#footnote-180) This is an understanding from the Wesleyan tradition: the usual patterns of grace do not constitute an obligation upon the deity, and any means may be of use to pursue the divine will.

Grace also implies a plan by God on behalf of the individual. In Christian circles, there is much debate over the nature of this plan and the human role in making choices within it. In the path that Harry and the others follow, there is a reflection of the modern school of process theology: God offers a path of grace. This path works within the limits of choices made by good and evil people, and seeks to bring about the best possible of the available choices. And while there is a plan, and many “aims” that seek to point Harry (and others) to follow the plan, all characters must make a choice of whether or not they will follow that plan. As they unravel the Plutarchian mystery, they know only the beginning of this path, and can see only the next step or two, and must repeatedly choose to stay on the course.[[181]](#footnote-181) There is also a warning here: just as Dumbledore cautions Harry on reading too much into the prophecy, so should we. Perhaps Rowling is taking aim at the ongoing flood of books which offer explorations of the future, based on the Bible, Nostradamus, or others, and all of which sound good until reality interferes. All predictions are, at best, vague. Fulfillment of “prophecy” in the Bible has been claimed since the first century, and equally disputed. We all have a path to follow, a lamp for the next step, and knowledge that good will win in the end, is that not good enough? Where does our treasure lie?

 Grace demands some sort of ethical response. One of the long-standing problems with Calvinist determinism is that it leaves little room for ethical development: if all is foreseen in exact detail, what do anyone's actions matter? To all of us, it does matter, and some observers have charged that the series does not teach one to learn right from wrong. Harry and his friends break rules, sometimes with relentless abandon. Sometimes they draw praise for this.

 On the surface, some of the behavior of Harry and friends is a problem. But Rowling's world is that of Plutarch, and also rejects easy, simplistic divisions of right and wrong. All human nature is mixed: there is a trace of evil in the best person, and a trace of good in the worst. Here we have a similar case. Harry is not perfect. Neither are the teachers. And the system under which they work is not perfect either. We must expect conflict.

To gain insight into this problem, we must note that some of this rule-breaking is youthful exuberance and inexperience. Few of us are in a position to cast the proverbial first stone.[[182]](#footnote-182) To delve further, one must ask whether we can see rules in isolation from values. In the last half of the nineteen century, the American cleric Horace Bushnell noted a tendency toward such a division in the arguments about slavery within Christianity. After much study, he concluded that moral specifics are given for a place and a time, and are framed by the cultural context. The principles behind these specifics, such as fair treatment, divine grace, and moral improvement, do not change. As a society grows in understanding, specific moral demands, especially those based on traditions and misunderstandings, will change.[[183]](#footnote-183) According to Bushnell, Jesus taught the path that Harry follows: following the principles of virtue, even at the expense of perceived rules or traditions.[[184]](#footnote-184)

In this regard, Harry and company clearly follow a higher law of principle. As they progress through Hogwarts, rule-breaking increasingly occurs either as an emotional response, without thinking the matter through (which later carries penalties), or as the result of a conflict with those who would use the rules in the wrong way – and that after serious deliberation about the effects. The last is important, for Rowling does reinforce that someone always suffers from rule-breaking, however noble or exuberant it may be.

We should also take note that evil is a reality in the books, one which Harry and his friends frequently confront. Evil is personified in Lord Voldemort, who rules by fear and does not forgive.[[185]](#footnote-185) Many classical symbols of evil also appear: serpents, an homunculus, face hoods, skulls.

Evil appears most strongly in the temptation that creates the crisis point of the first book: Quirrell told Harry that he learned that “there is no good and evil, there is only power, and those too weak to seek it.”[[186]](#footnote-186) To deny the idea of evil has always been a temptation, but here it is coupled to a division of power and weakness. In the end, we see this lust for power lead to the phrase “magic is might” and its implied extension that “might makes right.”
 Harry does not deny the existence of evil, and his life displays a strong sense of moral conviction. In the Triwizard Tournament, Harry was delayed at the second task because he refused to leave other hostages in a dangerous situation, and, in addition to his own rescue, helped Gabriele Delacour when her sister became unable to do so. Although most of the judges felt that Harry's behavior “shows moral fiber and merits full marks,” not all did, knocking him out of first place — but he did not complain.[[187]](#footnote-187) When his inherited house-elf, Kreacher sent a Christmas gift (even such as it was), Harry felt badly about not having sent anything to Kreacher.[[188]](#footnote-188) And when the new Minister of Magic, Rufus Scrimgeour, approached Harry to assist the Ministry in a feel-good campaign, his refusal to do so was based partially on the wrongful imprisonment of the Knight Bus conductor Stan Shunpike, a step taken to make it appear that the ministry had been accomplishing something.[[189]](#footnote-189)

As part of his moral stance, Harry's ethics include defending his friends. He continually places friendship above standards of fashion. This may be another source of discomfort to some, because Harry’s choices show that truth is often in conflict with worldly standards of success. For example, in the first book, Harry refused Draco Malfoy’s guidance in choosing friends–and, until a change of heart in book 7, Draco had been very well-off materially but bankrupt morally. A particularly illuminating exchange in this line occurred when Romilda Vane invited Harry to her compartment, saying “you don’t have to sit with *them*.” Harry’s reply is that his companions, Luna and Neville, are his friends.[[190]](#footnote-190)

Many other values find a place in the series. At one point, Dumbledore observes to Harry that “people find it far easier to forgive others for being wrong than being right” (6:96). One of the subplots is the feud between the Weasleys and Malfoys, which has apparently deep roots. On the surface, it is first about purity of blood. But we also learn that the feud relates to Arthur Weasley’s work, where he does what he loves, although he is not paid well. As time goes on, we learn (6) that another reason for this is discrimination against him because of his stands on various issues. Yet he has remained true. In the meantime, Lucius Malfoy has been dishonest, is found to be a Voldemort ally, and uses his money to advance his own cause.

Dumbledore's death near the end of book 6, coupled with what we learn in the next book about his discussion with Snape, raises the question of mercy killing. As a result of the curse which burned his hand, Dumbledore learned that he would die in about a year. In response, Dumbledore told Snape to kill him, leaving the right time to be found. That time turned out to be an opportunity to save the life of Draco Malfoy, who had been drawn into something he came to regret.[[191]](#footnote-191) Dumbeldore's death was not a mercy killing but a sacrifice. This death, we now realize, was the start of Draco's path of repentance, which in turn saved Harry and revealed the location of an horcrux.[[192]](#footnote-192)

There are also instances where Harry's choices do cause problems. Learning to control his temper and anger, and, by extension, gaining control as a wizard has been one of his greatest challenges.[[193]](#footnote-193) As with anyone, Harry's decisions are sometimes based on partial knowledge. Even though Snape saved his life several times, Harry still distrusted him.[[194]](#footnote-194) In a state of rage, he called Snape a coward – something he came to regret after learning the full story, calling him “probably the bravest man I ever knew.”[[195]](#footnote-195)

The person who makes all the wrong choices, is, of course, Voldemort. He fundamentally misunderstood the nature of the world, concluding that if his mother had been a real wizard, she would not have died.[[196]](#footnote-196) From that incident, he developed an idolatrous fixation on immortality. With his horcruxes, he rejected the alchemical path of purification and love and sought to save his life at the expense of others. Voldemort repeatedly stated that he had never found any reason to believe in love, or that it was more powerful than “any kind of magic.”[[197]](#footnote-197) In the end, rejecting remorse, Voldemort effectively killed himself.

Treasures: friends and courage

Hermione: “Books! And cleverness! There are more important things – friendship and bravery . . . .” [[198]](#footnote-198)because, leading to faith, back to the idea that one must choose, (where do you place your treasure?) and V.'s choice is wrong...

Harry's ethics: when he's thinking, he does not do anything for personal gain, it is always to help others, the essence of Gryffindor (distinguishing his bad moods, especially those of 5, from his general nature, re: Rowling:

http://www.accio-quote.org/articles/2000/1000-vancouversun-wyman.htm

/////////////Harry also acts to avoid danger to his friends. When he thought that he might have been possessed, and even the one responsible for attacking Arthur Weasley, he decided to remove himself from being able to harm anyone, even though it meant returning to Privet Drive. When challenged, he stated that it is “not my own neck I’m saving.”[[199]](#footnote-199) The only thing that stopped him was an order from Dumbledore, until a later conversation with Ginny convinced Harry that he was not at fault. At the conclusion of book 6, Harry again returned to this idea, telling Ginny that he could not continue to see her, as it would make her a target. 6:646 ////////////

Wyman, Max. " 'You can lead a fool to a book but you can't make them

think': Author has frank words for the religious right," The Vancouver

Sun (British Columbia), October 26, 2000

That sense of moral responsibility, does she see it making Harry a moral

figure for kids to emulate?

''I see him as a good person but with a human underbelly,'' she says.

''He is vulnerable, he is frequently afraid, he has a very strong

conscience, and it is my belief that with the overwhelming majority of

human beings -- maybe I'm a wild optimist -- most people do try to do

the right thing, by their own lights.''

- ii -

And do not be afraid because of those who can destroy the body,

but do not have power to kill the soul.[[200]](#footnote-200)

 - death to the world: loss of possessions, home [Psalm: we have no home here, but seek the one to come], family [Jesus], Hagrid (resurrected), Moody (role as parental figure, even though disguised), Hedwig (from Hagrid), wand (349); division (Matthew 10.34-37), the choice and strife will divide families.

 - George the Holey – of course he makes humor of it, but what were St. George's injuries when he killed the dragon?

 - and the dark night of the soul “profound and horrible and most painful, for this darkness, being felt in the deepest substance of the spirit, seems to be substantial darkness.” (St. John of the Cross 2.9, brings darkness in order to illumine the soul, a purging to allow the fullness of spirit, which comes only from detachment to the world)

 - Ron's departure, reading of Dumbledore's youth (“all was ashes” 360); then the doe in Forest of Dean (364ff) leading to his baptism, saved by Ron (the weasel image, a self-sacrifice) gaining the sword of Gryffindor, breaking the Horcrux in a struggle reminiscent of ditching Tolkien's ring into the fire

- Wandering in the wilderness (Exodus, Jesus before the Temptation), and the need to live apart from family, etc., in the tent.

- Ron's apostasy: his departure for the comforts of home (although he immediately repents and goes elsewhere) and return (Peter's denial and return as most faithful), 372.- Dumbledore's provision for Ron to return, “God of Second Chance” (Hybells).483 understands what is really needed, not what we might choose, 391 “knew you'd come back” and provided

Faith and community. Although he has generally worked with others, the temptation to “go it alone” has grown throughout this volume–as have the warnings about that course (6:645, 651). Although modern culture emphasizes individuality, any sociological study also shows the importance of working together.

One of the strongest theological lessons of the series is that of learning to be guided by faith. Harry and his friends are often in positions where they must make choices that seem to go against what they perceive to be possible. In doing this, they must draw on their trust of another’s word. Ron distrusts Snape. As the matter of Snape’s trustworthiness becomes a greater matter, he suggests that private lessons had hurt Harry (5:452, 553-555; 6:79). Dumbledore also agreed that the lessons were a “fiasco.” Hermione, however, always the voice of reason, displays how faith and reason work together with the reply that “Dumbledore trusts him . . . and if we can’t trust Dumbledore, we can’t trust anyone.”

faith: community: no one holds the Dark Lord's confidence, “nor do I believe that he has ever wanted one” (6:276-277).

Harry's challenge in this respect points to one of many parallels with Voldemort. Harry has often been withdrawn (especially in the opening chapters of 5). However, he overcame this round, even though Ginny, Neville, and Luna were not Harry’s choices to go to the Ministry offices. Yet they succeed, and become better friends (5:761). At the end of 6, he tried to break up with Ginny, adding “I've got things to do alone now” (6:646). Shortly thereafter, he told Ron and Hermione that they should not go with him to seek out Voldemort, for “he had meant them to understand that he was undertaking this most dangerous journey alone” (6:651).

Theological anthropology: 104

>

> harry "dies"...that kinda works for me. i kinda figured he would be a

> horcrux. i do like that bit about how voldemort kept him alive unknowingly.

> that would explain dumbledore's "gleam of triumph" in book 4.

If you remember my last, Petunia, I told you that! It was becoming more and more obvious that his connection with Voldemort was not ordinary, and when the locket started affecting all of them -- but especially Harry -- it sort of jumped out even more.

Along those lines, one of the surprises was that Ron et al. could bust a Horcrux, after Dumbledore died doing it (although the curse on the ring may have a role in that too; recall that the Ring of the Nibelungs and Tolkien is cursed). All along it seemed that only Harry could do it safely, but it turns out to be a matter of tools. And when Ron started to work on the locket, the phantom Harry and Hermione gave a lot of insight into Voldemort's soul and the nature of fear.

I want to think more about the gleam of triumph, but I think that's the right direction. It needs to be connected to the bits of theological anthropology in there (I can run a sword through you, and it won't harm your soul). Very Augustinian.

Tolkien 105, Tree and Leaf, an ancient notion is possibility that life may reside in another place or thing, detached and hidden, the oldest is *Tale of the Two Brothers* on Egyptian D'Orsigny papyrus. “I shall enchant my heart, and I shall place it upon the top of the flower of the cedar . . . . put it into a vase of cold water, and in very truth I shall live.” Budge, Egyptian Reading Book, xxi.

- iii -

Unless you change and become like a child,

you cannot enter into the kingdom of heaven.[[201]](#footnote-201)

 Faith is often presented as a matter of trusting Dumbledore: the shadowy Snape generates distrust, but Dumbledore trusts Snape, and therefore, others ought to do likewise. This is so even if friendship with Snape seems impossible. (also Hermione somewhere, 6:332-333). This only changes with the news that Snape killed Dumbledore, a mystery that is not unraveled until the final pages.

 Faith reaches beyond trust and leads to action. 7:563, He had made his choice while he dug Dobby's grave, he had decided to continue along the winding, dangerous path indicated for him by A.D, to accept that he had not been told everything that he wanted to know, but simply to trust. He had no desire to doubt again . . . .

 who said that while grace is free, it is also the most expensive?

In particular, the wanderings of book 7 present the nature of faith. With Dumbledore dead, and only the vaguest idea of the path to follow, Harry, Ron, and Hermione's journey illustrates the cost of faith, of putting your treasure where your heart is. Harry separated from such family as he had (7: chapter 2?). As the three prepare to start, we find that Hermione has also distanced herself from her family, and Ron has likewise left (7: 96, 99, 362, check)

Harry's baptism 367 and the sword

- Help comes to those who ask, but they must seek, “did you know how hard I'd find that” (we learn later, yes indeed and that's part of the purpose, 720) 483

The child's nature in all of this, now:

- Dumbledore leaves Hermione a book of children's stories, although in the original language. Point A: in all of the ancient writings, a lot is lost reading them in English, especially for those who then think they are reading some sort of exact version (e.g., the King James-only Bible group, and while X. Lovegood is interested, his ability along with others to find is limited because he does not grasp this). Rowling is the model for Hermione, so both would understand this.

Point B: in the light of many reviews that the books are children's stories (often dismissive, e.g., Stuart Kelley, “Harry Potter and the Deathly Hallows reviewed*”, The Scotsman* July 22, 2007, http://news.scotsman.com/topics.cfm?tid=3&id=1141342007, “This cosy, sentimental ending confirms the Harry Potter series as what many suspected it always was: a story for children”), they are often a source of truth, p. 135. I think she would expand this: the Bible is in here, and today many don't take it or the old myths seriously.

- Along those lines, Hermione's struggle of faith: it's always (apparently) been easy for her to say we trust Dumbledore, etc., but now she struggles to understand the reality of the Hallows, see Bushnell on the rationality of believing in supernatural irrationality: a structured world of nature and super-nature that I looked at in thesis 40 his book *Nature and the Supernatural* also his “Our Gospel, a Gift to the Imagination” *Building Eras*, 249-252 “Faith speaks of imagination and metaphor” the full discussion begins around 45 through about 68, also see 78 on healing, the problem of human action on 80, the nature of salvation on 84f.

Hermione's crisis of faith, 426

http://www.accio-quote.org/articles/2000/1000-vancouversun-wyman.htm

Wyman, Max. " 'You can lead a fool to a book but you can't make them

think': Author has frank words for the religious right," The Vancouver

Sun (British Columbia), October 26, 2000

''If people have already invented Harry in their imagination, I would be

very surprised if the film could disturb that. No film has ever ruined a

favourite book for me, ever. It is my belief that my readers will be

able to differentiate between the film Harry and real Harry and I think

they will be in no doubt about who is the real Harry. People greatly

underestimate children.''

--

5: The Messianic Banquet: Prometheus Redux

find quote: when we learn to truly love as Christ did, we will again have discovered fire (referring to Prometheus) - ? MLK Strength to Love?

- i -

prepare the way

 Many people expect a bodily return of Dumbledore. For the reasons stated above, I do not. And there is another reason: Dumbledore is not a Christ-figure:

Interestingly, although Rowling is a member of the Church of Scotland, the books are free of references to God. On this point, Rowling is cagey. “Um. I don't think they're that secular,” she says, choosing her words slowly. “But, obviously, Dumbledore is not Jesus.”[[202]](#footnote-202)

The idea that Dumbledore is a Christ-figure is, in some ways, easy to understand (and popular; it should be noted that many of the reactions to Rowling's statement are attempts to work around it and thus expect Dumbledore's return). His portrayal reminds us of mythological images of a deity. He has sacrificed himself, apparently for Harry. But he also has never claimed omniscience or omnipotence, and quite often refers to his mistakes. But when one more fully considers his role and actions, there is another figure which fits him far better: Elijah. Elijah (whose story is related in 1 Kings 17-19), was one of the Israelite prophets. He had an important role in ministering to “outsiders,” or non-Jews, to the point that in his first sermon, Jesus alluded to him as a model of his own ministry (Luke 4.26). This fits Dumbledore: one of the reasons the Death Eaters, Dolores Umbridge, and others disliked Dumbledore was his acceptance of outsiders of all kinds (“Mudbloods” as well as mixed races), as witnessed by the crowd at his funeral. At the end of his ministry, Elijah passed his mantle, the symbol of his authority and charismatic gifts, to Elisha (1 Kings 19.19), not unlike the ways in which Dumbledore passed his abilities on to Harry.

 And, like Dumbledore, Elijah's work did not end there. The prophet Malachi promised that Elijah would return before the Day of the Lord (Malachi 4.5), taken by many in Roman Palestine to refer to the coming of a messenger before the appearance of the Messiah. This promise was very much in the minds of the Gospel writers, who, following the widespread expectations of the day, dealt with the question of Elijah and Jesus. These writers make it clear that Jesus is not the expected Elijah—but they also make it clear that John the Baptist is (Matthew 11.12-14, 17.10-13, et sim.). Just as Elijah gave way to Elisha, John the Baptist died (and, especially important here, was killed for a political offense) to make way for Jesus, the k#m – Messiah, or more literally, Anointed One or Chosen One (the latter a term applied to Harry in 6).

 It is not Dumbledore who is the Christ-figure, it is Harry, whose name can be read (q.v.) as “mystery of the true man from the father.” He bears the scar of evil that will not heal until redemption is complete, when he rises to eternal life through willing self-sacrifice in the alchemical *rubedo* of book 7. This is another possible meaning of the book's title: the sacrificial death that completes the cycle of purification, or becoming holy (i.e., hallowed).

 The key to this sacrifice may be found in the parallelism that is a major part of the structure of the books. Three instances are appropriate to understanding. In 1, we learn that Harry survived Voldemort's attempt to kill him through the sacrifice of his mother. Near the end of the book, Ron sacrificed himself during the chess game so Harry could get to the room where the Stone was. He took on this role voluntarily, stating that it was the only way for Harry to get through, and that what mattered was Harry's completion of the work (1: ). The twist is that Ron survived—with Hermione's help. Here is another indication that Harry cannot complete his work alone. Dumbledore's willing sacrifice was necessary so that Harry could proceed with his work, and there may be another sacrifice coming in 7. The second instance is Harry's role of Seeker for his Quidditch team, one which he assumes in the first book. As commented upon before, “seeker” is a religious term for one who is looking for the truth—which is what the alchemical sequence is all about. Harry became the Seeker as he found a situation for which he had a natural flair: flying. As Harry has worked his way along this path, he has also become more of a spiritual seeker: he plays Quidditch less and less, and delves into understanding of the world and its nature to a far greater extent. He also took on training Dumbledore's Army and pursued his history lessons with Dumbledore, wherein he showed a good understanding of psychology. Third, as this takes place, Ginny becomes the Gryffindor Seeker. This is the continuation of their identification as complements, one that began when both emerged from book 2 having died, “descended into Hell” and returned to life.

- ii -

outcasts

// HP as a tale of outcasts:

Hermione, Mudblood, brilliant but unappreciated

Ron, in 7, always second in line 375-376

Harry, belongs here but the true outsider, he has lost everything 6:644, 6:646 Ginny has been “like something out of someone else's life” -- her particularly telling portrayal of loneliness, even amid others.

Moody's wooden leg, artificial eye

- - - Friend of Outcasts- - -

Harry Potter is a friend to many who are shunned by society. , Rubeus Hagrid, Hermione is Muggle-born, Ron is from a poor family, a werewolf (Lupin); a house-elf (Dobby); Neville Longbottom, who is unconfident, inept and unpopular(146); and Luna (“Loony”) Lovegood, who is considered extremely odd because of her unusual style and inclination to believe in unlikely things.(147) He is not merely acquainted with these outcasts; they are truly his friends. And when Romilda Vane offered Harry a seat in her train compartment so that he didn’t have to sit with Neville and Luna, Harry coldly responded “They’re friends of mine.” Luna gets to the heart of the matter with her insight – “People expect you to have cooler friends than us.”(151)

Is Harry Potter the Son of God?

An original editorial by Abigail BeauSeigneur

http://www.mugglenet.com/editorials/editorials/edit-beauseigneura01.shtml

outcasts

155, 218 hushing up disability (Squib)

at one time also common to institutionalize, which Dum's did not do

- - - Mudblood Pride - - -

7:489

- - - - - -

> does grindelwald sound like hitler? he was defeated in 1945. he also wanted

> to subjugate the muggles (jews?). voldy tried for the same thing, but a

> step further.

Yes and no. One of the most hotly contested areas in Holocaust studies seems to be how to apply the message to today, and thus how to teach about it. So I can understand that JKR denied a literal equation. That would make sense, because this is a mythological book, a way of presenting truth through a story. She wants you think of Hitler, but she also wants you to think about more than Hitler. It isn't just about Mudbloods, it's about Elves (slavery, which is still a big problem in the world, both openly as chattel and the wage-slave version), Centaurs and Giants (all living things, how do we care for the world?) and not being proud of who we are, as if we made ourselves.

So if you are looking at Hitler, you think Jews. And a few people who have studied it more may know that he also went after Blacks, Gypsies, disabled people, and he thought Poles were dispensable as well. If you can't be imaginative, you lose the force of understanding that Hitler went after anyone who was different. I am convinced – and I think Rowling is too – that if Hitler had continued, you would have seen it spread a wider net. “One short step from 'Wizards first' to 'Purebloods first,' and then to 'Death Eaters' . . . . We're all human, aren't we? Every human life is worth the same, and worth saving” (440). A German pastor in the resistance movement named Niemoeller made a famous statement about how he did nothing at first because the Nazis came for communists, and he wasn't a communist. He then went through a sequence of various groups that ends with “me, and there was no one to help me.” How long would the Italians be useful? Only as long as he needed, then they'd be Wops or Dagoes and he'd throttle them as well. “We shall cut away the canker that infects us until only those of the true blood remain” (11) is a statement that will never find satisfaction. Do you ever have enough money? Do despots ever have enough power?

All of this requires know who is who, of course. Thus Muggles are given an “invitation” to appear for investigation (209). Jews were also “invited” to have their records checked and to “move on” to what they were told were labor camps. Jews had to wear stars to set them apart, one thing I didn't see echoes of in the book.

From there, you have to educate the young. Of course, in both, one must prove their race worthiness to be educated (210). Then, back to education as indoctrination vs. education as thinking-learning, and here is one of the reason's its so important. The propaganda site has a number of books that are frighteningly close mirrors of the booklet Harry saw in the Ministry office, speaking of how Jews disturbed and upset the world peace (249).

What else? Hitler carefully mapped out his strategy to gain power. Thus we have Dumbledore saying: “those who are best suited to power are those who have never sought it.” Harry is the worthy possessor of the Hallows because he will not use them for self-interest (720). Hitler worked by spreading distrust and fear. Notice how well that works in Potter. The fear of retribution is constant, so that no one can trust or confide in another (208); Hitler encouraged everyone to tell on others: students on teachers, children on parents, and so on. The bounty hunters are also a Hitler tactic (381-382).

Underlying what Hitler was up to was a racial theory: the Aryans, the super-race, are worthy to rule, and it was necessary to keep the race pure. Thus the need for separation and all the laws: it became illegal to marry outside the race, something that the Muggle-Born Registration Commission effectively sought. Homosexuality was not despised as a perversion or for theological reasons but because it didn't produce children. Nazi propaganda replaced Mary with the German Mother on Christmas cards, and praised those who had boys who would become good soldiers. There's also irony in this, Hitler was not completely pure (his birth name was Schnickelgruber, and he changed it in part because he didn't like what it meant); so Voldemort likewise changes his name to make him appear pure blood.

Hitler's minions were constantly conducting “research” into race. The practical application of that was propaganda: thus it is no surprise to read of Muggle-born as “usurpers” based on “recent research” (209). Usurper was a Nazi term used to describe the Jews, who took over German land and money. Rowling has brilliantly captured the feel of Hitler's propaganda. There's a web site out of Calvin College (of all places!) in Grand Rapids with transcriptions of the speeches and scans of posters and books. I can't find it right now, of course, so if you do, let me know.

On to the constant point about making choices. While Dumbledore talked of seizing control “for the greater good” (357), notice he was the same age as James Potter when he was a jerk with Snape and Lily: both outgrew it (360).

Nurmengard (360): Nuremberg was the location of the trials of the Nazi leaders. Some were imprisoned, and the last, I believe Hess, outlived most of the others, and there were occasional efforts to release him because of the cost (he was the only prisoner in the place) and because he showed remorse, but there plenty of doubts about its legitimacy (719-721).

Finally, and to me most telling, was Hitler's fascination with several things that fall under the blanket of “occult,” and one of the things that disturbs me for there are STILL complaints that Potter teaches occult. The books may contain it, but they don't affirm it, they teach that it is dangerous; although some people (education again) can't distinguish fantasy from reality. Dumbledore was the first to understand the danger and, while he kept informed, he stayed away from temptation of the Hallows; but Grindelwald, like Hitler, continued to pursue symbols of power. The Indiana Jones movies are fiction, but there is reality behind them. Hitler sought the legendary symbols of power: the Grail, the Spear, and the more recent atom so that he would be invincible (717).

Hitler's campaign was, I am convinced, part of his careful plan to become God. That, by the way, is why people of faith had to go first in Hitler's Germany. Jews first, but a generally-unremarked part of Hitler's effort, especially in today's America, was that Hitler took over the churches, made them an instrument of his policies, and those who opposed him went to jail, like Dietrich Bonhoffer (there are echoes of him, perhaps in Rowling too, for he wrote of cheap grace and that Christ calls us to die in order to live). Notice what Voldemort says: “you will join me in the new world we shall build” (729).

put a protective charm on neighbors 440

Finally, recall that, on his first meeting with the details, Harry finds it impossible to come up with words to speak of the “horror” he hears (210). What else can one say when confronted with Auschwitz or Voldemort?

9ff: the Malfoy family resembles some Germans: they stick together, help when it benefits them, not for the sake of humanity, and always are a bit slippery, getting through, sort of the like the boyfriend in the Sound of Music. Also resemble those who started with Hitler but soon came to realize the danger. Also the use of Draco as a toy to get conformance.

12: teachers were also Nazi target

Hitler was also brilliant and innovative. He used the best technology of the day and sought to develop it further. However, he was also looking to use it for evil. That's why Dumby keeps after Harry on making choices.

242 “Magic is might”magic is might:, to what extent does Nietzsche's Beyond Good and Evil apply here, and its possible draw by Hitler? ...

Throughout the series, Rowling expresses, in various ways, a strong interest in diversity and equality. This comes to a head at Dumbledore’s funeral, where “an extraordinary assortment of people” from all economic and cultural groups, including Squibs, the flashy Fred and George, Dolores Umbridge, Olympia Maxime (6:634, note she also finds herself back with Hagrid), popular musicians, servants (6: 641), and centaurs (who don’t like humans) gather in tribute (6:644). This is, perhaps, Dumbledore’s final victory, for he has warned several times of the dangers of discord. Although his death is clearly tragic, it is, like that of Jesus, not the end of his presence or of faith.

 Rowling's inclusion is striking for its breadth, giving visions of a new society. One of the biblical signs of coming of new age is end of disability, or at least the mitigation of its consequence. This is an outward sign of the end of disharmony in general, as symbolized in the resolution of opposites that produces the Philosopher's Stone. Two characters in the series are readily identifiable as “disabled” in the wide sense of the word: having a social disadvantage or being perceived as such, due to a physical or mental condition which limits activity.[[203]](#footnote-203)

 Remus Lupin was bitten by a werewolf at a young age. Rowling portrays Lupin as a person with a chronic disease that is controlled, but who remains an object of fear due to that disease. When Lupin tries to explain why he refused Tonks’s attention, Harry states “you are normal! You’ve just got a–a problem!” (6:335). We learn that as a student at Hogwarts, Lupin had a circle of good friends who helped him out when his illness flared up (3). In 6, he finds love, which also restores the vitality of his suitor (6:624. 641). With the wide portrayal of characters with disabilities as being cut off from love, let alone any other social role,[[204]](#footnote-204) Rowling has once again engaged in her style of social commentary.

 One of Lupin's evasions is that “Tonks deserves somebody young and whole.” Arthur Weasely, acting like his namesake king, wisely relies, “young and whole men do not necessarily remain so” (6:624). [The chances of becoming disabled through accident or injury are now close to 50%.]. This is the case with another portrayal of disability, that of Bill Weasley.

 Fleur fell in love with Bill before he became disabled, but stays with him after the event, stating that the injury is a sign of bravery (thereby also avoiding the special-gift “overcoming” approach that the *Dallas Morning News* loves so much, while being realistic about what Bill faced and faces). Fleur's steadfast love, expressed with a little humor (“I am good-looking enough for both of us”) creates rapprochement in a previously-divided family (6:622-623).

 Both of these incidents show the triumph of love. This victory is another eschatological symbol in Judeo-Christian culture. (Wesley: faith is central, love is eternal; C. S. Lewis in *That Hideous Strength*, the descent of Venus in final chapter). But they are not all: at the funeral, love comes to all (Hagrid and Maxime are together again, Ron finally seems to have caught up to Hermione, also Neville and Luna). Mrs. Weasley on more love, “Dumbledore wold have been happier than anybody to think that there was a little more love in the world” 6:624.

 We may note other disabilities in the series: squibs (people from wizard families who do not have wizard abilities, such as Filch, who are provided real jobs), people who have sustained injuries through the years (Moody), and race: “mudbloods” and others who are less than “pure” wizard blood. We do not see any indication that any of these disabilities, given proper accommodation, lessen the value of the person.

 All of this reflects on Dumbledore as the leading figure of the books, and leads to thoughts about his role. One of the religious complaints leveled at the series is that there is no God or God-figure. This is also true of the book of Esther in the Tanakh, but no one proposes removing it from the canon. To have a particularly identifiable God-figure would overrule the idea of fantasy genre. God is present by action; and we are looking at an alternative view of things. (see 7.3, 7).

 There are hints of an ultimate reality in the series: the priests of wizardry: the "unspeakables" practice their craft in a sealed-off area in the Department of Mysteries (perhaps some critics are not comfortable with Rowling’s well-taken lampooning of organized religion in this regard). Both "unspeakable" and "mystery" are significant words in older Christian and pagan thought. When Sirius Black died, Harry tried to reach "beyond the veil" (5)--a Victorian religious expression if there ever was one. He hasn't quite found comfort yet, but he is now on a religious inquiry as well as a personal one.

 The question at the end of 6 is, why did Dumbledore have to die? The first part of the answer is his alchemical role in the *albedo*. With his departure, Harry is able to advance to his goal. As Dumbledore's student, Harry cannot be greater than his master (John 13.16). After their search for the horcrux, an ill Dumbledore expresses his confidence: “I am not worried, Harry. I am with you” (6:578). The student has learned the material, and now the master must move aside. Dumbledore's death is also the outcome (not in terms of retribution but of the natural working out of events) of some of the various misdeeds that both have accumulated so far. The death also fits the plot: Voldemort fears Dumbledore, so he’s a logical target. Dumbledore is aware of this, and of Malfoy's role. see 7.7

 If Dumbledore was aware of the machinations of Voldemort, why did he not defend himself? In previous books, he has defended himself, but now, apparently, to borrow a Biblical phrase, the time is fulfilled. To continue this idea, there is a strong element of sacrifice in his death. After continually wavering in his assignment from Voldemort, Draco Malfoy finally confronted Dumbledore, yet the headmaster remained calm and probed Malfoy’s inner thoughts (6:522,585). Dumbledore, like Jesus (who could have called legions to his aid) was aware that he could destroy Draco, and told him “it is my mercy, and not yours, that matters now” (6:592). As a good priest or representative, then, Dumbledore follows his own master. Like Christ, he has harrowed Hell, going into the Forbidden Forest to rescue a jerk (Umbridge: see Romans 5.6, 8, where a literal translation could state that Christ died to save us while we were jerks).

 And, leading to the next (section), Dumbledore's death announces a significant structural step in the series. The closing scene of the book mirrors the despair of the followers of Jesus after the crucifixion. It is now the dark hour before dawn and the final victory, wherein will be revelation of the mystery.

The weddings as the first of this.

Wandering

6: Harry’s Magic Flute

“Harry must discover who’s who in this complicated opera of subterfuge and betrayal”[[205]](#footnote-205)

Reviewers are sometimes dismissive of the ups and downs of dating at Hogwarts.[[206]](#footnote-206) Granted that many of the events portrayed are typical of teen-age crushes, there is still a serious message, some of which reaches to what the series is all about (learning the value of love). Some of the characters are unable to learn the truth of love (e.g., Lavender, who is often portrayed as somewhat silly; Cho Chang, who tried to transfer her feelings for the deceased Cedric Diggory to Harry; Romilda Vane, who places her trust in love potions, not real love), and these people seem to become entrapped in themselves, unable to develop. Those who get beyond this stage, which confronts even the bookish Hermione Granger, continue to develop as characters. Why important - learning to love, growing in wisdom and, like Tamino in Mozart’s *Magic Flute*, learning to distinguish good and evil; two dimensions (Tamino: must love virtue and beauty, e.g., all humankind and Pamina). Repudiation of medieval “if you love one, you cannot love all”.

Reality of love. “Amortentia doesn’t really create *love*, of course. It is impossible to manufacture or imitate love.” Slughorn, 6:186. Likewise, false happiness of Felix felicis is “highly toxic” in large quantity (6:187).

In volume 6, we see Harry begin to take a far more serious interest in Ginny. As we find out at the end, Ginny has been interested in Harry for some time (the movies bring this out more than the books, but *vide* her jealous remark 6:94). Harry saved her life in 2 (Rowling made a remark about saving in 1, where Ron, Hermione, Harry became friends). This interest started out as a crush based on hero-worship (1, 2). One reviewer, describing the characters before the release of 6, noted this crush but added that Ginny “has since gotten over it.”[[207]](#footnote-207) Yes, she is over the crush, but not over Harry: in 6, we see the flowering of more mature interest denoted by her willingness to patiently await the time. However, it becomes increasingly clear that although the feelings are mutual (Hermione at least discerns this, Ron seems to have an idea), nothing will happen if it depends on Harry, who is always looking for an ideal time to say something. The independent Ginny apparently decides that she has had enough of traditions and waiting, and takes matters into her own hands. With a “hard, blazing” look (6:533, you have to know a redhead to fully know what she means, and it doesn’t hurt to have experienced something similar at the hands of one), she hugs Harry as he enters the common room during a celebration, and Harry responds – all at the symbolic door (*porta*) of the common room.

- - - -

I will brave all danger while by your side

I will lead you, and love will be my guide

For the way will be strewn with roses,

For where thorns are, roses bloom.

Then play the magic flute, and it will guard our way.[[208]](#footnote-208)

 Mozart’s opera *Die Zauberflöte*, is, like the Potter series, a discovery of who is who as the hero, Tamino, winds his way through characters who are unfaithful or distracted from the goal, as he finds the way to truth and love (the opera’s Masonic tendencies also indicate its own interest in alchemical matters, such as the trial by earth, air, water, and fire). In Act 2, Tamino is taken away for the final trials. Pamina joins him. The journey of learning to discern good from evil, learning to love, and acting on knowledge, has come to completion as the couple place their trust in each other. Less-commented is that according to rules, Pamina has no place being at the trials: they are for Tamino, and as a woman, she does not belong there at all (Landon). HP: not only did Ginny take lead at the door, through most of the rest of 6, we read as Rowling portrays Ginny and Harry developing as better friends, comforters, and companions. They are worthy of each other; both are (like Tamino and Pamina) loving and courageous. They are the only two in the circle who have met Voldemort, and both “died” and “returned” from those encounters. Both are also Seekers on the Gryffindor quidditch team (“seeker” searching for truth in religious traditions, “Golden” snitch the alchemical goal).

 On roses, see (current 7) and Faust, roses are also Rubeus.

At the end of 6, Harry makes an effort to break up with Ginny. Once again, this is based on his sense of duty: he is concerned that Voldemort would injure or kill her. This is one sign that he has grown beyond crushes (such as his infatuation with Cho Chang) (another sign is that he has come to know Ginny from being around the family so frequently, thus well-developed) or even any influence of love potions (a couple of references to that possibility–compare when Rowling describes the effects of one on Ron, 6:392-394, where he is giddy, etc.; although hint of it in the air as Ginny leads Harry from Dumbledore’s body, but recall that potions cannot manufacture love, only a parody of it). Although the couple are not necessarily mature (when is it, after all? - process nature), they are near the age of majority (which we learn in 6: is 17), and there are indications that the Weasleys married early (6: 93) (what about the Potters?).?

The 6 book closes shortly after Ginny tells Harry that his reasons don’t work with her. This points to something Harry has yet to fully learn. There have been hints all along, and especially in this book, that Harry must learn to love, to be open with his friends, and not go it alone (6:77-78, 6:646-647). In light of what the reader knows, Harry’s argument for leaving Ginny is weak. Harry should also realize that he would still have feelings for Ginny, and Voldemort would know that, whether he’s seeing her or not. The next stage of this is likely to come when Ginny’s brother is married (this will apparently happen shortly after 7 opens). Both Ginny and the bride’s sister, Gabriele (who has a hero crush on Harry) are to be bridesmaids. I see a fight coming! (Please–I am not making any wedding plans for Harry and Ginny; they are well-matched, but they could go other ways –or go other ways and come back–before it’s through).

Harry’s great distinction from Voldemort is that he can love, an ability which Voldemort does not have (1, 2, 4). As 6 closes, he must strengthen his ability to love, befriend, and forgive. It may not come easily, as he was not raised in a loving home (like Snape, and thus open to temptations of power and doing it alone). Interview of JKR by Emerson Spatz and Melissa Anelli, Dumbledore likes to see good to the point that he became reckless, further to come in 7, but 5 and 6 show that for all his intelligence, D made emotional mistakes because he was isolated, has no confidante. (Mugglenet.com/emscotland.shtml)

- - - the heir of Gryffindor - - -

 At Hogwarts, Gryffindors live in a tower – the connotations of alchemist's towers, academia/ wisdom, being close to God. The “patronus” of Harry, his father, and Godric is a stag: “The stag is a well-known medieval allegory of Christ, and in the *Saint Graal* it is related that Christ occasionally appeared to his disciples in the form of a white stay accompanied by four lions (the four Evangelists). The stag knows the secret of self-renewal, for according to Honorius of Autun when, from time to time, it is feeling old, it swallows a snake and from the venom of the bite loses its antlers and grows itself a new pair. In the legend of St. Hubert, the stag represents the *bush soul* or *animal soul of Christ* [fn: by 'bush soul' is understood a spiritual being or a 'doctor' animal which is looked upon by the primitive as as his life principle or double.] and in his antlers bears the Crucifix as his own spiritual aspect. ... in the Celtic religion. On the bowl known as the vessel of Gundestrup there is a representation of the god Kerunnus, a god with stag's horns, whose animal attribute is the stag. He is a god of vegetation and of death, ...” (Jung, 258). “According to many local Germanic legends, the stag was supposed to have caused springs to flow, or to have pointed out healing springs to men. More often it shows the hunter the way to his beloved, with whom it is secretly identical. It also appears in legends as the summoner of the dead and entices those who hunt it to the land of the dead, forever.” (Jung, 259). “The stag appears in the curious episode in which Merlin punishes the unfaithfulness of his wife. He rides to her on a stag and kills the enemy with a stag's antler which he hurls at him. This relation to the stag he also has in common with Mercurius who is often described in alchemical texts as the *cervus fugitivus* (fugitive stag). It is possible, however, that a memory of the Celtic god Kerunnus—a god, according to Marx, who underwent a transformation mystery—also survives in this stag symbol. Kerunnus is dismembered and cooked in a bowl (!) in order to rise again, rejuvenated, from the dead; he therefore undergoes a truly alchemical transformation mystery.” (Jung, 372-373).

- - - H&G - - -

As Harry and Ginny get together, we see the another fulfillment: as Rowling says, she’s been dropping anvil-size hints (interview on Mugglenet) that Hermione has sought more than friendship from Ron Weasley. Many people have thought that she was after Harry (readers, not just Molly Weasley). All along, however, she accepted Harry as a friend, and is thus able to be more open with him, but has trouble talking to Ron (sometimes more evident in the movies).[[209]](#footnote-209) Not only is this an important model for kids, it is a significant part of Harry’s learning to love and sort out his feelings in a healthy way.

Their coming together is a sign of reunion of disparate elements and resolution of conflict. C. S. Lewis, acknowledged by Rowling as inspiration:

At all events what Ransom saw at that moment was the real meaning of gender. Everyone must sometimes have wondered why in nearly all tongues certain inanimate objects are masculine and others feminine. ... Ransom has cured me of believing that this is a purely morphological phenomenon, depending on the form of our world. Still less is gender an imaginative extension of sex. Our ancestors did not make mountains masculine because they projected male characteristics into them. The real process is the reverse. Gender is a reality, and a more fundamental reality than sex. Sex is, in fact, merely the adaptation to organic life of a fundamental polarity which divides all created beings. Female sex is simply on of the things that have feminine gender; there are many others, and Masculine and Feminine meet us on places of reality where male and female would be simply meaningless. ... the male and female of organic creatures are rather faint and blurred reflections of masculine and feminine. ... in the very matter of our world, the traces of the celestial commonwealth are not quite lost.[[210]](#footnote-210)

What this says about Goethe's “ewig-weibliche” (ch 7), gender is one of the opposites to be resolved in the final pages.

7: The Harrying of Hell

“The wound will only be healed in the world where it was got.”[[211]](#footnote-211)

- i -

My Father, if it is within your power,

take away from me this cup;

however (expecting affirmation)

not what I desire, but rather, what you do.[[212]](#footnote-212)

Harry watching Snape's memory

- Harry's Gethsemane and temptation to turn back, 696ff.

The last person Harry sees is Ginny (7: 696-697) and his last thought is Ginny (7:704) == Karmic law, the last vision is your life center, Ginny is not just a woman but love, thus H. goes in, learns what will come of V, and returns to redeem him.

reunion of the purified spirit (he loses the part of V's soul) of alchemical wedding.

- ii -

He disarmed the origins of and the wielders of power,

exposing them to public openness,

leading them in triumph to himself[[213]](#footnote-213)

Harry has not killed anyone, the use of “expelliarmus” and the complaint it is not powerful enough to do anything, yet it is what kills Voldemort, the only death from Harry, and at that, V in effect killed himself by over-reaching (Origen).

“Then theman who had won the victory remembered Gurnemanz's counsel that a brave and gallant man should be ready to show mercy, . . . .” 115

Wolfram von Eschenbach, trans. A. T. Hatto, *Parzival*  New York: Penguin, 1980

Wyman, Max. " 'You can lead a fool to a book but you can't make them

think': Author has frank words for the religious right," The Vancouver

Sun (British Columbia), October 26, 2000

That, says Rowling, was the key for her: the choice between what is

right and what is easy, ''because that, that is how tyranny is started,

with people being apathetic and taking the easy route and suddenly

finding themselves in deep trouble.''

. . . .

So we talk about power, which seems to be at the basis of the tales:

magic power, the power of parents over kids, the struggle between the

power of good and the power of evil -- ''yes,'' she says excitedly,

''abuse of power, why people would seek power.''

70: expelliarmus

- the mystery of Atonement, 710, we know some (voluntary sacrifice, following Origen's theory of the overreach) but in the end, who can tell it, for they have journed into realms “unknown” and “unprecedented.”

- looking at at Origen, Harry carries part of V's soul, and the gleam of triumph about his blood in V as well 709-10,

 - the promise of pure love in Ginny, she is “brilliant light” 115 and puts him in “blissful oblivion” and is “the only real thing in the world” 116—

 - revelation of the *soror mystica* 378 Her match with Ron: surface level of arguing couple, deeper meanings in alchemy (Hermione, as female Hermes, is mercury; Ron is sulfur, the two together form an alchemical catalyst) and flint against stone (Robertson Davies, *The Cunning Man*). Sometimes her openness to Harry confuses him, but he sees enough to turn to her for advice on girls 5:571; he seems to view her more as the alchemist’s *soror mystica*, “scholarly girlfriend,” perhaps placing Ron as the *famulus*, the “intimate servant, devoted disciple, and unquestioning stooge.”[[214]](#footnote-214)

 - the role of redemptive love (Harry converts rather than kills his enemies, whereas evil kills 70-71)

Theology: it was necessary to wait because Harry still wanted Voldemort to repent, and Harry had to give him a final chance. The pitiful figure he saw in the pathway to the Underworld in the station was the bit of Voldemort's soul that had been in Harry. It's stuck there because the rest of the soul is still on earth. Until the soul is complete, it can't go on, and the reunited soul might yet be redeemed if, during the concluding duel, Voldemort showed some remorse, as Harry challenged him to do. As for the description of that bit of the soul, we need to check and see whom Dante has in that condition in the Inferno to find out just what Voldemort's root sin was (my guess is Dante, perhaps there is some other allusion elsewhere). To go back to repentance, remember that Voldemort, in effect, killed himself (fitting the choiceless-choice judgment pattern). Harry's effort was to disarm him, which if you recall, Lupin told him to stop using because it would never finish off anyone. But that disarming also fits with the theology of the inscription on the Potter's grave: the verses preceding that in 1 Corinthians speak of disarming death and leaving it powerless (I will, of course, take the opportunity to complain that much of the force of that is lost in English compared to Greek, especially since Rowling was careful to remind us of that with the children's stories book.)

Dumbledore. This could take the form of some kind of continuing presence, mirroring Jesus' promise of a para/klhtoj in John 14.16 (fulfilled in the day of Pentecost, Acts 2). Such a promise has been mentioned throughout the series: “You think the dead we loved every truly leave us? You think that we don't recall them more clearly than ever in times of great trouble? Your father is alive in you Harry, and shows himself most plainly when you have need of him” (3:427-428, note that Harry's father likewise appears in 4 to save him from Voldemort). The late headmasters are available to the current one for assignments. Add to that that “Harry thought . . . he saw a phoenix fly joyfully into the blue” as Dumbledore was entombed. [So where did Fawkes, who has also disappeared, come from?]. Aside from all this, Dumbledore is still present to Harry (his comment, “He will only be gone from the school when none here are loyal to him” 6:649, mirrors earlier statements, and especially the one while in the Chamber of Secrets), who seems to grasp Paul’s statement in Romans 8.38-39 that nothing can separate us from love and God. Thus, it seems reasonable to expect that Harry will receive some sign of continuing presence, perhaps related to the phoenix, on the third day, and with that, some share of Dumbledore's unsurpassed ability (much like the mantle of Elijah, also a prophet of unsurpassed ability, given to Elisha, 2 Kings 2.11-14). (see section 7)

Dumbledore's continuing presence: the will, 130

Horcruxes As long as the Horcrux remains intact, the person remains alive, although in a shadowy state. Creation of one requires committing murder and splitting the soul, both of which are anti-natural acts.[[215]](#footnote-215)

Another characteristic of Harry consists of the subtle parallels between him and Voldemort. Voldemort's quest is fueled by one similar to Darth Vader (né Anakin Skywalker) in *Star Wars*: the death of his mother. Whereas Skywalker was overcome with grief, and blamed himself for not being powerful enough to intervene, Riddle stated “My mother can't have been magic, or she wouldn't have died.” (6:275). As a result, Voldemort became “obsessed with his parentage,” which Dumbledore ascribed to having been raised in an orphanage (6:362). Harry, likewise, seeks his parents (Mirror of Erised, 1; their return in 4), and seeks to avenge their death, but he found no shame in their mortality. Harry's initial plans for the summer are to visit Godric's Hollow and see what he can learn (6:650-651). This continues the parallel with Voldemort, who spent the summer after his sixth year at Hogwarts researching his family, having learned of his apparent descent from Slythernin (6:363). There is a reversal here: while the young Riddle set out to kill all Muggle family members on this trip (6:367), he later went after Harry's father first, not Lily, the Muggle-born. One mystery to be resolved here is the significance of Harry's eyes, which are green like his mother's. Another: both are Parseltongues.

The Return of Percy, the Prodigal Son

Another Weasley comes to mind from Harry's title on Quidditch team, seeker (a person looking for spiritual fulfillment, or, in this context, one who is, in the medieval manner, fishing for something), and a statement of Carl Jung: “in reality, the King is *fishing for the redeemer*, who then actually appears in the form of Perceval.”[[216]](#footnote-216) The King refers to the Fisher-King, who has been wounded, as has Harry. The point of Perceval's quest is to restore the world to order: this leads to Perceval (Percy) Weasley (see below). Percival did not return from the quest of the Holy Grail. Further, Percy Weasley carries a debt of guilt and estrangement from his family: “it is no longer Gauvain ... who is the greatest hero, but Perceval, the guilty one who, however, in contradistinction to the others, reflects upon the problem of the Grail.... [on his return to Arthurian loyalty] Perceval is seeking the 'lost God' and his own soul.... *His* way is one of inner realization, even if he does temporarily regress to the outer life in the adventures of Arthur's circle.”[[217]](#footnote-217)

Severus Snape is also a likely victim. Beneath Rowling's surface portrayal of Snape as a bad person lies someone who, although far from an ideal “good guy,” seems to be trying to help Harry, albeit harshly, befitting his name Severus. We learn that Snape was once a follower of Voldemort who deserted (4:590-591). In the scene where he returns to a body, Voldemort promises to kill one coward (Karkaroff, whom we learn has gone into hiding, 4:674-675) and another who “has left me forever” (4:651).

 And what of Draco Malfoy? We have noted how, at the end of 6, Harry began to, as the Methodists might say, distinguish the sin from the sinner, paralleling Frodo's change of attitude toward Gollum in Tolkien's *Lord of the Rings*. This was the first step leading to the salvation of both; will Malfoy play a similar role in destroying Voldemort? The end of 6 indicates that Malfoy's commitment (after changes were made to his agreement without his knowledge) (6:522, 585). Also note divine grace: Dumbledore says “it is my mercy, and not yours, that matters now” as Malfoy threatens to kill him (6:592).

 I think it's open whether Harry will literally physically die, but he must make a sacrifice, and the likelihood is that he must die in order for Voldemort to lose the power which he gained from Harry's blood. Yet even here, there is a twist—one that will be lost to many modern Christians, who think of the sacrifice of Jesus in terms of justice or payment. These views overlook another theory that was first expounded by the early church Fathers, and remained popular through the medieval age: that human redemption resulted from a divine trick on the devil.[[218]](#footnote-218)

 The scenario for this view begins when Dumbledore learned that Voldemort used Harry's blood in his reincarnation: “for a fleeting instant, Harry thought he saw a gleam of something like triumph in Dumbledore's eyes” (4:696). Why is this a moment of triumph? We have noted that the wizarding world works by force of law. Likewise, explaining the Christian theory of Atonement (that the death of Jesus in some way canceled the effect of human sin) in a way that does not disgrace the Creator who instituted natural law has long been a concern of theologians. First (apparently) formulated by Origen, the classic explanation is by Gregory of Nyssa. The devil, having successfully tempted humanity through deception (taking on the form of a serpent, selectively quoting and thus misleading Eve), nevertheless gained rights over humans. God had to respect these rights, but could regain them if the devil overstepped his bounds. Thus Jesus, appearing to be human, came into the world. The devil took the bait like a “ravenous fish” and sought to destroy Jesus, only to find out too late that he had taken on God himself, and was trapped by a far greater power. This power of life, of light shining in the darkness, destroyed the devil's domain. And, Gregory adds, all of this came about because the devil had, of his own choice, started the sequence.[[219]](#footnote-219)

 Harry is puzzled by this gleam, of course, because he doesn't yet know of Voldemort's history, of his choices, and, especially, about horcruxes. Although even he does not yet know the full story either, Dumbledore does know that by using Harry's blood, Voldemort has taken the bait and reached beyond the limits, thereby committing a major error that will prove his downfall in the final chapters—there is a power within him that is at odds with evil. Harry's power, gained from love, will yet conquer the darkness. Although Voldemort can now touch Harry, his own soul is separated and dark, not to mention partially destroyed. It would seem that Voldemort places too much importance on his ability to touch Harry's skin after his reincarnation.

 At the end of it all comes the resolution of opposites into union. One dimension of this now stands as Harry and Voldemort, who have lived in both parallel and chiasm. Another is that of Harry's best friends, Ron and Hermione, who function as mercury and sulfur, which are also alchemical complements and catalysts to the process. At the top stand Harry and Ginny, who are far greater complements: as true man and true woman, their joining is the resolution of eternal opposites, the step which creates the Philosopher's Stone.

- iii -

*Mephistopheles:*

 “they think, they hope, with these flowers

... the heat of the devil to take away”

*Angel Choir:*

“Flowers of blessing, lights of the joyous,

spreading love to us, bliss they prepare for us,

as the heart desires.”[[220]](#footnote-220)

 The medieval legend of Faust is, especially in the little-read second part, an alchemical tale. In Goethe's version, at the close of part 2, Mephistopheles returns to the stage. Here the devil, with whom Faust struck a deal in part 1 to sell his soul in return for youth, attempts to claim Faust for his own, according to the deal. But like Mozart's *Zauberflote* , where Pamina's claim to enter the trials with Tamino is that she will spread roses on the way, the flowers of the angels .... Ginny is another version of Goethe's and Mozart's rose-bearers: recall how Harry senses “something flowery” when under the spell of amortentia in Ginny's presence. the part for Harry's light thought: Ginny, for he is redeemed by love (the discussion with D at KC).

 Now, back to Ginny. You may recall that I rambled at length about Faust, Ginny the cosmic rose, Mozart's Magic Flute, and so on. I don't think it's an accident that her birthday present to Harry was in a chapter called “The Will of Albus Dumbledore.” Will has two meanings, and I would guess that a lot of people will focus on Dumbledore's bequests without thinking that part of Dumbedore's desire/ wish is for Harry to have a companion worthy of him: something that eluded D and certainly made his problems worse, as well as Snape (now we know why he never married). But notice how Rowling describes Harry's feelings, it's easy to write them off as romantic mush, but the choice of words is telling: “blissful oblivion” and “the only real thing in the world.” It was also intended to be “useful.” Sure, you're thinking she's out to keep him in line (notice how she sent Luna to go with Harry into Ravenclaw when Cho volunteered first) but: blissful oblivion is a mystic's phrase (alchemy is, at root, mysticism) for entering the realm of heaven (it is also used by Buddhists in general of nirvana), and “real thing” is a Platonic reference to completion of the soul as well as a mystic-Buddhist reference to getting beyond the false world to eternal life, and the goal of alchemy. Add to that that when she first called him in, “it was like gazing into a brilliant light.” (115-116). So how is it useful? Who was the last person he saw? What is the last thing in Harry's mind before he died? Ginny's “blazing look” of fearlessness and her kiss. Tradition in about every religion is that whatever is on your mind at death is what you love most, and thus determines where you go in the afterlife (remember above about choiceless choice). Thus such admonitions as “praise the Lord at all times.” So it is the eternal-feminine, here the constant presence of Ginny, from Goethe's Faust that brings about resolution in the end. / statement that Ginny is generally a modern woman: in most of 7, she is absent (granted, she is underage): appears in early part to remind Harry of her love, and then at the end, one of these in a mother-like role of comfort to students.

 In Narnia, Lewis tells of Aslan's return, having overcome death with an ancient magic of which the witch, like Voldemort, never learned (6:444; *LN2*, 185).

 The final victory is celebrated in a scene of “Mountain-gorges, forest, rock, desert” (the only thing missing at Hogwarts is the desert, will the general wildness of the area suffice?--after all, Goethe was German, and likely unacquainted with the American idea of deserts). Here are arrayed three holy hermits (Dumbledore figures!), who sing hymns to love, the first concluding:

That indeed all that is transitory will evaporate,

and forever shine the eternal star that is the essence of love![[221]](#footnote-221)

Faust's beloved, known on earth as Marguerite, appears, now transfigured, and, by appeals to the Virgin Mary, is reunited with her loved one (12069-12075).

 The conclusion comes with a Platonic cosmology:

 All things that change [the world below the firmament] is only a parable-allegory;

 the inexpressible [union], here is created;

 that which cannot be described, here is accomplished;

 the eternal feminine leads us upward [heavenward].[[222]](#footnote-222)

that sums up the work of the alchemist: the earthly life is transcended, all opposites and disunions resolved, led by the eternal feminine power.[[223]](#footnote-223) And for the last word, there will be the healing of the scar.

- - - - - - notes on 7 - - - - - -

quotations:

-Aeschylus, The Libation Bearers 465-475, story of Orestes who has a scar and takes revenge on those who murdered his father, Agamemnon.

-Wm Penn, More Fruits of Solitude (a.k.a. Some Fruits of Solitude) 131-134

* Potter grave (328), 1 Corinthians 15.26, eschatological passage about the triumph of Christ, who will destroy evil (not kill his enemies or something like that as Peretti and the like portray, but will transform and change it so it no longer exists), preceding verses need a good translation.
* When Rowling writes that Harry did not understand the words, and mistook them for something evil, is that a comment by Rowling on people who didn't read Potter carefully and took it to be evil, when they did not understand (i.e., pay attention to the details) and so understand what the books are about? - Harry is Biblically illiterate, 326 “He read the words on the tombstone again. . . . .He did not understand what these words meant. Surely Dumbledore had chosen them . . . .” and 328, Hermione explains the 1 Corinth, as not Death Eaters, but “living after death.”

- - - the alchemical rubedo: - - - (some Biblical, of course)

 - the lengthening shadow of evil

 - the first wedding and promise of love (Tonks and Lupin get married, this is a step in resolution of opposites: old and wounded / young and whole)

 - seven Harrys

- - - Biblical images - - -

- continuing presence of Dumbledore: 29, the flash of blue in the mirror, although his brother. Harry says he's still doing D's job (Paul in Acts, which Luke structures similarly); 483 his help still comes when asked;

318 – hiding, parallels of Christians as unknown salt

409, Hallows symbols

section: ancient wisdom and Rowling's response to critiques

- Tolkien 105, tale of two brothers, soul lives in container

- Discussions of occult: 713, Lovegood is on a Quest for the Hallows, without real understanding, exploring the nature of danger for those who do not probe like the philosopher into the truth of the matter. Perhaps a response to the charges that Potter teaches Satanism: you have to probe and understand.

- Harry becomes the Christ-figure first by saving the life of Draco

- Hermione adopts Mudblood as a sign of pride, similar to Christian and Methodist which began as terms of derision (surely there are more)

- leaving family for the cause (Jesus)

- - - biblical images 2, evil - - -

- the nature of evil: its persistence, the vast majority those on its “side” are victims, particularly of fear (91, 208) and need restoration rather than extermination (the real enemy is fear, as Lupin told Harry in 3), its love of humiliation as in:

- the locket Horcrux's challenges to Ron, 375ff, playing with truth distortions just as Rita Skeeter does to play on his deepest fears and humiliate him

- The wounded heart (347) and the lockets. Andrew Park, *The Wounded Heart of God* and R. C. imagery of the Sacred Heart.

- very Tokien-ish ending where the battle is a distraction to the “real” action, one that mirrors “spiritual warfare” religions: the real battle is going on at a higher level, we are participating in its shadow (cf Plato!)

- The emphasis on Harry's eyes being green: they are first, a reminder of Lily to Snape, and, 738 it is red vs. green at the final battle (blood vs. life).

- victory at dawn 743

tale of the three brothers:

Grimm, 124, Tale of Three Brothers

Chaucer, Canterbury – Pardoner's Tale 386

- - - Names - - -

- Pius Thicknesse : (1) read out loud, a man so taken with his rightness that he is stupid; (2) Popes with that name have left a bad taste on history: Pius II, on election in 1458 renounced his conciliarism and proclaimed supremacy of Pope, preached Crusades; Pius VI, pope of French Revolution; Pius VII, Pius IX claimed church rule of science; Pius XII of WW2 thought by many to have (range) collaborated with to allowed it to happen to insure safety re: not opposing Nazi regime; (3) “esse” ending (to be)

- Charity Burbage (Charity, Gk, love) taught that “Muggles . . . are not so different from us” PDF 9

- Tobias Snape – Tobias sets fish heart on coals (Tobit?) 8.2

- Severus Snape: a difference between arrogance and evil, 674

- Yaxley

- the play on names in the radio show: Lee Jordan = River, Remus Lupin = Romulus, the twin of ancient Remus; Kingsley = Royal; Rodent or Rapier = Fred Weasley and his wit (maybe a target to die because of that)

On 7/23/07, Matt S <spiveymc@gmail.com> wrote:

> fred dies...which DOES NOT work for me. it should have been hagrid. maybe i

> will write to her about that :-D

He fits in that one of the Weasleys had to. I thought it might be Percy, but maybe the point is that there isn't always poetic justice. I will be mulling this one for a while. And, well, yes, it certainly did look like Hagrid had to be next, since he was such a father-figure. Maybe it's that the Weasleys were a substitute family (well, sort of, by the end of the book he's part of it!) and Fred was the only spare.

 I had not anticipated a plot line with the wandering around the way they did (although that's a thoroughly Biblical image for Seekers).

>

274: Hermione + Ron, she is looking for signs that he really cares about others

286, the effects of wearing the Horcrux: similarity to Tolkien's ring, the problem of evil and temptation, 307 Ron's fears which turn into bogies and include Hermione liking Harry 374-376 he is always second

360 “all was ashes” symbol of loss

299 Messiah resistance: not what was expected

> when harry was under the cloak, after his "resurrection," and after neville

> killed the snake, why didnt he just use the killing curse on voldemort?

First, it's a real resurrection, just not proclaimed yet. He died, harrowed Hell, and chose to return. So we can call it resurrection without quotes. As far as where I said "rises to eternal life" in the study notes, I'll come back to that. But first:

It's no accident that the entrance to the underworld is at King's Cross, when you think of what the cross means in the West. (And in Britain, there may be more meaning from local traditions). First, theologically, it means redemption and thus requires a choice, and Harry has been making choices all along, and the books are full of the importance of choices. Second, mythologically, one enters the underworld on death, and from there, depending on your culture and time, you go either to a place of shades, sometimes to await a coming judgment (or reincarnation if you're a Platonist, Buddhist, or Hindu), or else you go to judgment and then hell or heaven. The judgment is sometimes portrayed as a choice, but it's what a psychologist dealing with another matter called a choiceless choice. In this sense, the tradition is that the evil cannot stand the delights of heaven and so take themselves to hell. That would fit so well with the idea that Voldemort is not able to stand Harry's presence. The small figure in on the floor is already driven to Hell, even if not "physically" there yet, because it is incomplete, and I'll return to that.

Secondarily, King's Cross is, I believe, also where the Hogwarts Express departs. So maybe there's a Platform 10 - 3/4 or another train using 9 - 3/4 that, as Dumbledore put it, goes "on", the one Nick wouldn't take.

Now, with that in mind, the specific answer to your question is that there are theological and literary reasons.

remorse and repentance, 103, leads to K.C. scene

There are two literary reasons that come to mind. The first is character development. Having Neville kill the snake after retrieving the sword from the Sorting Hat (remember, Harry traded it off at the bank, and it mirrors the way Harry retrieved the sword in the Chamber of Secrets) completed his development as a true Gryffindor. This seriously began when he joined the DA, faltered but received a boost from Gran when the trio ran into him at St. Mungo's, then became strong when he began to lead of the resistance of those at Hogwarts. So we need some time for Neville to lead, and to keep the action going, because, second, it's too early to finish off Voldemort. For one, she has to show that the followers are serious enough to carry on even though Harry is dead. That's what fighting for a cause is all about, faith in the principles left by the leader. I think it may be a comment on the sorry state of churches today. It would, perhaps, have been more obvious had Ginny killed the snake, but she has another role (see below), since it was women who first believed in the resurrected Jesus. Another, perhaps more important reason, is that there is a long literary tradition, that requires the climax, with its shift to hope, to come at dawn. You should know the saying that the darkest hour comes before dawn; dawn is the time when Jesus was found to be resurrected, and the time of redemptive acts in such works as Peter Grimes, the Quest of the Holy Grail, Parsifal, and certainly more that I can't think of right now. Certainly, since Rowling is in control, she could have shifted the time and all that, but the point is to give a dramatic effect to it all.

> i love the bit where the locket messes with ron. it seems like a very

> voldemort-esque thing to do.

To continue the above, yes. And I think it was a revelation to Harry, as far as what troubles Ron. Harry clearly never gave it any thought that Ron might think they were both after Hermione -- and add to that, Ron had chased Harry away from Ginny! Of course, if Ron knew alchemy, he would know that Harry needed a soror mystica.

Do you suppose Hermione knew that Ron had read that book and that's why she was so interested in what he gave Harry for his birthday? It seems she didn't really respond to until Ron gets beyond the book to express real concern (for the elves). The book itself is a bit of satire: there were tons of them like that in the 70's, and may still be, for all I know. I will have to check OCLC and see if there's a close title match.

- Harry is the last Gryffindor, similar to Jesus the last of David's line; thus his name

http://www.the-leaky-cauldron.org/2007/7/30/j-k-rowling-web-chat-transcript

- Deathly Hallows “perhaps” based on Pardoner's Tale, Chaucer

- Rosi: What does in essence divided mean?

J.K. Rowling: Dumbledore suspected that the snake’s essence was divided – that it contained part of Voldemort’s soul, and that was why it was so very adept at doing his bidding.

J.K. Rowling: This also explained why Harry, the last and unintended Horcrux, could see so clearly through the snake’s eyes, just as he regularly sees through Voldemort’s.

J.K. Rowling: Dumbledore is thinking aloud here, edging towards the truth with the help of the Pensieve.

- Su: How did neville get the gryfindor sword, is there a link to the hat

J.K. Rowling: Yes, there is very definitely a link to the hat!

J.K. Rowling: Neville, most worthy Gryffindor, asked for help just as Harry did in the Chamber of secrets, and Gryffindor’s sword was transported into Gryffindor’s old hat

J.K. Rowling: – the Sorting Hat was Gryffindor’s initially, as you know.

J.K. Rowling: Griphook was wrong – Gryffindor did not ‘steal’ the sword, not unless you are a goblin fanatic and believe that all goblin-made objects really belong to the maker.

= Lechicaneuronline: Do you think snape is a hero

J.K. Rowling: Yes, I do; though a very flawed hero. An anti-hero, perhaps. He is not a particularly likeable man in many ways. He remains rather cruel, a bully, riddled with bitterness and insecurity – and yet he loved, and showed loyalty to that love

J.K. Rowling: and, ultimately, laid down his life because of it. That’s pretty heroic!

-Katie B: Why was kings cross the place harry went to when he died

J.K. Rowling: For many reasons. The name works rather well, and it has been established in the books as the gateway between two worlds, and Harry would associate it with moving on between two worlds (don’t forget that it is Harry’s image we see, not necessarily

J.K. Rowling: what is really there.

150, cynical about sports

198 loyalty and kindness

186 Regulus Black is a Slytherin Seeker, who reforms (so does Draco, in a way)

numeric symbols:

seven years at Hogwarts, which may have seven floors

seven Harrys

the double trinity (3 initiatory steps, trial, three purification steps)

How many times does Harry escape Voldemort in 7:

1- leaving Privet Drive

2- from the wedding

3-in the coffee shop

4- at the MOM

5- Godric's Hollow (only with Hermione)

6- at Lovegood's

7- at Malfoy's

Seven horcruxes intended 1-ring 2-diary 3-Ravenclaw goblet 4-locket 5-Nagini 6-Harry

Wolfram von Eschenbach, trans. A. T. Hatto, *Parzival*  New York: Penguin, 1980

“Many hold that poverty is good for nothing. Yet if one suffers it for fidelity's sake one's soul shall escape Hellfire.” 70

P is brought up ignorant of his lineage by choice of his mother, and of knighthood. 70

King Arthur grants knighthood. 73

Here, Parzival is taken as Perce a val, pierce through the heart 81

“yet he tried and tried again, this lad so little favored with good sense.” 88

the grail knights in the castle “live from a Stone whose essence is most pure. It is called “Lapsit exillis” [or some such Latin or pseudo-Latin name, s 431]. By virtue of this Stone the Phoenix is burned to ashes, in which he is reborn. . . . Further: however ill a mortal may be, from the day on which he sees the Stone he cannot die for that week, nor does he lose his color. . . . This Stone is also called “The Gral.” “ 239

“Human nature has a wild, perverse strain.” 248

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Is Harry Potter the Son of God?

An original editorial by Abigail BeauSeigneur

http://www.mugglenet.com/editorials/editorials/edit-beauseigneura01.shtml

Quidditch may actually be a metaphor for the spiritual and physical worlds, as what generally determines the outcome of the game is not the goals, but rather who catches the Golden Snitch; just as what really matters on earth is not all the things we do in the physical realm, but rather what is happening in the spiritual realm and who “catches” the souls of men. I wonder, in fact, if the entire purpose for creating Quidditch, with its peculiar rules, is not as a metaphor for this truth. When Rowling talks about writing Quidditch, she candidly remarks, “to be honest with you, Quidditch matches have been the bane of my life in the Harry Potter books.”(33) Her further comments regarding Quidditch insinuate that she has no interest in sports.(34)

(like Hermione, doh) (33) Anelli, Spartz. "The Leaky Cauldron and MuggleNet interview Joanne Rowling,” Part Two.

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1. *LTP*, 278. [↑](#footnote-ref-1)
2. Revelation 10.7, author's translation. [↑](#footnote-ref-2)
3. *LSJM*, 1151. [↑](#footnote-ref-3)
4. Schubert Ogden, “Myth,” in Alan Richardson and John Bowden, *The Westminster Dictionary of Christian Theology* (Philadelphia: Westminster Press, 1983), 389-391. [↑](#footnote-ref-4)
5. Plutarch, *De E Apud Delphos* 384, 385, author’s translation. [↑](#footnote-ref-5)
6. Plutarch, *De Iside et Osiride* 358, 359, author’s translation. [↑](#footnote-ref-6)
7. *LSJM*, 252, suppl. 53; 1835. [↑](#footnote-ref-7)
8. Robertson Davies, *The Manticore* (New York: Penguin, 1990), 405, 449. [↑](#footnote-ref-8)
9. Quote: C. Jung, *Archetypes and the Collective Unconscious*, 152; in Emma Jung, *The Grail Legend*, 36-37, the further explanations are Emma Jung's. [↑](#footnote-ref-9)
10. Jung, *op. cit.*, 37. [↑](#footnote-ref-10)
11. J.R.R. Tolkien, “Preface to *Sir Gawain and the Green Knight*” in *A Tolkien Miscellany* (New York: Quality Paperback Book Club, 2002), 234. [↑](#footnote-ref-11)
12. Plato, *Republic*, 7.1 [514], author's translation. [↑](#footnote-ref-12)
13. 1 Corinthians 13.12, author's translation. [↑](#footnote-ref-13)
14. Horace Bushnell, “Preliminary Dissertation,” *God in Christ: three discourses delivered at New Haven, Cambridge and Andover with a preliminary dissertation on language* (New York: Charles Scribner's Sons, 1907). [↑](#footnote-ref-14)
15. Carl Jung, “On the Relation of Analytical Psychology to Poetry” in *The Spirit in Man, Arts, and Literature: Collected Works* *Volume 15* (Princeton: Princeton University Press, 1966), 97-132. [↑](#footnote-ref-15)
16. Matthew Dickerson and David O'Hara, *From Homer to Harry Potter: A Handbook on Myth and Fantasy* (Grand Rapids: Brazos Press, 2006), 72-73. [↑](#footnote-ref-16)
17. David Tracy, Plurality and Ambiguity (Chicago: University of Chicago Press, 1987), 12-15. [↑](#footnote-ref-17)
18. Robertson Davies, *What's Bred in the Bone* (New York: Viking, 1985), 333-334. [↑](#footnote-ref-18)
19. *HP* 7: 351. [↑](#footnote-ref-19)
20. *HP* 7:722-723. [↑](#footnote-ref-20)
21. John 21.25. [↑](#footnote-ref-21)
22. Joshua 10.12-13, NRSV. [↑](#footnote-ref-22)
23. Rob Boston, “Witch Hunt” *Church & State* (2002): 56-60. Also see Michael Maudlin, “Virtue on a Broomstick” *Christianity Today* (September 4, 2000): 137. [↑](#footnote-ref-23)
24. Robert Scholes, “Harry Potter and whose stone?”, Brown University News Service, November 2001, http://www.brown.edu/Administration/News\_Bureau/2001-02/01-060.html [↑](#footnote-ref-24)
25. *HP* 1:50. [↑](#footnote-ref-25)
26. *BDB*, 638, 778, 396; also see Deuteronomy 18.10. Also see Walter C. Kaiser, Jr., “Leviticus” in *The New Interpreter's Bible*, 1:1135 and Leslie C. Allen, “The First and Second Books of Chronicles” in *NIB*, 3:635. [↑](#footnote-ref-26)
27. *LSJM* at Perseus, Middle Liddel 751-752. I'll look it up in LSJM when it's unpacked. [↑](#footnote-ref-27)
28. *HP* 2:4; also see 7:209: in their quest to understand the nature of this power, it appears that the “researchers” at the Ministry do not understand (or more likely, choose to ignore) recessive genes (and this episode must be understood, at least in part, as a parody of Nazi racial theory research). On a matter related to this, Rowling’s gender-inclusiveness results in male “wizards” and female “witches” (*HP* 5:453, 6:115). There is no difference in practice or power, but the word “witch” has connotations in American English that stir many people to take offense. [↑](#footnote-ref-28)
29. *HP* 1:58, 7:666-668. [↑](#footnote-ref-29)
30. *LSLD* online, another to look up when the book is unpacked. [↑](#footnote-ref-30)
31. *HP* 5:840. [↑](#footnote-ref-31)
32. *HP* 7:646. [↑](#footnote-ref-32)
33. *HP* 6:195, 427, 544. [↑](#footnote-ref-33)
34. Numbers 24, 1 Samuel 16-19. The “evil” spirit is h(r, better translated “causing pain,” “disagreeable” or “unpleasant,” certainly an accurate description of Trelawney under the influence: *BDB*, 949. [↑](#footnote-ref-34)
35. Dickerson and O'Hara, *op. cit.*, 233-234, 238. [↑](#footnote-ref-35)
36. Chris Gosden, *Prehistory: A Very Short Introduction* (New York: Oxford University Press, 2003), 78. [↑](#footnote-ref-36)
37. Benjamin Bruxvoort Lipscomb and W. Christopher Stewart, “Magic, Science, and the Ethics of Technology” in Bagget, 78-79. [↑](#footnote-ref-37)
38. Roger Highfield, *The Science of Harry Potter* (New York: Penguin, 2002), 218-221. [↑](#footnote-ref-38)
39. *HP* 6:189-191, 238. [↑](#footnote-ref-39)
40. Highfield, *op. cit.*, 227 [↑](#footnote-ref-40)
41. I am indebted to Jim Kobrinetz for this phrase, used in several of our discussions. [↑](#footnote-ref-41)
42. *HP* 7:292-293.The nature of this exception is never explained, although there is an indication in *HP* 7:591 that “thin air” is not so thin: it contains matter in a random, unformed state. [↑](#footnote-ref-42)
43. Alan Jacobs, “Harry Potter’s Magic” *First Things: A Monthly Journal of Religion and Public Life* 99 (2000): [↑](#footnote-ref-43)
44. Tom Morris, “The Courageous Harry Potter,” in David Baggett and Shawn Klein, *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (Chicago: Open Court, 2004), 10, 16. [↑](#footnote-ref-44)
45. Spells may not work because of distraction, *HP* 7:285; lack of nerve (perhaps a lack of faith?) or skill, *HP* 6:602; or lack of deep desire, *HP* 5:810. [↑](#footnote-ref-45)
46. Revelation 21.2, author's translation. [↑](#footnote-ref-46)
47. *HP* 1:71. Christian creeds assert the reality of a world containing “all things, *visibilium et invisibilium*,” all created by God. [↑](#footnote-ref-47)
48. Kristin Johnston, “Christian Theology as Depicted in *The Lord of the Rings* and the Harry Potter Books” *Journal of Religion and Society* 7 (2005): 1; Jerry L. Wallis, “Heaven, Hell, and Harry Potter” in Bagtett, *op. cit.,* 69, 75. [↑](#footnote-ref-48)
49. For one of the most polemical: John Calvin, *Institutes of the Christian Religion,* 4.17.3, 7, 11; 4.22.1. [↑](#footnote-ref-49)
50. Benedict Ashley, *Theologies of the Body: Humanist and Christian* (Braintree MA: Pope John XXIII Medical-Moral Research and Education Center, 1995), 5-7, 177-178. [↑](#footnote-ref-50)
51. Alchemy is a part of many literary works, where it also provides a backdrop or structure for a good against evil plot: Umberto Eco, *Name of the Rose* and *Foucault’s Pendulum*; J. W. von Goethe, *Faust*; Robertson Davies, Cornish Trilogy: *The Rebel Angels, What’s Bred in the Bone, The Lyre of Orpheus*; and C. S. Lewis, *Chronicles of Narnia* and “Space Trilogy.” [↑](#footnote-ref-51)
52. *HP* 1:219. [↑](#footnote-ref-52)
53. Nicholas Clulee, “*The Monas Hieroglyphica* and the Alchemical Thread of John Dee's Career” *Ambix* 52 (3, 2005):205. [↑](#footnote-ref-53)
54. Clulee, *op. cit.,* 203. [↑](#footnote-ref-54)
55. Maureen Roberts, “ ‘Ethereal Chemicals’: Alchemy and the Romantic Imagination” *Romanticism on the Net* 5 (1997): 1-4, 7, 10. [↑](#footnote-ref-55)
56. Robertson Davies, *Happy Alchemy* 3-4. [↑](#footnote-ref-56)
57. Robertson Davies, *The Rebel Angels* (New York: Viking, 1981), 82. Also see 157: “he seeks the all-conquering Stone of the Philosophers exactly where they said it must be sought, in the commonest, most neglected, most despised.” [↑](#footnote-ref-57)
58. Clulee, *op. cit.*, 210. [↑](#footnote-ref-58)
59. *HP* 3:36. [↑](#footnote-ref-59)
60. *Clulee, op. cit.*, 199; Michele Luzzati, “Una società per la fabbricazione di occhiali alla metà del Quattrocento” *Antichità Pisane* 1 (1974: 450-45), quoted in Chiara Frugoni, *Books, Banks, Buttons and Other Inventions from the Middle Ages* (New York: Columbia University Press, 2003), 14. [↑](#footnote-ref-60)
61. John Calvin, *Institutes of the Christian Religion* 1.6.1, 1.14.1. [↑](#footnote-ref-61)
62. *The Alchemical Marriage*, a.k.a. *The Chemical Wedding of Christian Rosenkreutz*, www.sacred-texts.com/eso/chemical/chemical.htm. [↑](#footnote-ref-62)
63. Davies, *What's Bred in the Bone*, 395. [↑](#footnote-ref-63)
64. Plato, *Phaedrus* 25-26 [246]. [↑](#footnote-ref-64)
65. Exodus 3.3, NJPS [↑](#footnote-ref-65)
66. e.g., Luke 1.35. [↑](#footnote-ref-66)
67. *HP* 7:389, 449. [↑](#footnote-ref-67)
68. Genesis 32.28, 35.10 [↑](#footnote-ref-68)
69. *HP* 2:314. [↑](#footnote-ref-69)
70. Exodus 3.14, John 8.58. Rearranging letters of names to find hidden meaning is also an alchemical pursuit. [↑](#footnote-ref-70)
71. Genesis 1, John 1. [↑](#footnote-ref-71)
72. Genesis 32. [↑](#footnote-ref-72)
73. *HP* 6:523, 583; also see *LN*; *LTP*, 339, 342; *LTH*, 569-570; J.R.R. Tolkien, *The Silmarillion* and *Lord of the Rings;* and Stephen Donaldson's *Chronicles of Thomas Covenant, Unbeliever*. [↑](#footnote-ref-73)
74. *HP* 6:183, 192. [↑](#footnote-ref-74)
75. http://www.hp-lexicon.org/magic/spells/spells\_films.html#bracchium\_emendo [↑](#footnote-ref-75)
76. Wolfram von Eschenbach, trans. A. T. Hatto, *Parzival* (New York: Penguin, 1980), 291, 322. [↑](#footnote-ref-76)
77. Virgil, *Georgics* 4.170-174; *Aeneid* 3.617-627, 3.644-647, 3.675, 6.630-631, 8.418-453. [↑](#footnote-ref-77)
78. Horace, *Odes*, 3.5; Virgil, *Appendix Culex* 370a. [↑](#footnote-ref-78)
79. Virgil, *Georgics* 4.425-426, *Aeneid* 3. 140-141, 10.273-275. [↑](#footnote-ref-79)
80. Virgil, *Aeneid* 1.343-350. [↑](#footnote-ref-80)
81. Ludovico Ariosto*, Orlando Furioso* 4.18, 48, 50; Virgil, *Eclogues* 8. [↑](#footnote-ref-81)
82. *OED* 712-713. [↑](#footnote-ref-82)
83. *HP* 4:226. [↑](#footnote-ref-83)
84. *HP* 1:123. [↑](#footnote-ref-84)
85. *LTH* 373-374, 606. [↑](#footnote-ref-85)
86. *LTH* 542. [↑](#footnote-ref-86)
87. *HP* 1:214. [↑](#footnote-ref-87)
88. *HP* 4:380; also 7:16, 20. [↑](#footnote-ref-88)
89. *HP* 4:280. [↑](#footnote-ref-89)
90. *HP* 2:264, 6:649. [↑](#footnote-ref-90)
91. Highfield, *op. cit.*, 218-221. [↑](#footnote-ref-91)
92. Casaubon is a character in Umberto Eco's *Focault's Pendulum*, also an alchemical novel. [↑](#footnote-ref-92)
93. Clulee, *op. cit.*, 198. [↑](#footnote-ref-93)
94. Marc Horne, *op. cit*. [↑](#footnote-ref-94)
95. Homer, *Odyssey* 17.292-324. [↑](#footnote-ref-95)
96. Homer, *Odyssey* 21.295-303; Virgil *Georgics* 2.455-456, *Aeneid* 6.285. [↑](#footnote-ref-96)
97. Ovid, *Metamorphoses* 10. [↑](#footnote-ref-97)
98. Euripides, *Andromache* 29-33, 891-1005; Homer, *Odyssey* 4.14; Ovid, *Letters* 8; Virgil, *Aeneid* 3.327-328, 11.264; Oskar Seyffert, *Dictionary of Classical Antiquities* (1894, electronic reproduction, www.ancientlibrary.com), 288; L. S. Smith, *Dictionary of Greek and Roman Antiquities* (1870, electronic reproduction, www.ancientlibrary.com), 416. [↑](#footnote-ref-98)
99. Robertson Davies, *What’s Bred in the Bone*, 13. [↑](#footnote-ref-99)
100. Eduard Schweizer, “Slaves of the Elements and Worshipers of Angels: Gal. 4.3, 9 and Col. 2.8, 18, 20” *Journal of Biblical Literature* 107 (3: 1988): 455-468, quoting Alexander Polyhistor in Greek Fragments 140-141 (368.15, 28). [↑](#footnote-ref-100)
101. *OED* 353. [↑](#footnote-ref-101)
102. *HP* 1:271, 307. [↑](#footnote-ref-102)
103. *HP* 6:99-103. [↑](#footnote-ref-103)
104. *HP* 6:190-191, 194. [↑](#footnote-ref-104)
105. *HP* 1:287. [↑](#footnote-ref-105)
106. David C. Downing, *Into the Wardrobe: C. S. Lewis and the Narnia Chronicles* (San Francisco: Jossey-Bass, 2005), 15-16. [↑](#footnote-ref-106)
107. *HP* 4:166-167. [↑](#footnote-ref-107)
108. *HP* 7:505-506. [↑](#footnote-ref-108)
109. *OED* 65: Garth, a yard, courtyard, small piece of enclosed ground, usually beside a house or other building, generally used with a defining word. Harry’s home town is Godric’s Hollow, which would be an appropriate name for the site of Godric’s Garth. [↑](#footnote-ref-109)
110. Helen Deeming, “The Songs of St. Godric: A Neglected Context” *Music & Letters* 86 (2005): 169-185; David Farmer, *Oxford Dictionary of Saints* (1997), 214-215; Reginald of Durham, *Libellus de Vita et Miraculis S. Godrici, Heremitae de Finchale* (J. Stevenson, 1847; electronic reprint, www.fordham.edu/halsall/sbook.html); J. B. Trend, “The First English Songs” *Music & Letters* 9 (1928): 111-128. [↑](#footnote-ref-110)
111. Emma Jung*, op. cit.,* 236. [↑](#footnote-ref-111)
112. *HP* 2:91. [↑](#footnote-ref-112)
113. Virgil, *Aeneid* 9.403-409; *Georgics*, 1.396. [↑](#footnote-ref-113)
114. Roberts, *op. cit.,* 11. [↑](#footnote-ref-114)
115. *HP* 6:314. [↑](#footnote-ref-115)
116. Horace, *Epodes* 7.17-20. [↑](#footnote-ref-116)
117. Virgil, *Aeneid* 2.801, 8.589; *Eclogues* 8.17; *Georgics* 3.324. [↑](#footnote-ref-117)
118. Virgil, *Georgics* 4.246. [↑](#footnote-ref-118)
119. Pico Iyer, *op. cit.* [↑](#footnote-ref-119)
120. *LSJM* 60-61; also Aeschylus, *Agamemnon* 1501, 1508. [↑](#footnote-ref-120)
121. Ovid, *Metamorphoses* 2.5; Virgil, *Aeneid* 8.724. [↑](#footnote-ref-121)
122. T. Richard Blurton, *Hindu Art* (Cambridge: Harvard University Press, 1993), 108, 235. [↑](#footnote-ref-122)
123. Blurton, *op. cit.*, 48, 167. [↑](#footnote-ref-123)
124. J. R. R. Tolkien, “Tree and Leaf” in *A Tolkien Miscellany*, 99. [↑](#footnote-ref-124)
125. Jung, *op. cit.*, 41. [↑](#footnote-ref-125)
126. Ovid, *Metamorphoses* 1.763. [↑](#footnote-ref-126)
127. Virgil, *Eclogues* 2.45-54 *Georgics* 4.333-347. [↑](#footnote-ref-127)
128. Virgil, *Aeneid* 3.452, 5.735, 6.10, 6.42-155. [↑](#footnote-ref-128)
129. Virgil, *Aeneid* 2.246-247, 3.183-187. [↑](#footnote-ref-129)
130. *LTH* 356-358, 406-407, 419-420, 425, 456. [↑](#footnote-ref-130)
131. *HP* 1:297, Genesis 3.4. [↑](#footnote-ref-131)
132. *LTH* 518-519. [↑](#footnote-ref-132)
133. *HP* 5:112. [↑](#footnote-ref-133)
134. <http://www.jkrowling.com/textonly/en/extrastuff\_view.cfm?id=7> [↑](#footnote-ref-134)
135. HP 4:733. [↑](#footnote-ref-135)
136. *HP* 5:227. [↑](#footnote-ref-136)
137. *HP* 6:118-119. [↑](#footnote-ref-137)
138. *HP* 5:655. [↑](#footnote-ref-138)
139. *HP* 6:287, 536. We should note one throwback: under cover of being a minor, Rowling frames the events of book 7 as the patient damsel awaiting the return of her knight, with whom she then marches off in domestic bliss. [↑](#footnote-ref-139)
140. *HP* 5:69, 93, 116, 121, 536. [↑](#footnote-ref-140)
141. *HP* 6:533, 646. [↑](#footnote-ref-141)
142. Aristotle, *Metaphysics* 982b.19-20 (1.2.10), author’s translation. [↑](#footnote-ref-142)
143. Classically, the four elements are earth, air, fire, and water. Eduard Schweizer, *op. cit.,* 107, argues that ether is also considered an element. [↑](#footnote-ref-143)
144. Johnston, *op. cit.,* 1. [↑](#footnote-ref-144)
145. Horace, *Odes* 2.14.33-35, 3.11.17-20; Homer, *Iliad*, 8.368; Virgil, *Culex* 220-223, *Georgics* 4.483-484, *Aeneid* 4.417-425. [↑](#footnote-ref-145)
146. Virgil, *Aeneid* 7.180, 12.198. [↑](#footnote-ref-146)
147. Lucan, *Pharsalia* 9.849-853; Pliny the Elder, *Natural History* 8.33; Isidore of Seville, *Etymologies* 12.4.6-9. [↑](#footnote-ref-147)
148. Luke 20.46-47, author's translation. [↑](#footnote-ref-148)
149. Davies, *What’s Bred in the Bone*, 395. [↑](#footnote-ref-149)
150. Along with most Protestant Reformers, this writer believes that religion is not a matter of institutions: there is an “invisible church” of the faithful. The two must be kept distinct, as the institutional practice of religion does not necessarily have anything at all to do with religion or being religious. [↑](#footnote-ref-150)
151. *HP* 5:302. [↑](#footnote-ref-151)
152. Jacobs, *op. cit.* [↑](#footnote-ref-152)
153. *HP* 1:1,53, 2:2. [↑](#footnote-ref-153)
154. Diana Mertz Hsieh, “Dursley Duplicity” in Baggett, 27. [↑](#footnote-ref-154)
155. *HP* 7:40. [↑](#footnote-ref-155)
156. *HP* 4:525. [↑](#footnote-ref-156)
157. *HP* 6:510. [↑](#footnote-ref-157)
158. *HP* 5:283, 351. [↑](#footnote-ref-158)
159. *HP* 1:55, 5:100. [↑](#footnote-ref-159)
160. *HP* 5:72-73, 308. [↑](#footnote-ref-160)
161. *HP* 5:302. [↑](#footnote-ref-161)
162. *HP* 5:746-747. [↑](#footnote-ref-162)
163. *HP* 5:614-615. [↑](#footnote-ref-163)
164. *HP* 6:42-43, 61-62, 86. [↑](#footnote-ref-164)
165. *HP* 7:123-124. [↑](#footnote-ref-165)
166. *HP* 7:22-28. [↑](#footnote-ref-166)
167. *HP* 5:567. [↑](#footnote-ref-167)
168. *HP* 6:357. [↑](#footnote-ref-168)
169. *HP* 6:18. [↑](#footnote-ref-169)
170. *HP* 1: 32. [↑](#footnote-ref-170)
171. Marc Horne, “Meet the kind old scholar who 'became' Dumbledore” *The Scotsman* July 15, 2007. [↑](#footnote-ref-171)
172. *HP* 5:228-229. [↑](#footnote-ref-172)
173. *HP* 6:376. [↑](#footnote-ref-173)
174. *HP* 1:75. [↑](#footnote-ref-174)
175. Pico Iyer, “The Playing Fields of Hogwarts” *New York Times* October 10, 1999. [↑](#footnote-ref-175)
176. Hebrews 11.1, author’s translation. [↑](#footnote-ref-176)
177. Matthew 6:19-21, KJV; *HP* 7:325. [↑](#footnote-ref-177)
178. *HP* 6:195, 427, 544. Properly speaking, a prophet (profh/thj) is any person who delivers any message on behalf of another (although usually a deity), and any such utterance is a “prophecy.” Thus I use “prediction,” “foretelling,” and similar words to distinguish a particular type of prophecy. *LSJM* Middle 611. [↑](#footnote-ref-178)
179. *HP* 6:512. [↑](#footnote-ref-179)
180. *HP* 4:277. [↑](#footnote-ref-180)
181. *HP* 4:255-256. The “lamp to my feet” of Psalm 119.105 is just that: a small light that shows only the next step or two on the path. [↑](#footnote-ref-181)
182. John 8.7. [↑](#footnote-ref-182)
183. Horace Bushnell, *The Census and slavery; a Thanksgiving discourse, delivered in the chapel at Clifton Springs, N.Y., November 29, 1860* (Hartford: L.E. Hunt, 1860), 19; *The Vicarious Sacrifice: Grounded in Principles interpreted by Human Analogies* (New York: Charles Scribner’s Sons, 1891), 63-67, 279-280. These were written in response to statements that slavery is mentioned (and rules about it promulgated) in the Bible, and therefore allowed for all time. Similarly, the patriarchs practiced polygamy. Bushnell argued that in the light of modern moral development, both had become inappropriate. [↑](#footnote-ref-183)
184. Matthew 23.13-33. [↑](#footnote-ref-184)
185. *HP* 4:649. [↑](#footnote-ref-185)
186. *HP* 1:291. [↑](#footnote-ref-186)
187. *HP* 4:507. [↑](#footnote-ref-187)
188. *HP* 6:339. [↑](#footnote-ref-188)
189. *HP* 6:331, 342-347. [↑](#footnote-ref-189)
190. *HP* 6:138-139. [↑](#footnote-ref-190)
191. *HP* 7:682-683. [↑](#footnote-ref-191)
192. *HP* 7:459. [↑](#footnote-ref-192)
193. *HP* 5:8, 65-66. [↑](#footnote-ref-193)
194. *HP* 1:289, 6:602-604. [↑](#footnote-ref-194)
195. *HP* 7:758. [↑](#footnote-ref-195)
196. *HP* 6:275. [↑](#footnote-ref-196)
197. *HP* 6:444. [↑](#footnote-ref-197)
198. *HP* 1:287. [↑](#footnote-ref-198)
199. *HP* 5:494-495. [↑](#footnote-ref-199)
200. Matthew 10.28, author's translation. [↑](#footnote-ref-200)
201. Matthew 18.3, author's translation. [↑](#footnote-ref-201)
202. Lev Grossman, “J.K. Rowling Hogwarts And All” *Time*, July 17, 2005.

 http://www.time.com/time/printout/0,8816,1083935,00.html. [↑](#footnote-ref-202)
203. *Americans With Disabilities Act of 1990*, section 3, paragraph 2; also Paul Abberly, “The Concept of Oppression and the Development of a Social Theory of Disability” *Disability, Handicap & Society* 2 (1987): 14. [↑](#footnote-ref-203)
204. H-Disability (www2.h-net.msu.edu), July 31, 2003. See Stephen Pearl Andrews, *Stirpiculture, Scientific Propagation: Improvement of the Breeds of Men*, also “The Cardinal Woman’s Rights Doctrine” *WCW* 1 (17 September 1870): 9; Mary Austin, *Kate Bixby’s Queerness* (1905); Mary Augusta Ward, *Marcella* (1894). [↑](#footnote-ref-204)
205. Julia Keller, “Tragic? Yes, but humor triumphs” *Chicago Tribune*, July 17, 2005. [↑](#footnote-ref-205)
206. Emily Green, “Harry Potter and the Half-Blood Prince” (Review), *Los Angeles Times*, July 16, 2005; Chauncey Mabe, “Conjuring up twists—and tears” *Chicago Tribune*, July 17, 2005. [↑](#footnote-ref-206)
207. Deepti Hajela, “Who’s who in Harry Potter’s World,” *Chicago Tribune*, July 5, 2005. [↑](#footnote-ref-207)
208. Emanuel Schikaneder, with music by Wolfgang Mozart, *Die Zauberflöte* (Leipzig: C. F. Peters, n.d.; reprint, Mineola: Dover Publications, 1985), 180-181 (Aria, no. 21). Author’s translation. [↑](#footnote-ref-208)
209. In 2’s movie version, just released from the infirmary after having been petrified through about half of the story, Hermione greets Harry with a hug. She makes a motion to do the same to Ron, but the puts her guard up, and shies away. But when she is frightened, she turns to Ron first (3, movie). There are plenty of indicators in the books, *vide* her sarcasm to Ron on noticing that “I’m a girl” (4); she takes every opportunity to be with Ron (5), is always first to arrive at the Weasley house as summer draws to a close (6:83), displays obvious signs of jealousy (6:282, 352), and tries to get Ron to move beyond what even he sees as hopeless infatuation with Lavender (6:338). [↑](#footnote-ref-209)
210. *LTP*, 327-328. [↑](#footnote-ref-210)
211. *LTH*, 710. [↑](#footnote-ref-211)
212. Matthew 26.39, author's translation. [↑](#footnote-ref-212)
213. Colossians 2.15, author's translation. [↑](#footnote-ref-213)
214. Davies, *The Rebel Angels*, 11. [↑](#footnote-ref-214)
215. HP 6:497-498; Plato, *Phaedrus* 25-26 (246). [↑](#footnote-ref-215)
216. Jung, 198. [↑](#footnote-ref-216)
217. Jung, 216. [↑](#footnote-ref-217)
218. David L. Wee, “The Temptation of Christ and the Motif of Divine Duplicity in the Corpus Christi Cycle Drama” *Modern Philology* 72 (1, August 1974): 1-16, notes the popularity of this theme in several morality plays that were common in England. [↑](#footnote-ref-218)
219. Gregory of Nyssa, “Great Catechism,” in Philip Schaff, ed., *Nicene and Post-Nicene Fathers, Series 2* (New York: Christian Literature Publishing Co., 1892; electronic reproduction, Grand Rapids: Christian Classics Ethereal Library), xxiv. [↑](#footnote-ref-219)
220. Goethe, *Faust* 11713-11714, 11726-11730, author's translation. [↑](#footnote-ref-220)
221. Goethe, *Faust* 11862-11865, author's translation. [↑](#footnote-ref-221)
222. Goethe, *Faust* 12104-12111, author's translation. [↑](#footnote-ref-222)
223. Western Christians are often inclined to think of God in masculine terms, but Jewish and Eastern traditions provide many examples of feminine imagery. They are particularly abundant in the later sections of Isaiah. For an example from the Gospels, see Matthew 23.37, where Jesus portrays himself as a mother who gathers the young for protection. [↑](#footnote-ref-223)