

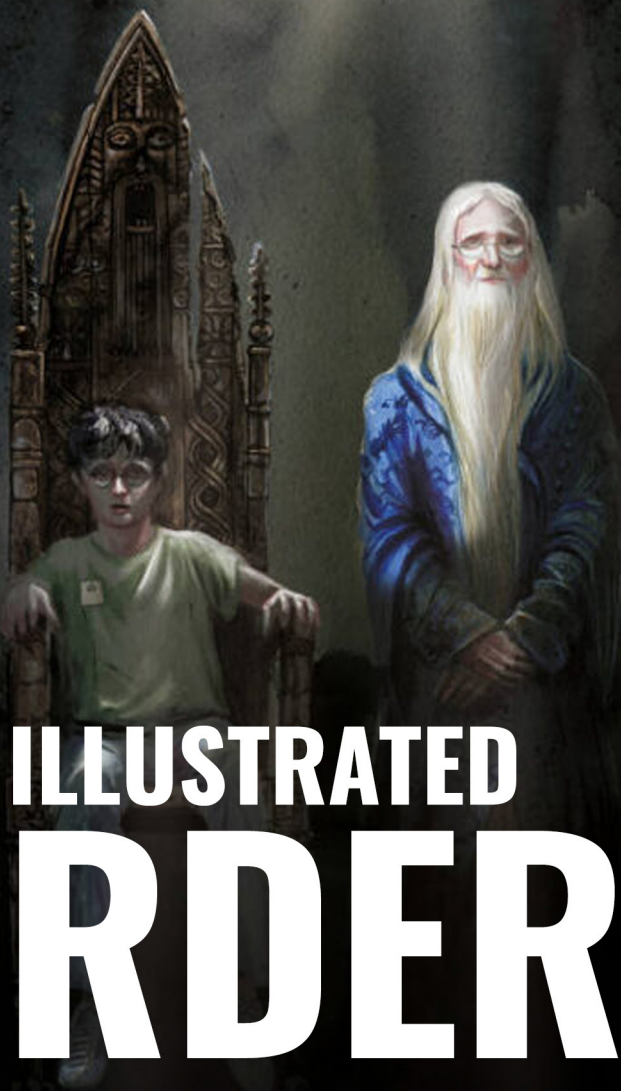


Magazine

Issue 63

March
2022

A magazine about Harry Potter & J.K. Rowling



THE ILLUSTRATED ORDER

+ The Joy of Socks & Harry Potter Literacy & More



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WELCOME

Welcome to The Rowling Library Magazine! You surely noticed by now that we have a new cover aesthetic: we had to choose between three different styles and our Patrons had the final word. I hope you like this new style that we expect to keep for some time.

In this issue, we have Oliver Horton with “The Joy of Socks” (Dobby is happy!), and the second part of “Harry Potter: A literary canon” by Swarnim Agrawal.

Alan Dell’Oso shows Gunner Grimmson’s wand, and John Granger wrote a response to “The Birthday Misconception”, the feature article from the past issue. Lastly, L8 writes from Mexico about the new illustrated edition of “Harry Potter and the Order of the Phoenix”.

We are just one month away from the premiere of “Fantastic Beast: The Secrets of Dumbledore”, and Warner Bros. already started with the last segment of the marketing campaign by releasing trailers, posters and more. By the way, the next issue of our magazine will be out the first days of April and will not have any spoilers regarding the film, since we expect to release a special issue for “The Secrets of Dumbledore” in May.

As always, thank you very much for reading “The Rowling Library Magazine”.

Patricio

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SECRET HISTORY OF THE WIZARDING PHENOMENON

Based on original research and exclusive interviews, this book tells the story of how the Harry Potter books, movies, theme parks, fandom and more were created. Including the creative processes, the marketing aspect, and the legal issues that arose, this publication aims to be a behind-the-scenes of the Harry Potter phenomenon.



Read an excerpt



Buy it now



This is an unofficial book and it has not been authorized by J.K. Rowling or Warner Bros.



BY OLIVER HORTON

THE JOY OF SOCKS

*'Socks are Dobby's favourite,
favourite clothes, sir!'*

**– Harry Potter and the Chamber
of Secrets**

Socks are a singularly adaptable item in the wizarding world.

Harry's tenth birthday present was a pair of Uncle Vernon's old socks. But Dumbledore elevates the status of socks later in Book One: a pair of thick woolen socks is all his heart desires. They represent his family, whole and happy.

Family and socks go together. Ron gets maroon socks for Christmas, and later hides his Prefect badge in a pair of maroon socks when the Twins threaten to stick it permanently to his forehead. Molly can fold socks with a graceful flick of the wand.

Vernon's old socks return in 'Prisoner of Azkaban', mustard yellow, used to dampen the shrieking Sneakoscope that is trying to warn Harry about the presence of Peter Pettigrew: rodent Death Eater. These same socks, knobbly from the Sneakoscope, are gifted to Dobby in *Goblet of Fire*. Ron gives him a freshly-unwrapped pair of violet socks, to mix and clash. Dobby is socks' greatest champion, and was freed by one of Harry's socks, black and slimy from the Chamber of Secrets, which he continues to wear two books later.

The House-elf makes for Harry the stand-out socks of the entire saga: the left sock bright red with a pattern of broomsticks, the right sock green with a pattern of Snitches. "Nice socks Potter,"

growls FakeMoody, who can see through Harry's Yule Ball dress robes. Dobby's creations are definitely wool and hopefully thick.

Hagrid darns his own socks and, in *Harry Potter and the Order of the Phoenix*, Hermione tries to liberate Hogwarts' House-elves against their wishes by knitting a load of socks. Peeves weaponises a sock in the war against Umbridge: filling it with chalk and whacking her as she tries to sneak away from Hogwarts.

In *Harry Potter and the Half-Blood Prince*, Harry uses a rolled-up pair of socks to protect the tiny

bottle of Felix Felicis. He presses these into Ron's hands before he leaves for the Cave. Molly uses a lost sock ruse to grill Harry about leaving school in *Deathly Hallows*. And, maroon socks are among the contents of the little beaded bag in 'Deathly Hallows'. When Snatchers apprehend the Trio, Hermione stuffs the magically-extended hold-all down her sock.

Finally, when Dobby dies, Ron strips off his own socks and puts them on the free-elf as funeral attire. **Socks are never mentioned again.**





SUPPORT US

If you liked this issue of The Rowling Library Magazine, please consider supporting us with a small monthly donation.

For only \$2 per month, you can become a Patron - even though for some people \$2 may be not much, it means a lot to us.

And all our patrons also receives The Daily Prophet two times a week in their email inbox, with the latest Harry Potter news and commentary, which means that you are paying less than £30 per Daily Prophet edition.

Our current supports - to which we are really grateful - are:

David Schmeling, Nicole Benge, Petter Nesse Westre, NASSER, Sam, Marco Reyes, Paulo Setti, Lisa Shipowitz, Geoffrey Tixier, Dana, Mary T Rochelle, Shirley Joyce, Beatrice Groves, Marty Ryan, Anthony Franz, Sean McLennan, John Granger, Annie A., Marlica, Cindi Shannon, Lyn Arey, James Greenhill, Alvaro Palomo Hernandez, JeffJ, Josephine Glazov, Mary Beth Murphy, John Livingston, Stephanie Varnell, Susan Sipal, Kenneth Montfort, Vicky McKinley and Suzanne Lucero.

BECOME A PATRON

March, *from the Twitter archive*



J.K. Rowling 
@jk_rowling



Happy [#WorldBookDay](#) everyone! I'm celebrating by writing a book.

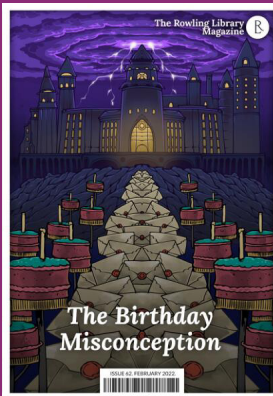
6:55 AM · 5 Mar, 2015

458 replies 5.5K shares 8.7K likes



BY JOHN GRANGER

A RESPONSE TO THE BIRTHDAY MISCONCEPTION



THE BIRTHDAY MISCONCEPTION

Ever since social media such as Instagram, Twitter, and Facebook, allowed images and facts to be shared without much verification, misinformation about the Harry Potter canon has gone viral in an unprecedented way. It is common today for the majority of the fanbase to believe a fact as true and it was never part of the canon. Examples abound, and one of the most popular is the one that says George sees his brother Fred when he looks into the Mirror of Erised.

There are also those honest fans who know that some of these facts are not actually true, and while they choose to share them anyway, they are aware that they are not part of the canon and label them as 'head canon', a type of canon that only lives in your head. While it is still a letter on his birthday, but Hagrid who appears in person their intention is not to generate false knowledge among fans.

However, even the most obsessive fan can be wrong, and that is why one of the most popular misconceptions of the Harry Potter series is believed by almost the entire fanbase. It has even reached the author herself, as we shall examine below. We are referring to the fact that the Hogwarts letter arrives on your 11th birthday.

It's hard to understand the origin of this, as it doesn't even happen in the first book: Harry Potter's Hogwarts letter arrives before his birthday (July 24th to be exact, according to 'The Harry Potter Lexicon'). It is on his birthday that he is rescued by the half-giant Rubeus Hagrid, and Harry finally gets hold of his letter, but these had already started arriving much earlier. In fact, if one goes into detail, it is not just that Hagrid's letter on his birthday, but Hagrid who appears in person and delivers one himself!

What actually makes the most sense, and also suits the events of the book, is for letters to be sent out the summer before the first year of Hogwarts begins, so that prospective students have enough time to prepare themselves and make the necessary purchases. Also, by giving everyone the same amount of time, it creates a fairer situation where everyone, wealthy and humble families alike, has the same number of days to do what they need to do before going to King's Cross.

This more logical idea of the letter being sent at the same time to everyone is reinforced in Harry Potter and the Chamber of Secrets when Harry and Hermione stay with the Weasleys and all children receive their letters at the same time.

Leaving aside the origin of this idea that your Hogwarts letter arrives on your birthday, it doesn't seem to make much sense either. It would be a very complicated process if we assume that the cut-off date for deciding when a student goes to Hogwarts would be the same as the UK Magic system, in which children must have their birthday by 31 August. Following which, if somebody believed about the Hogwarts letter, a child with a birthday on the last day of August would receive their letter and be on the train to school the very next day. To top it all, it would be even more complicated if they were the child of Muggle parents, who would have to make the decision to let their child go to a strange and alien school in less than 24 hours.

It's a strange misconception anyway, because it's not serious and it doesn't even affect the plot of the books or change the personality of any character, but it's still a curious collective mistake. A mistake so big that it has affected the author herself.

McGonagall has included this idea in one of her writings for Pottermore: 'McGonagall's biography, which has been controversial for other reasons, one can read: "Minerva never forgets how much her mother cried, when the letter of admission into Hogwarts School of Witchcraft and Wizardry arrived on Minerva's eleventh birthday, she knew that *indefatigable* was nothing, not only out of pride, but also of envy."

It is very odd that McGonagall should receive the letter on her eleventh birthday, even more so knowing that her birth is in the month of October. Minerva received the letter eleven months before she attended Hogwarts. Why this detail was added by Rowling in the Hogwarts biography, we can only guess. It was always like this in Rowling's mind? Was she carried away by the collective unconsciousness that this is how Hogwarts letters work?

However, in the text published in Pottermore: 'Mermis and Petaurus Durmstrang', Rowling contradicts herself from what she originally conceived.

"Mermis and Petaurus share a complicated idea that they will continue to be able to replace the

Article originally published at HogwartsProfessor.com

The latest issue of *The Rowling Library* is out and the cover story, 'The Birthday Misconception,' is a delight. You can download the issue here and the 'Birthday' piece is on pages 16 to 21.

I wrote that the article "is a

delight" because I happened to share the misconception the piece explodes, namely, that Hogwarts acceptance letters arrive on the magical person's eleventh birthday. Harry gets his letter on his eleventh birthday in a Hagrid Special Delivery just

after midnight in the House on the Rock, but obviously Hogwarts owls had been coming to the Dursleys' house and various points for days before that. In discussion with the Hogwarts Professor staff about this story, Beatrice Groves noted the prevalence of this misconception "is another example of the way in which the books are shaped around Harry's experience, something we're so deeply embedded in that we don't even notice the anomaly."

After the jump, I will review the article's various points of evidence about the 'birthday misconception' from Harry Potter canon, note some overlooked points, and offer my conclusions on the subject, which differ slightly from the TRL writer's. See you there!

(1) Evidence, Counterpoints: "The Birthday Misconception" discusses the *Philosopher's Stone* fact of when the acceptance letters began to arrive at Privet Drive as its bedrock proof that these messages do not arrive on the recipient's birthday and then explains the logic of this along *ad absurdum* lines. What if the kid was born on 31 August? There's not enough time for him or her to make a decision with parents and get ready. The article then notes that Ginny in *Chamber of Secrets* received her acceptance letter at the Burrow a week before her birthday at the same time as everyone else gets an owl with their book lists for the coming year. Conclusion?

What actually makes the most sense, and also suits the events of the books, is for letters to be sent out the summer before the first year of Hogwarts begins, so that prospective students have enough time to prepare themselves and make the necessary purchases.

Also, by giving everyone the same amount of time, it creates a fairer situation where everyone, wizarding and muggle families alike, has the same number of days to do what they need to do before going to King's Cross.

The author is aware that Rowling has contradicted this point in her *WizardingWorld.com* biography of Minerva McGonagall, in which the future Deputy Headmistress responsible for mailing the letters receives hers on her 4 October birthday, and in the 'Vernon and Petunia Dursley' entry at that site, too. He attributes this to carelessness or that The Presence was "carried away by the collective unconsciousness" and its misconception. He allows that there is another possibility to his theory that all letters are sent at the same time in the summer before convocation:

One possible explanation that might make everyone happy, or at least those who want all the canonical events to fit together perfectly, is that Hogwarts letters are sent out at random during the 12 months prior to the start of the school year. By pure chance or

coincidence, McGonagall received hers on her birthday, while Harry received his a week before his. This theory or explanation would somehow fit the philosophy of Hogwarts, a school that has a bit of chaos in its organization.

This is a long way from “everybody gets their letters at the same time in the summer” but it raises an interesting point, namely, “What are we doing?” Are we trying to force the puzzle pieces so “all the canonical events fit together perfectly”? Must the process be both logical and a system followed every year? When do we allow for the possibility that the author, famous for her planning, didn’t give this matter much thought or didn’t

think it sufficiently important to make sure there was consistency throughout the series? More on this in the conclusions.

(2) Neglected Evidence: Evan Willis wrote about the most dramatic acceptance letter delivery besides Harry’s experience in the House on the Rock, “There is no sign of when Dumbledore’s memory of delivering Voldemort’s letter occurred, but there are no signs of it being in the middle of winter (no description of coats, etc. being worn).” He is referring of course to ‘The Secret Riddle,’ chapter 13 of *Half-Blood Prince*, in which chapter Harry and the headmaster travel via Pensieve to Dumbledore’s first contact with Tom Marvolo Riddle.



HARRY POTTER AND ALBUS DUMBLEDORE IN THE PENSIEVE,
POTTERMORE

This is an exceptional case all around, due, one supposes, to the boy in question being an orphan in care.

There is no owl, it doesn't seem to be the child's New Year's Eve birthday as Evan Willis noted, and Dumbledore does what no letter possibly could. He introduces the boy Dark Lord to the Wizarding World, interviews him to begin understanding his character, and indoctrinates him about the expectations and responsibilities of wizards with respect to magic, ethical behavior, and respect. In a delightful piece, it is a shame the author of 'The Birthday Misconception' did not discuss this letter's arrival.

Here is my prejudice. I have already admitted I thought that the acceptance letters arrived on the addressee's birthday. I still prefer that idea — or that it can arrive days earlier, especially for those born in the summer. Why?

I have more times than I can remember through the years explained that Hermione Granger was so well read and informed about the Wizarding World though Muggle-born just because, in addition to being as intelligent as she was, she had been studying all her first and second term textbooks (and every other book she could find in Diagon Alley) for the greater part of a year. Born in October, she had a spectacular

advantage over classmates born in the following summer. The McGonagall story confirms in the idea that, except for those born in summer, the letters arrive on or near the eleventh birthday.

Dumbledore's meeting with young Riddle at the orphanage makes that seem unlikely.

There are no cues to dates in Prince's thirteenth chapter adventure other than that it is before 1 September; as Evan notes, there are no weather markers suggesting late December and I think we might expect the orphanage building's temperature to have been cold enough to merit a mention. The matron of the orphanage describes the boy's birth and his mother's death as happening on New Year's Eve (266) which, again, probably would have led to her noting "this time of year eleven years ago" if it was late December or early January. These several dogs not barking, I want to assume it was Spring or early Summer, temperate weather and seasons.

(3) Conclusions: So where does that leave us?

I think the "force the pieces" possibility offered by the TRL article writer as an alternative to all letters are sent at the same time is as good as we are going to get.

The best assumption is, as we know from all the textual evidence,



HARRY POTTER RECEIVES HIS LETTER AT LAST,
POTTERMORE

Hogwarts is not a machine-like operation with a neo-Prussian bureaucracy running on a carefully adhered to time-table. I imagine that somewhere in the school — McGonagall's office? — there is a magical device that creates welcoming letters for new students (from the unknown birth registry that detects magical ability?) and book lists for all. The Head of Gryffindor House sends them out when she gets around to it, which varies from year to year. I expect Muggle borns and those adopted into Muggle families or in an orphanage receive special consideration and those from wizarding families proportionately less. The priorities of a Deputy Head Mistress being what they

are, most letters would go out the summer before the student's first term.

That these letters require an acceptance by return owl on the same day of delivery (at least Harry's does and it is the only letter we receive) suggests the magical device only creates a list of names, birthdays, magical status (Muggle or not), and addresses rather than actual letters, which must be made individual specific with name and date. I imagine McGonagall sitting down to do these all at once for the wizard family children the first week of summer break and, checking the list periodically, throughout the year for Muggle-borns.

Dumbledore, in this scenario, perhaps being Deputy Headmaster at the time and responsible for delivery of these letters, travels to London to see T. M. Riddle the first week after Hogwarts students have traveled home via the Hogwarts Express. If the orphan had had any family, perhaps the letter would have been delivered by owl and much closer to New Year's Eve. He didn't so the in-person trip was made at the Transfiguration Professor's earliest convenience.

Louise Freeman summed it up well:

My assumption is that most Wizarding families know their kid is magical by the time they are school age and would be expecting the letter on or before the 11th birthday — obviously the kids with late August birthdays need a little more time. It's only families like Neville's, with kids that don't show obvious signs of strong magic— call them "suspected squibs"— who worry that they might not be "accepted" to Hogwarts.

For Muggleborns, I assume the process has to begin earlier, given that the parents would have to

first be convinced the magical world exists, and second that it would be best for their kid to be part of it. It certainly could not be a hasty decision for Justin Finch-Fletchley's parents to give up his place at Eton for Hogwarts; and, statistically speaking, most parents of Muggleborns were probably not planning on their 11 year old going off to boarding school in the first place.

What I think is most likely is that Rowling didn't think out this subject in systemic detail, an unchanging process year to year by which eleven year old witches and wizards will come to Hogwarts, at least a process any more exact than "receive an acceptance letter and book list some time before the Hogwarts Express heads north from King's Cross on 1 September." What we are doing, then, in hunting for a logic and a system where, as likely as not, there is none is simply paying tribute to the author's achievement in making us believe her imaginative world is that much like the profane, Muggle existence in which we live.

Editor's Note:

After publishing the article on his website, John became aware that we know the date of Dumbledore's visit to Tom Riddle at the orphanage. That event happens in August 1938 according to The Harry Potter Lexicon, one month before Tom starts Hogwarts. That reinforces John's opinion on that point.



‘Oh yeah – pure-blood!’ said Malfoy, not listening, and a stone door concealed in the wall slid open. Malfoy marched through it and Harry and Ron followed him.

Harry Potter and the Chamber of Secrets
J.K. Rowling



ORIGINAL ILLUSTRATION
BY JIM KAY, FOR THE
UPCOMING EDITION
OF *HARRY POTTER AND
THE ORDER OF THE PHOENIX*



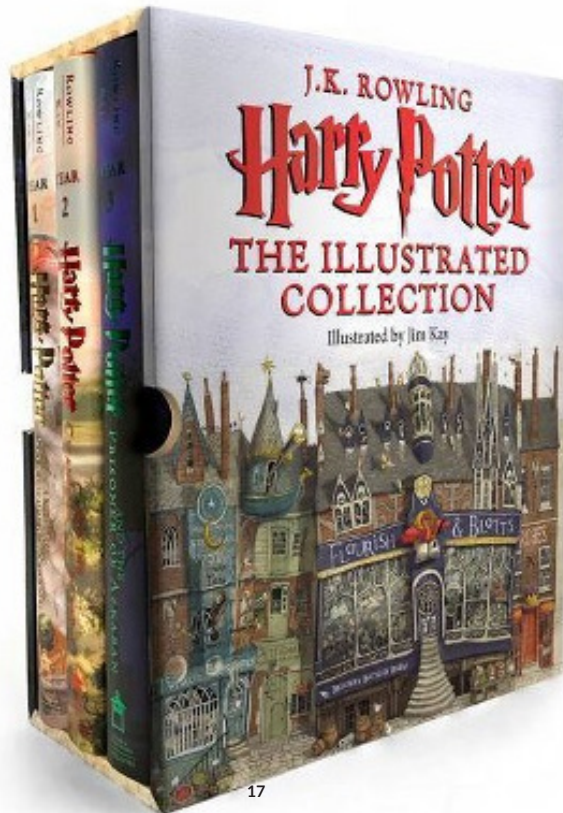
THE LONG ROAD TO THE ILLUSTRATED ORDER OF THE PHOENIX

On October 6, 2015, Bloomsbury and Scholastic released the first fully illustrated Wizing World book. The original plan was to enlist award-winning artist Jim Kay (best known at the time for his drawings for the book *A Monster Calls* by Patrick Ness) to illustrate *Harry Potter and the Philosopher's Stone*, effectively creating “the landmark publishing event of 2015.”

After that point, both publishers wanted Kay to create as many illustrated Harry Potter adaptations as possible in as short a time as possible. At least two Scholastic press releases (dated

January 2015 and March 2015 respectively) note that “Scholastic plans to publish fully illustrated editions —one per year— of each of the seven” Harry Potter books. However, as time progressed, it began to become apparent that such a plan would not be sustainable.

The next two illustrated books in the series would manage to stick to the original plan: Jim Kay's edition of *Harry Potter and the Chamber of Secrets* was published on October 4, 2016, while *Harry Potter and the Prisoner of Azkaban* was released by October 3, 2017. However, Jim Kay struggled to follow the



ambitious yearly book plan after that. Harry Potter and the Goblet of Fire would be Jim Kay's first wizarding book to fall out from the original annual schedule, receiving its worldwide release on October 8, 2019. By then, Kay had already been working on the illustrated adaptation of Harry Potter and the Order of the Phoenix for five months.

The task of illustrating each Harry Potter book in Jim Kay's characteristically detailed and skillful manner was bound to be an uphill climb even in normal circumstances. After all, six out

of the seven main Harry Potter books have more pages than the one directly before each. But, on the top of it all, Jim's personal circumstances made the job even tougher. On February 2020, Jim Kay admitted on his personal Instagram account that he was "battered by depression these last few months" and that "a minor miracle is now required to get this book done" because he felt he had "produced practically nothing for *The Order of the Phoenix*" even though he was "working non-stop" on the fifth book.

Nevertheless, the miracle



FIRENZE'S DIVINATION CLASSROOM, BY NEIL PACKER,
FOR THE UPCOMING EDITION OF
HARRY POTTER AND THE ORDER OF THE PHOENIX

mentioned by Jim Kay in 2020 would end up happening two years later. By February 2022, the official website WizingWorld.com announced that the *Harry Potter and the Order of the Phoenix* illustrated book was “set to be published on 11th October” 2022 thanks to a collaboration between the artists Jim Kay and Neil Packer. Publicly, both of them stated they were happy working together. In the original WizingWorld.com announcement, Jim Kay remarks

due to capture opposing sides of the Harry Potter saga through their style. Neil Packer’s resume includes colorful and vibrant creations for classic books such as *The Odyssey* and *The Iliad*. This means that Neil Packer’s graphic style fits the part of the WizingWorld that doesn’t click with Jim Kay’s dark flair. As early as May 2019, Kay admitted on his personal blog *Creepy Scrawlers* that the upbeat aesthetic of the early Harry Potter illustrated books held him

“It’s been a huge strain working outside my comfort range for the last six years, so hopefully I will get the courage to be a bit more expressive and push the visuals in a darker direction” - Jim Kay

that “it was a great privilege to have Neil Packer helping with this daunting task”, and Neil Packer admits that “it has been a great joy and a challenge to try and work in harmony with Jim’s pictures.”

WizingWorld.com also published a number of images from *Order of the Phoenix* proving that Kay and Packer’s drawing styles complemented each other. However, the two illustrators were

back. Quoting Jim, “it’s been a huge strain working outside my comfort range for the last six years, so hopefully I will get the courage to be a bit more expressive and push the visuals in a darker direction.” In another blog post from February 2021, Kay explicitly admits that “it’s great that [*Order of the Phoenix*] is a slightly darker book” because that goes “more into my comfort zone now.”

With Kay and Packer working in tandem to cover as many aspects of the Wizarding World as possible, perhaps the only true limitation left for the illustrated edition of *The Order of the Phoenix* is the number of pages available to work with. In theory, Jim Kay and Neil Packer should be able to release a book as big as they please. However, it is obvious that neither Bloomsbury nor Scholastic will publish a Harry Potter illustrated book so long that it is not financially profitable. Kay

predicted in his February 2021 blog that “the text [of the book], as I understand it, will be very slightly reduced in size, but there’s no way of avoiding the fact this will be a heavy book.” As a result, Jim Kay knew since then that “the scale of it will probably limit the number of illustrations that can appear.”

To some degree, it’s weird to see this book length threat in the Jim Kay illustrated books. But, in the end, that’s how miracles work.



NEVILLE LONGBOTTOM AND LUNA LOVEGOOD, BY JIM KAY,
FOR THE UPCOMING EDITION OF
HARRY POTTER AND THE ORDER OF THE PHOENIX

WAVE A WAND

BY ALAN DELL'OSO

GRIMMSON

"The Ministry won't be happy when I tell them I've missed. They know my reputation."

Gunnar Grimmson – *Fantastic Beasts: The Crimes of Grindelwald*

Gunnar Grimmson is a famed bounty hunter who is tasked with eliminating Credence when Newt refuses to do so. He works as an Auror for the Ministry of Magic. Today we are going to look into his wand, which is not well known to the general fan. His wand has a very rustic, unkempt appearance, and hints at a lot of use and involvement in vast hunts.

It is not currently available for sale as a replica in *The Noble Collection*, and few images of it can be seen in the companion books to *Fantastic*

Beasts: The Crimes of Grindelwald, such as "The Archive of Magic" and "The Art of *Fantastic Beasts: The Crimes of Grindelwald*".

Grimmson's wand is of considerable length and is carved from a single piece of wood. The final version has a rather worn corrugated handle, and it is even of a darker brown than the top of the shaft, almost as if the entire handle had been exposed to fire. As for the shaft of the wand, it begins by making a smooth transition from the rustic, dented and unsymmetrical handle to a completely smooth and worked circumference. Again, the



tip of the shaft is darker than the handle at the bottom.

A curiosity told by the designer Moly Sole in one of the interviews on the set of “The Crimes of Grindelwald” is that the handle of the wand has some hand-carved marks, representing the murders carried out by Gunnar Grimmson.

Something that is striking is that the conceptual design that appears in the book “The Art of Fantastic Beasts: The Crimes of Grindelwald” is very different

from the final version of the wand shown in “The Archive of Magic”. What they both have in common is the rusticity, the asymmetry in the shapes, and even the undulation.

The concept we are shown seems to be of a darker wood, completely rustic, and with undulations and unevenness along the entire length of the wand, with a somewhat more pronounced curvature towards the tip of the shaft.



GUNNER GRIMMSON'S WAND
CONCEPT - NOT FINAL



GUNNER GRIMMSON'S WAND
FINAL VERSION

HARRY POTTER

A LITERARY CANON

By Swarnim Agrawal

PART 2

*(Read Part 1 in the previous issues of
The Rowling Library Magazine)*

This literary juggernaut cannot be defined as belonging to a specific literary genre as it transcends through the genres of fantasy, young adult fiction, drama, mystery, thriller and *Bildungsroman*. Ultimately, it is a compendium of life. It contains each and every aspect of this journey of life - birth, growth, romance, suspense, mystery, fantasy, and denouement. It contains everything. It not only provides the reader with a gratifying escape from mundanity but also, opens the door to an obscure retreat. Here, the reader rediscovers herself and is revitalised to flourish in the so-called 'real world', which actually is itself an ethereal plot, having all the characteristics of a well-built story, in the novel titled 'Life'.

The fact that the *Harry Potter* series is an imagination of J.K. Rowling's mind with added enhancement

from her own experiences is an analogy of the amalgamation of fantasy and reality. It presents us with both an alternate reality as well as a reality that we want - what we want the world to be. It uses the idea of fantasy and magic to tell the reality. Ultimately, everyone remembers the fairy tales and cartoons that they were introduced to in childhood. Hogwarts School of Witchcraft and Wizardry is a place that every Harry Potter fan wants to go to and study at. The first thing that comes to a person's mind when thinking about the concept of 'magic' is 'flying'. Being able to fly is akin to gaining magical powers, and Rowling caters to this need by introducing the game of 'Quidditch'. When a reader starts reading the novels, he is as clueless about the magical world as Harry. It is through the journey of Harry, Ron and Hermione that the reader

discovers the Wizarding World. It serves both as a tool for escapism as well as a path for uncovering the real world. For example, 'flying' can be considered as moving away from life's monotonous reality and responsibilities, but it also provides a vantage point to see the actuality of life. The reader goes into a state of reverie which allows him to see the ins and outs of the exhilarating and menacing real world. It is a concoction of several ideas - friendship, loyalty, leadership, discrimination, power-play, the triumph of good over evil, love over hate, priorities, choices, truth and hope. This potion brewed with such varied ingredients provides the drinker with a pathway to indulge in the fantasies of the fictional world of Harry Potter and also, a handbook to observe the 'real world' and learn to survive through its pros and cons.

Another striking feature of the Harry Potter series is the references to different mythological and classical traditions throughout the series. The motto of Hogwarts '*Draco Dormiens Nunquam Titillandus*' is the Latin equivalent of 'Never Tickle A Sleeping Dragon,' which seems quite silly and obvious advice meant to be treated as a joke, but there might be an undiscovered secret lurking beneath it. The name of Professor Quirinus Quirrell, who is revealed in the first book as 'The Man With Two Faces' (bearing Voldemort

at the back of his head) seems to be originated from the Roman mythological God *Janus Quirinus* who, not-so-coincidentally, was two-headed. Severus Snape's first name has its roots in Latin translating to 'stern' or 'harsh' which aptly describes the façade of cruelty and strictness put on by him throughout the series, and is also a reflection of his unhappy childhood. Hermione Granger, Harry's genius and witty friend, has derived her first name from Greek mythology. 'Hermione' is the female derivative of 'Hermes', the messenger of Greek Gods known for his "sharp wit and ability to transition between worlds. Quite fittingly, Hermione transitioned between the Muggle and Wizarding Worlds, delivered information, and was pretty sharp-witted herself". ("Things")

From Hagrid's three-headed dog Fluffy referencing to *Cerberus*, Nagini's origins in the Hindu and Buddhist mythology, references to phoenix, basilisk, ghosts, divination techniques such as palmistry and tea-leaves reading, and the ancient practice of Alchemy, to the use of the Victorian language of flowers to convey deep and meaningful concern related to Snape, Lily and Petunia, the *Harry Potter* series abounds in classical references.

[Cerberus is a multi-headed dog that guards the gates of the Underworld to prevent the dead from leaving. ("Cerberus")

Orpheus, a Greek, used music to lull Cerberus to sleep and sneak into Hades to save his dead love Eurydice, which can be related to Fluffy's sleep inducement on listening to music. ("Fluffy) Naga (Sanskrit; serpent) in Hinduism, Buddhism, and Jainism, a member of a class of mythical semi-divine beings, half-human and half cobra. Nagini is the feminine form of Naga. ("Naga")]

The three most common elements that characterize magic as a system in the later Hellenistic and Greco-Roman periods of history are - the use of a mysterious tool endowed with special powers (the wand), the use of a rare magical herb, and a divine figure that reveals the secret of the magical act. ("Magic")

These elements get featured in the series, in the following ways - use of Magical Wand, use of Gillyweed and Mandrake potion, and by incorporating, not exactly divine, but many guiding figures such as Dumbledore and Hermione.

Rowling also uses concepts from necromancy such as the Voldemort's army of Inferi (An Inferius (pl. Inferi) is a dead body, reanimated by a Dark Wizard's spell) in the Crystal Cave, which was the hiding place of one of the Horcruxes (Salazar Slytherin's locket), in *Harry Potter and the Half-Blood Prince*. The use of the Regeneration Potion for Voldemort's rebirth and regaining of bodily form in *Harry Potter and the Goblet of Fire* can also be



HARRY POTTER CASTING A PATRONUS,
HARRY POTTER AND THE PRISONER OF AZKABAN (WARNER BROS., 2004)

SPELL/CHARM	ORIGIN	MEANING IN ENGLISH	WHAT IT DOES IN HARRY POTTER SERIES
Accio	Latin	I summon	Summons an object towards the caster
Expecto Patronum	Latin	I expect (or await) a guardian	To protect against Dementors by summoning one's happiest memories.
Avada Kedavra	Aramaic - abracadabra	Let the thing to be destroyed	Killing Curse
Petrificus Totalus	Latin and Ancient Greek	Make rock totally	To temporarily paralyse someone
Lumos	Latin	To have light	To light up dark places at the flick of a wand
Alohomora	West African Sidiki dialect used in Geomancy which is a method of divination that interprets markings on the ground or the patterns formed by tossed handfuls of soil, rocks, or sand	Friendly to thieves	Unlocks objects such as doors and windows
Expelliarmus	Latin and Middle English	Drive out weapon	To remove an object (often a wand) from the recipient's hand
Wingardium Leviosa	Latin and English	To lift	Makes objects fly or levitate

TABLE 1

regarded as an act of necromancy – bringing back from the dead:

“Bone of the father, unknowingly given, you will renew your son! Flesh of the servant, willingly sacrificed, you will revive your master. Blood of the enemy, forcibly taken, you will resurrect your foe.”

Last but not the least, the choice of spells and incantations used throughout the series, and the similitude between what they do and their root meanings, is impressive. (Refer to the Table 1)

All the above information clearly indicates the erudition of J.K. Rowling in exploiting her ‘French and Classics’ degree to the full advantage. She elucidates on the fact that Classical traditions are forever alive in the world – there is just a need to ‘reawaken’ them to revolutionize the world for the better, and that is exactly what she has done by writing this text which is loaded with literary merits.

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A QUOTE BY JO

“”

“Voldemort's fear is death, ignominious death. I mean, he regards death itself as ignominious. He thinks that it's a shameful human weakness, as you know. His worst fear is death, but how would a boggart show that? I'm not too sure.”

*The Leaky Cauldron and Mugglenet
interview J.K. Rowling, 2005*



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ORIGINAL ILLUSTRATION BY MARY GRANDPRÉ FOR
HARRY POTTER AND THE GOBLET OF FIRE
(SCHOLASTIC, 2000)



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