

Unusual Origins and Mystical Powers: Harry Potter as Archetypal Hero

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I was sitting in Paddington Station in London, waiting for the 3:15 train for Stratford-Upon-Avon to arrive. It had been a long day of classes at the University of Reading. As I sat and watched people walk by the newsstand, I noticed one of my companions reading a children's book from the Centre we were studying at: Harry Potter and the Philosopher's Stone. I had been curious about the appeal these books held for the modern adult stemming from the recent phenomenon of the book sweeping the globe in popularity for both young and old. I bought yet another book for my growing collection of texts acquired in England. The two-hour train ride left me with one conclusion: I needed more, much more, about Harry Potter. I knew at once why the books had become universally appealing for so many people: the influence of Classical Mythology, as well as the heroic archetype from Ancient Literature.

For centuries, society's collective consciousness has been drawn to stories of remarkable talent in which the good vanquishes evil as they war against each other. Within each of these various stories there exists an individual, or a small group of individuals, who are extraordinary in nature. These are the Heroes, those extraordinary figures which drive these stories of unbelievable journeys to attain the unattainable dream for the society partaking in these stories. This desperate need for Heroes in today's modern society centered upon fragmentation and extreme mobility that has driven the average American to seek classical examples of the hero in order to reestablish values lost in the extreme speed at which everything within the Modern flows. As it was for the Ancient Greeks and Romans, there were two primary types of people in the world: the citizen and the hero, just as the world of J.K. Rowling's Harry Potter series has its "muggles" (non magical folks) and wizards. For the modern audience with its marked divisions between races, socioeconomic classes, and numerous other social

divisions that exist, this division between “muggles” and wizards is an easily accessible concept in society. Add to this division the traditional battle between good and evil, that is, the battle between antithetical forces, and the outcome is, in most cases, a story which appeals to a broad audience. In the case of the Harry Potter series, this coupled with the influence of classical mythology, languages, and an overall sense of the heroic Myth creates this appeal for modern audiences.

The Archetypal Hero: Harrius Potter

“The Potters, that’s right, that’s what I heard—
“—yes, their son, Harry— (Rowling *Sorcerer’s Stone*
4)”

Unusual origins, calls to adventure, the supernatural, the road of trials, tasks to complete, the magical flight; all while trying to be as normal as possible, given that he’s an eleven year old wizard to begin with. Joseph Campbell once classified the “Adventure of the Hero” as having several parts which serve to classify the

journey of the hero in mythological and epic literature (Campbell 49-59). Why are these novels from the mind of a British housewife turned millionaire so appealing to the collective conscience? This phenomenon, the returning to the classical, stems from the modern process of Globalization in which the collective consciousness begins to reach back into the past for some sort of influence, lesson, or story which can help to center the chaos of the modern into something much more manageable. Epic tales like the Odyssey, Iliad, Argonautika, and the Aeneid have populated bookshelves as classics among heroic adventures. The Harry Potter series, with its heavy reliance on classical mythology and correlating portrayals of Harry Potter undergoing what Campbell labeled the "Adventure of the Hero," has arguably become what some would consider a modern epic.

The reliance on myths has, for centuries, stemmed from the adult world's need to make sense out of that which is nonsensical. Thus is the case with the birth of

the Hero archetype and the Hero myth. According to Grimes:

Pioneering psychologist theorist Carl Jung is noted for his study of the world's myths and legends...Less familiar today is Otto Rank, who applied his teacher...[Freud]'s theories of dreams and mythology to many of the world's mythological and legendary heroes... (Grimes 106)

In doing so, Rank established that hero myths contain ten basic elements with which they are based: the boy is the son of a royal or even immortal persons; difficulties precede the conception, and in some cases the mother is a virgin; the child's life is threatened when dream or oracle warns the father or another royal personage that the boy will be a danger; the boy is separated from his parents; the boy is exposed, often in a basket or other receptacle; the boy is put into water, either to kill him or to save him; the child is rescued by animals or underlings, often shepherds; the baby is suckled or reared by animals or lowly persons; the hero is eventually recognized as such,

often because of a mark or a wound; the hero is reconciled with his father (or his representative), OR he exacts revenge upon his father (Rank 57-86).

Harry Potter, as an archetypal hero, fits into eight of these ten within the first five books of the series. While Harry's parents are not royal or immortal, they are a wizard and a witch which within Rowling's world is a step above the "commoner" as is royalty in Rank's assessment of myth. Harry's life is threatened by a "royal" figure, the Dark Lord Voldemort whose downfall was predicted by Professor Trelawney (Order of the Pheonix). Harry's parents are dead, separating him from them, as he is also separated from his godfather Sirius due to his status as a fugitive from the wizard-law. Harry is therefore cared for by his non-magical Aunt Petunia and Uncle Vernon Dursley, whose doorstep he was left upon in a basket dressed only in swaddling clothes. Harry's suckling by these lowly people is reminiscent of Romulus and Remus being suckled by the she-wolf prior to their founding of Rome. Harry, along with the other first years are ferried

across the lake, which, in addition to the simple crossing of the lake, Harry later enters in order to save his friends as an extension of himself. This influence of saving Harry, or extensions of him, from water also appears when Hagrid rescues Harry from across a large body of water in Sorcerer's Stone once the Dursley's flee the onslaught of mail deliveries for Harry. The Dursley's, though one can hardly call it suckling, as lowly people, raise Harry.

In continuing with Ranks assessment of the archetypal hero as applied to Harry Potter, Harry is rescued by animals or underlings, oftens shepherds in several forms. First, he is rescued by Hagrid the gamekeeper across a large body of water as established earlier. Then, later in Sorcerer's Stone he is rescued by Firenze, a centaur in the forbidden forest when he encounters the incarnation of Voldemort drinking the blood of a unicorn. In Harry Potter and the Chamber of Secrets, Harry calls on Dumbledore's help and receives it in the form of his pet phoenix Fawkes who brings Harry the Sorting Hat from which he pulls the sword of Godric

Gryffindor to slay the basilisk with. In the third book, he is saved by his godfather, Sirius, in the form of an animagus (wizard able to change into an animal) black dog, and later by his father in the form of a stag patronus (ghostly apparition used to combat the soul sucking fiends (dementors) which guard Azkaban prison) as he is pursued by dementors.

The most apparent of these archetypal traits is the recognition of Harry as a hero due to the scar he bears upon his forehead. The mark, left by the Avada Kedavra curse, in the form of a lightning bolt on Harry's forehead, further connects him to this archetype and to classical mythology. In choosing the lightning bolt, Rowling connects Harry to Zeus, or Jupiter, the king of the Gods. In doing so, she further anoints Harry with a sign demanding more from him than other wizards of Harry's like ability. This mark is, essentially, what other wizards and witches recognize first when they see Harry. This mark serves Harry well, as well as bringing pain and frustration as the wizarding world sees him as a mystical

warrior he is not always prepared to be at any given time due to the stigma the scar carries with it. This is not; however, the only tie Harry has with the Dark Lord Voldemort following the attack upon his family. In connecting Harry with his most bitter of enemies, it must be noted that, many of the world's heroes have faced enemies they were linked to, some very closely, in their struggles of heroic magnitude. In the Argonautika, it is Jason's uncle who kills his father and is responsible for Jason's subsequent exile as a boy. It is this uncle, and the death of his father that he ultimately seeks following his retrieval of the Golden Fleece (Argonautika). In keeping with this tradition, Rowling weaves likenesses and associations between Voldemort and Harry Potter throughout the series: Harry's wand has, at its core, a feather from the tail of Fawkes as does Voldemort's wand; next, Voldemort has tried to kill Harry as an infant which left Harry with a scar, and Voldemort nearly dead; Harry is a parselmouth, meaning he can speak to snakes, just as the Dark Lord could; and lastly, Voldemort is revived at

the end of book four (Goblet of Fire) by the blood of Harry following his sudden disappearance from the Triwizard Tournament. Voldemort, according to Rank, can expect Harry to avenge himself upon the Dark Lord as he serves as the evil father figure within the series (Rank 3-56).

Heracles, Harry: Heroes in Common

As with the Greek hero Heracles, Harry's origins are not quite clear. Left on the doorstep of his Aunt and Uncle's home as a baby, Harry's parents and the circumstances surrounding their death and his arrival at the Dursley home is never completely revealed or explained. Like Heracles' semi divine origin and his upbringing by mere mortals, Harry himself is raised by his aunt and uncle who are of the non-magic persuasion being "...proud to say that they were perfectly normal, thank you very much (Rowling Stone 1)." Harry's mysterious arrival at his aunt and uncle's home at #4 Privet Drive following the death of his mother and father under mysterious circumstances adds to his mysterious origins. An even

greater connection can be drawn between Harry and the Greek hero Heracles when considering the myth of Heracles. According to the *Nemean Odes*, baby Heracles "...with his two hands, from which there was no escape, he seized by their necks of the two serpents, and his grip seized the life out of the huge monsters, strangling them (qtd. in Lenardon 383)." Within his cradle, Heracles strangles the serpents sent to kill him by Hera.

Of the Greek Heroes, Harry can be most associated with Heracles. Throughout the first five years while at Hogwarts's School of Witchcraft and Wizardry, Harry finds himself amidst similar trials asked of Heracles. According to Harpers Dictionary of Classical Antiquities, Heracles is one of the oldest heroes in Greek mythology, and is the most famous of all the Greek heroes. He was born in Thebes by his mother Alcmene, fathered by Zeus the king of the gods in the form of Alcmene's husband Amphitryon. Hera disliked Heracles from his birth as he was the son of her rival, and caused his birth to be postponed for seven days as she hurried the birth of Eurystheus, who would

become Heracles's rival. This is how Heracles came into the service of the weaker Eurystheus despite Heracles's great strength. Hera pursued Heracles with her hatred all of his life. Just after their birth, Hera sent two serpents to the cradle of Heracles and his twin brother Iphicles. Heracles strangled the serpents in his hands. For his education:

The child grew up to be a strong youth, and was taught by Amphitryon to drive a chariot, by Autolycus to wrestle, by Eurytus to shoot with the bow, and by Castor to use the weapons of war. Chiron instructed him in the sciences, Rhadamanthus in virtue and wisdom, Eumolpus (or according to another account, Linus) in music.

(Heracles)

Such it was that Heracles, like Harry at Hogwart's School of Witchcraft and Wizardry, received a diverse education in the varied arts of a hero of his kind from masters in each field. Peck continues his discussion of Heracles noting that it was at this point that, according to the

Sophist Prodicus, that he came to the occasion known as the "Choice of Heracles": "Heracles was meditating...as to the path of life which he should choose, when two tall women appeared before him—the one called Pleasure, the other called Virtue." He chooses Virtue, thereby dedicating his life to toil to be crowned with glory at the end. Once he destroys the Cithaeron lion at age 18, he is presented with his first wife Megara as a reward for freeing Thebes. He was then instructed to enter into the service of Eurystheus by the Delphic Oracle. He sank into a fit of madness in which he killed his three children, and following, entered the service of Eurystheus. Thus began the twelve labors of Heracles, beginning with the Nemean Lion. Following the strangling of the lion, Heracles clothed himself in its impenetrable hide, his head covered by its jaws. Next, he killed the many headed hydra of Lerna by cutting its heads off and searing the wounds to keep more from growing back. To the immortal head he laid a heavy rock, and anointed his arrows with its poisonous gall. Numerous other tasks followed including,

but not limited to: the cleaning of the Augean Stables, the capture of the Minoan bull, and the retrieval of the golden apples of Hesperides. The retrieval of these apple required Heracles to take the weight of the world onto his shoulders from Atlas, only to be trapped in that position until he could trick Atlas into retaking the world from him. In his final task for Eurystheus, Heracles journeyed into the Underworld and recovered the three headed dog Cerberus, this was the heaviest of his many trials. He was led by Hermes and Athena as he made his way throughout the Underworld. Following his service to Eurystheus, later in his life, Athena called upon him for aid in the battle of the gods against the giants. Following all of these great tasks, and heroic feats, Heracles was killed by his wife Deianira who gave him a poisoned robe which she did not know was poisoned. Upon his death, he became a god among the Olympians, marrying Hebe, the goddess of eternal youth. Such was eventful life of the Greek hero Heracles, whom Harry's own life parallels a great deal.

At a very young age, the wizarding world of J.K. Rowling's Harry Potter books, came to expect much from Harry Potter. The sole survivor of an attack on his family, Harry is whisked away after having defeated the Dark Lord Voldemort following his attempt to kill Harry. Like Heracles's defeat of the serpents, as a toddler, Harry destroys the most powerful of evil wizards with some unknown power or strength (Rowling Stone 1-17, 56-87). As far as Harry's heritage is concerned, up through book five of the series (Order of the Pheonix) information on Harry's lineage, apart from his father and mother, James and Lily Potter, is unknown. His mother and father are highly regarded in the wizarding world before their deaths as chief rivals of Lord Voldemort along with Professor Albus Dumbledore. Harry was delivered, on the night of his parent's birth, to the doorstep of his aunt and uncle (Petunia and Vernon Dursley), who were "proud to say that they were perfectly normal, thank you very much" (Rowling Stone 1). His aunt and uncle's consistent abuses and degrading behavior towards Harry yields a

predisposition to identify with the abused as Mary Pharr states:

Rowling makes clear that such identification could become dangerous: Harry learns enough magic to wreak havoc on the family were he so inclined, but his Potter heritage calls him, instead, to go beyond the obtuse and angry Dursleys, to seek a more important fate. Like his power, his compassion has its roots in the heroism and sacrifice of his parents; the Potters died, however, before he could ever know them as ethical guides. (57)

Dumbledore, in placing Harry within this setting, apart from holding some “powerful, old magic” which he alludes to in Goblet of Fire and again in Order of the Pheonix, begins to foster the same sense of virtue which Heracles chose in his meditations.

In doing so, Harry’s identification with the abused allows him to connect with many of the students at Hogwarts, and it is what ultimately allows him to choose his house, between Slytherin and Gryffinor. Ironically

this choice is essentially the same as that of Heracles when he is meditating and chooses between Wisdom and Virtue. The Sorting Hat in Sorcerer's Stone gives Harry the choice between Slytherin (wisdom and power) or Gryffindor (virtue and courage) for his house choices. Initially, the hat wants to place him in Slytherin, however, after Harry's request that he not be placed within Slytherin, the hat offers him the other choice:

‘Not Slytherin, eh?’ said the small voice. ‘Are you sure? You could be great, you know, it’s all here in your head, and Slytherin will help you on the way to greatness, no doubt about that—no? Well if you’re sure—better be GRYFFINDOR!’ (Rowling Stone 121)

In doing so, the Sorting Hat, as well as Harry, has solidified himself as the virtuous hero of Rowling's books. In the same vein, Harry has a garment passed down from his father through Dumbledore reminiscent of Heracles's cloak from the Nemean Lion. This is his invisibility cloak which he uses to maneuver the halls of the enchanted Hogwarts castle after hours. This garment offers no

physical protection as opposed to Heracles's impenetrable hide, however, it proves highly useful when avoiding peeping eyes. Heracles's holding up of Atlas's burden, resembles the anxiety Harry feels in his daily life, like the world rests on his shoulders for its salvation. His only relief from this feeling comes when in the presence of Dumbledore or while healing in the infirmary. Little can be done for Harry, as his initial foray into the hero line happened at an age so young it was not his choice.

We've Got to Get Down Tonight: Down, Down, Down, Down

Like Heracles, then, it is little surprise the type of obstacles which Harry is faced with in his first five years. Like Epic heroes before him, Harry's quest of the hero centers on the classical journey of the hero which always includes a journey into the Underworld. Harry himself makes this journey four times in his five years at Hogwarts School of Witchcraft and Wizardry. In his first year, along with his friends Ron and Hermione, Harry with the help of his friends (the Athena and Hermes figures

within Heracles's descent to capture Cerberus) slips past the three-headed dog Fluffy (obviously inspired by Cerberus as he guards a passage way which leads down into darkness) (Rowling Stone). This is similar to Heracles in that Harry simply went past Cerberus, as Heracles did before capturing the beast.

Upon Harry's second descent into the Underworld, in Chamber of Secrets brings memories of another hero to the forefront, the Roman/Trojan hero Aeneas. Following his escape from the fall of Troy, Aeneas travels throughout the Mediterranean making his way towards his eventual home in Italy. As part of his journey, he enters the Underworld guided by the Cumaean Sybil. The entrance to the Underworld is a deep, dark, dank crevice which they maneuver through into the bowels of the Underworld. Likewise in Chamber of Secrets, with the help of Moaning Myrtle, Harry and Ron locate the entrance to the chamber in the floor of the girl's bathroom and begin their descent through pipes and crevice into the bowels of the earth under the castle. Here, unlike Aeneas, Harry fights the

reincarnated memory of Lord Voldemort at age 16, along with a giant basilisk. Like Aeneas, Harry enters this place because there is no one else. Aeneas, as the hero, alone must make this journey into the Underworld; likewise it is Harry who must enter the chamber with his skill as a parselmouth (ability to speak to snakes), and because of his status as a hero. Harry's fifth journey to the Underworld is also connected to Aeneas in that within Order of the Pheonix, Harry's descent into the Department of Mysteries with its arched door leading to death, through which his godfather Sirius falls, resembles the arch through which Aeneas and the Sybil pass on their journey through the Underworld.

In Goblet of Fire, Harry descends into the depths of the lake near Hogwarts as he struggles to save his friends during one of the trials in the Triwizard Cup. In doing so, Harry's entrance into the Underworld is like that of Odysseus as he descends through a pool of water into the world below. What Rowling accomplishes in this slight allusion to Odysseus, in my mind, is to equate Harry's

journey up to this point in the epic to that of Odysseus's, a longing search for home. Harry's brief happiness with his godfather Sirius Black (the prisoner of Azkaban), is repeatedly taken away by his inability to clear his name so that Harry can have a happy life at home with Sirius instead of living with the Dursleys every summer.

Odysseus, however, is not the only Greek hero Harry resembles in Goblet of Fire. Within Goblet, Harry's solving of the Labyrinth hearkens back to the escape of Theseus with the help of Ariadne on the island of Crete following his killing of the Minotaur. Here, however, Harry faces the Sphinx, from the myth of Oedipus, in which he must solve a riddle in order to advance to the Triwizard Cup in the center of the labyrinth. Finally, Harry is nothing in the world of witches and wizards without the aid of his friends, just as Jason would have been a pile of ashes without the aid of Medea in the Argonautika. Each of these heroes are found within Harry's story, however, there are many greater influences

upon which Harry serves as an archetypal hero within the Harry Potter series and modern society.

Conclusions

In establishing this deep bond between Harry Potter and the world of the classical heroes, JK Rowling has succeeded in establishing one of the most successful and lucrative children's literature franchises in the modern world. With the globalization of the modern world demanding a return to all things classical as well as mythical, Harry's introduction into a society which is built on the speed of the internet and the mobility of cellular phones, it has taken a young boy with the prowess, courage, and inner strength of Heracles to capture the collective mind of so many individuals world wide. But why is this the case? Is it simply enjoyable storytelling? or is there more?

In establishing this correlation to the heroes of the past, Rowling, being a good Classics scholar, has tapped

into the universality of hero myths which have permeated the world since before Greece became a center of civilization. It is through this connection to the Ancient World, that Rowling is able to establish a sense of universality within the series. This is not simply a passing universality associated with popular authors of any given time; however, it is the universality that has kept the Classical World relevant even in today's chaotic society. Through the archetypal hero she employs and embodies within Harry, she establishes a story which any individual can relate with and commune with on a different level than other stories. It is through this development that Rowling has created one of the world's modern epics, in that, like the poetry of Homer during his time, it is one of the most read (heard in the case of Homer) works of our time. It is through the universal appeal, which stems from this archetypal portrayal that allows the everyday person to commune with Rowling's hero on a basic everyday level. Harry is both the mythical

hero, and the everyman simply trying to live his life as
best he can.

Appendix A: A Harry Potter Lexicon

(selections copied from the Harry Potter Lexicon Online:

<http://www.hp-lexicon.org>)

Accio (AK-see-oh or A-see-oh) **"Summoning Charm"**

"accio" L. send for, summon

Causes an object to fly to the caster, even over quite some distance. It would seem that the caster must know at least the general location of the object Summoned.

- Mrs. Weasley used a series of Summoning Charms to find the magical items Fred and George were trying to sneak out of the house (GF6).
- Harry learned the Summoning Charm for the First Task, when he Summoned his Firebolt to him so he could fly around and past the dragon (GF20).
- Moody used the Summoning Charm to grab the Marauder's Map off the stairs (GF25).
- Harry used this charm to call the Triwizard Cup to him while escaping Voldemort and the Death Eaters (GF34).
- Used several times in the Battle of the Department of Mysteries by both sides. The most notable instances were by Death Eaters attempting to pull the prophecy orb from Harry's hands, by Hermione to pick up wands after a Disarming Spell hit, and most memorably by Ron in the Brain Room after he'd been knocked silly (OP35).

Animagus (*an-i-MAH-jus* OR *an-i-MAY-jus*)

"animal" L. animal + "magus" Pers. magic user

A wizard or witch who can transform into an animal; very rare.

Plural: Animagi (*an-i-MAH-jye OR an-i-MAH-gee*)

- McGonagall transforms into a cat (SS1, PA6).
- Sirius Black, James Potter, and Peter Pettigrew became Animagi while students at Hogwarts (PA17, PA18, PA19).
- Animagi are supposed to be registered with the Ministry of Magic (PA) but there are unregistered ones around, for example Rita Skeeter (GF).
- For an excellent discussion of the legend and mythology of animal transformations, see pages 9-15.
- JKR on Animagi:
Q: If you were Animagus, what kind of animal would you be?
A: I'd like to be an otter - that's my favourite animal. It would be depressing if I turned out to be a slug or something. (Sch2)

Avada Kedavra (*uh-VAH-duh kuh-DAH-vruh*)

"Killing Curse"

Aramaic: "adhadda kedhabhra" - "let the thing be destroyed".

NOTE: Abracadabra is a cabbalistic charm in Judaic mythology that is supposed to bring healing powers. One of its sources is believed to be from Aramaic avada kedavra, another is the Phoenician alphabet (a-bra-ca-dabra).

Causes instant death in a flash of green light.

- One of the Unforgivable Curses (GF14), said to be unblockable and with no counter-curse, although Dumbledore managed to protect Harry by putting some statues in its way during his duel with Voldemort in the Ministry (OP36).
- This spell produces a jet (OP36) or flash (GF14) of green light, and a sound as though some huge invisible thing is rushing at the target (GF1, GF14)
- Harry is the only known person to survive the Killing Curse (esp. SS1, GF14, also GF34).
- This was probably the curse used by Tom Riddle jr. to kill his father and grandparents, who were found unmarked except

- for an expression of absolute terror on their faces; a Muggle autopsy could not determine a cause of death (GF1).
- Voldemort personally used Avada Kedavra to murder Frank Bryce (GF1), Bertha Jorkins (GF33), and Harry's parents (GF34).
 - Wormtail, on orders from Voldemort, used Avada Kedavra to kill Cedric Diggory using Voldemort's wand (GF32).
 - A Death Eater tried to use this on Hermione in the Battle of the Department of Mysteries, but was tackled by Harry halfway through the incantation (OP35).
 - Voldemort tried to use Avada Kedavra on Harry (doesn't he ever learn?) and on Dumbledore after the Battle of the Department of Mysteries. Fawkes swallowed a bolt of it at one point (OP36)
 - "That phrase...was used by ancient wizards to make illnesses disappear. However, there's no proof it was ever used to kill anyone." (pp.17-19)

Crucio (*KROO-see-oh*)
"Cruciatus Curse"

"crucio" L. torment (v.)

One of the "Unforgiveable Curses," this spell causes the victim to suffer almost intolerable pain. Some victims of prolonged use of this curse have been driven insane.

- Used by Voldemort's followers during his years of power, both on Wizards and Muggles.
- The Longbottoms were victims of the Cruciatus Curse and were driven insane by it. (GF, OP9, 23)
- Voldemort used it on Wormtail, Avery, and Harry (GF14, 17, 21, 29, 31, 33).
- During the Battle of the Department of Mysteries, Bellatrix realized that Neville was the child of the Longbottoms, whom she had tortured. She took fiendish pleasure in using the Cruciatus Curse on the Longbottoms' son.

- Later, Harry tried to use the Cruciatus Curse on Bellatrix Lestrange, but it didn't do much. She taunted him that he had to mean it or it wouldn't work. (OP36)
- When speculating about what the weapon might be that was the focus of the attention of the Order of the Phoenix and of the Death Eaters, Harry assured everyone that Voldemort didn't need any new weapon to cause pain, since Crucio worked just fine, thank you very much (OP

Expecto Patronum (ex-PEK-toh pa-TROH-num)
"Patronus Charm"

"expecto" L. expect or look for + "patronus" Medieval L. patron saint, symbolizing a patron or assistant

ALTERNATE ETYMOLOGY: "expecto" L. to expel from the chest, i.e. to send forth from one's self.

Conjures a Patronus, a silvery phantom shape, usually that of an animal, which is the embodiment of the positive thoughts of the caster. A Patronus will drive away Dementors.

- Lupin teaches Harry to cast this spell, which he does with minor success until he faces a large group of Dementors who are trying to attack Sirius Black. Harry sees a Patronus come charging across the lake and later realizes that he himself cast it. (PA12, GF31)
- Harry uses his Patronus Charm to drive off two Dementors in the alley near Privet Drive. He got into trouble for doing it, although he had no choice under the circumstances (OP1)
- Harry's Patronus is a stag, while Hermione's is an otter and Cho's is a swan. Seamus isn't sure what his was, but it was hairy. (OP27)

Patronus

A silvery-white, conjured creature created by using the Patronus Charm. The Patronus is used against Dementors and Lethifolds.

- Harry's Patronus is a stag (like his father's Animagus form). Hermione's Patronus is an otter and Cho's is a swan. (OP27)
- A Patronus can be commanded by the caster to attack; Harry controls his and tells it to attack each Dementor in turn when they attacked him and Dudley in the alley near Privet Drive (OP1)
- Flavius Belby survived a Lethifold attack by casting a Patronus Charm against it (fw/51, FB)
- A Patronus can also appear as a shapeless silvery mist, but when cast correctly, it forms a "corporeal Patronus," which means it takes the form of an actual creature (corporeal means having a physical form, from "corpus" L. for body).

Fidelius Charm (*feh-DAY-lee-us*)

"fidelis" L. trusty, faithful

Complex and powerful charm that hides a person or persons completely; their location is known only to their designated "Secret Keeper."

- Used to try to protect Lily and James Potter from Voldemort. "An immensely complex spell involving the magical concealment of a secret inside a single, living soul. The information is hidden inside the chosen person, or Secret-Keeper, and is henceforth impossible to find -- unless, of course, the Secret-Keeper chooses to divulge it. As long as the Secret-Keeper refused to speak, You-Know-Who could search the village where Lily and James were staying for years and never find them, not even if he had his nose pressed against their sitting room window!" Unfortunately, Peter Pettigrew was chosen as Secret-Keeper, and he betrayed James and Lily (PA

- Dumbledore used the Fidelius Charm to hide Number 12 Grimmauld Place, the headquarters of the Order of the Phoenix. He himself is the Secret Keeper for the Order (OP

Imperio (*im-PAIR-ee-oh*)

"Imperius Curse"

"impero" L. order, govern, command

One of the "Unforgivable Curses," this spell causes the victim to be completely under the command of the caster, who can make them do anything they wish. (GF14)

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Rowling, J.K. Harry Potter and the Sorcerer's Stone.

Scholastic: New York. 1997.

Secondary Sources

Campbell, Joseph. The Hero with A Thousand Faces. 2nd

Ed. Princeton UP: Princeton. 1968.

Campbell's Hero with A Thousand Faces traces the influences of various mythologies and the ways in which a

pattern begins to form surrounding the various aspects of the life of a hero. This begins with the establishment of the monomyth, which Campbell argues permeates all of the world's mythologies dealing with heroes of any sort. In doing so, he establishes the relationship between myth and dream, as well as establishing the journey, or what he calls the adventure of the hero. Campbell discusses the various aspects of the journey of the hero, including the descent into the Underworld that many heroes undergo in their quest for heroic status. Later, Campbell addresses the various transformations of the hero as they relate to various aspects of mythological portrayals of heroes. Overall, I found this book to be very interesting with regards to inspiring this paper, however, the work of Rank proved to be more useful in analyzing Harry.

Grimes, M. Katherine. "Harry Potter: Fairy Tale Prince, Real Boy, and Archetypal Hero." The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon.

University of Missouri-Columbia Press: Columbia,
MO. 2002. 89-122.

Grimes, within her essay, discusses the ways in which Harry Potter serves as a fairy tale prince, real boy, and archetypal hero. For the purposes of this paper, I focused primarily on the latter portion of her essay in which she discusses the work of Otto Rank, and the ways in which Harry fits into this archetypal hero setting, as well as the various ways in which, like a hero, Harry is stripped of father figures throughout the series. She also makes comparisons to Moses as well as Christ in her analysis of Harry as archetypal hero within her essay. I found the work to be quite engrossing for as short an essay as it was, and found it to be highly useful in seeking additional information with regards to the hero and Harry.

Pharr, Marry. "Harry Potter as Hero-in-Progress." The Ivory Tower and Harry Potter: Perspectives on a

Literary Phenomenon. University of Missouri-Columbia Press: Columbia, MO. 2002. 53-66.

While Pharr addresses Harry as a “hero-in-progress”, throughout her essay, I found some of the connections to classical myth to be greatly lacking in that she much rather equated him to modern heroes such as Superman and Luke Skywalker, and non-classical heroes like Gilgamesh and King Arthur. Throughout her discussion, she establishes the basic patterns which permeate Campbell and Rank, and discuss Harry’s unknown heritage as well as the various ways in which Rowling sets Harry up emotionally and physically for his work later in life. This is particularly apparent through the discussion of Harry’s connection to the abused and the ways in which he is able to be more compassionate due to his upbringing by the Dursleys. Throughout, Pharr establishes that Harry’s connections to various professors, wizards, and friends within the series addresses and establishes a deeper link to Harry’s hero-in-progress status. While I found the essay to be quite interesting, some of the

assertions made I found to be lacking in that I was questioning the author's intent and goal at times.

Rank, Otto. "The Myth of the Birth of the Hero." In Quest of the Hero. Segal, Robert A. Princeton UP: Princeton. 1990. 3-86.

Otto Rank's "The Myth of the Birth of the Hero" serves as the basis for the myth of the hero which frequents this paper. Within the essay, Rank analyzes various heroes using psychological and sociological techniques reminiscent of Jung. What this yields is a basic list of criteria found throughout the Classical world in which the typical hero emerges in such a way that with a basic analysis of ten similar requirements an archetype can be checked and analyzed.

Works Referenced

Harry Potter Lexicon. <http://www.hp-lexicon.org>.

Accessed April 30, 2004. Monmouth College.

- Luck, Georg. Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds. Johns Hopkins UP: Baltimore. 1985.
- Ogden, Daniel. Magic, Witchcraft, and Ghosts in the Greek and Roman Worlds: A Sourcebook. Oxford University Press: New York. 2002.
- Routledge, Christopher. "Harry Potter and the Mystery of Ordinary Life." Mystery in Children's Literature: From the Rational to the Supernatural. Palgrave: New York. 2001. 202-209.

Mike Fanucce
Classics 401
Abstract, Preparation, Evaluation
Sienkewicz
May 3, 2004

Abstract:

“Unusual Origins and Mystical Powers: Harry Potter as Archetypal Hero” begins by discussing the phenomenon surrounding the resurgence of the Harry Potter book series upon adults and children world wide, and how modern trends in globalization have influenced the development of their universality with regards to the popularity of things old and classical. Next, the discussion turns towards the ways in which J.K. Rowling, the creator of Harry Potter, has deeply connected her hero Harry Potter to the myths and heroes of Ancient Greece through the manner of his birth while also discussing the works of Joseph Campbell and Otto Rank regarding the hero myth. In doing so, a deep connectedness to the Greek hero Heracles emerges. In retelling the Heracles myth, such that it reflects modern influences and social constructs, it greatly resembles the life of Harry Potter through its many tasks he faces, as well as the attempt on his life as a toddler. In the third section of this paper, the discussion turns to an analysis of the archetypal journey into the Underworld and the many ways in which Harry travels to the lower world throughout the five books of the series and how these various descents reflect the trips of classical Heroes such as Odysseus, Aeneas, and Heracles. In addition to this discussion of the various ways in which Rowling employs the classical archetype within her hero, is the way in which this impacts the modern consciousness with regards to the various ways in which heroes are perceived in our modern world.

Preparation

In preparing for this project, I had no idea the depth and scope of the projects I was undertaking for the year. I began by evaluating the various sources regarding witches and witchcraft in the ancient world available to me within the library here before I began to inundate the library with interlibrary loan requests. Once I had completed this, I began to read. And read I did for most of the fall semester, everything from Daniel Ogden's sourcebook regarding literature reflecting witches and magic in the Ancient world, to Seneca's Medea as well as the Argonautika. This included general research into the lives of women within Ancient Greece and the phenomenon which surrounded a majority of the magical figures within Greek myth focusing on women instead of men. It was not until midway through Christmas break that I began to think of the ways in which Harry reflected the classical heroic archetype and what this could mean in the forms of a change in topic. In the end, I chose this path with the paper as it was readily accessible through my recent discussion of the archetype surrounding the ideal wife through Penelope in Homer's Odyssey for my honors project. In doing so, I began to explore the way Rowling established Harry's deepening link to the classical within her works. It was through this that I began to understand how the books have begun to take the world as best sellers internationally in the context of the globalization process that has turned people back towards the Classical. It was through this preparation that I began to shape various portions of the paper with which to work through later.

Evaluation

As far as evaluation goes, I am utterly amazed that a paper even exists, that is longer than five pages, spawned no more than 36 hours prior to the paper being due. In doing so I have a great sense of accomplishment with this project, and feel that its aims and objectives are truly unique at this point in the discussions of Harry Potter within the world of Classical study. I think one of its strongest parts is the original analysis of the various myths which run throughout the Harry Potter series in that it is a discussion which I have not found elsewhere, and one of the first analyses in which I have trusted my own thoughts and voice in the discussion of. I wish I could have expanded these more and included a much more in depth analysis of the hero archetype and how they apply to some of Harry's friends as well. In doing so, I would have yielded a small book which details these influences within the series (perhaps a future Fanucce publication, who knows!). If I could do this project over I would choose to do it outside of other major projects, as well as possibly working with several people on the task of analyzing this large of a work with regards to all of the possible mythological influences and happenings which flow throughout from all of the world's many mythologies. I would have liked to have devoted a much more substantial amount of time to this project such that it would have yielded a massive tome for posterity's sake. In the end, I would think that the work I have yielded, while not as plentiful as I would have liked, is some of the best work I have produced here at Monmouth. I feel that the paper is of A or A- quality in this regard.



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Evaluation of Michael Fanucci's Project on Harry Potter as an Archetypal Hero

This project has clearly undergone a metamorphosis. The transition from witchcraft to the archetypal hero is understandable but there were many ways to incorporate the witchcraft material into the final product. A section on the relationships of Medea and Jason and of Circe and Odysseus would have provided a clear opportunity for such discussion.

The bibliography suggests some significant research on the archetypal hero and on ancient witchcraft. The annotations on the hero material are thorough and thoughtful but there are no annotations for some important items, both on witchcraft and on Harry Potter. A fully-researched study would have included many more sources, especially on ancient heroes and how their lives are interpreted. A good starting point would have been Kirk's *The Nature of Greek Myths* (Penguin, 1976), with its detailed discussion of Heracles as a hero. More evidence of the use of web resources would also have been appropriate, especially for the Harry Potter material.

The appendix of Harry Potter terms copies from the Harry Potter Lexicon Online shows little connection to the theme of the paper and no evidence of analysis. In what way(s) does this list supplement or complement the discussion of Harry Potter as an archetypal hero? More appropriate would have been charts comparing the life of Harry Potter to the lives of ancient heroes, in the way they are often illustrated according to Lord Raglan's hero pattern (e.g., <http://department.monm.edu/classics/Courses/Clas230/MythDocuments/HeroPattern/>). Another useful appendix might have been lists of heroic helpers, like Ariadne for Theseus and Hermione for Harry Potter.

The paper, itself, is quite persuasive in its presentation of Harry Potter as an archetypal hero and represents significant original thought and analysis. The discussion also shows close familiarity with the Harry Potter series and contains detailed references to material from the books. Less detailed are the references to classical literature. A full examination of this topic would require close study of ancient texts such as the Homeric epics and classical drama, with frequent quotation from these sources in the paper.

There is passing reference on pg. 22 to J.K. Rowling "being a good Classics scholar." The fact that she studied the Classics in college is actually of more than passing interest in this context



and perhaps warranted some research on her classical education and the extent to which the classical model was intentional on her part. Such biographical details are, perhaps, the topic for a follow-up paper.

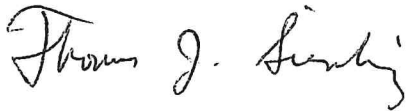
The paper shows some sign of hasty composition with awkward phasing and misspellings. Ideally, this paper needed at least one more step, in which these comments were addressed and the stylistic flaws corrected.

On the whole, however, the paper is well-conceived and offers an important contribution to the study of Harry Potter and of the Classics. The central part would make a most appropriate submission to the Eta Sigma Phi Panel for CAMWS Southern Section 2004.

I congratulate you, Michael, on a well-written paper for which I think you have indeed earned a grade of A/A-. as you suggested in your self-evaluation. Your grade on the entire research project, however, is B+, based especially upon the limited bibliography and annotations.

It has been a great pleasure to work with you during your years at Monmouth. I applaud your success and wish you well at Purdue University.

Si vales, valeo.



Thomas J. Sienkewicz
Minnie Billings Capron Professor of Classics

Call for Papers

*for presentation at the
Classical Association of the Middle West and South
Southern Section Meeting
November 4-6, 2004
in Winston-Salem, North Carolina
at the invitation of the Wake Forest University
and in cooperation with
the University of North Carolina-Greensboro and Davidson College*

At the meeting of the Southern Section of CAMWS, Eta Sigma Phi will sponsor a panel of papers presented by *undergraduate* members of Eta Sigma Phi. Members who will be undergraduates in the fall (or who graduated in the spring of 2004) are invited to submit papers for consideration, and five or six papers will be selected for presentation.

The papers will be judged anonymously, and the students whose papers are selected for reading will receive \$100 each to help cover expenses of attending the meeting. They will also be given a one-year membership in CAMWS. Before submitting a paper, each student should ensure that he or she will be able to obtain the additional funds—either personally or through the institution, department, or chapter—to attend the meeting.

Requirements:

1. Papers should deal with some aspect of classical civilization or language. (Papers written for classes are acceptable.)
2. Papers should be typed, double-spaced, and no longer than 15 minutes in length, or 20 minutes if audio-visuals are part of the presentation.
3. The names of the authors should not be on the papers.
4. Each submission should contain a cover sheet with the author's name, address, phone number, e-mail address, chapter, and institution. Those who will not be at their institutions in June should also include summer information.

Deadline for receipt of papers: June 1, 2004

Send your papers to:
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