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FANTASTIC BEASTS & WHERE TO FIND THEM

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Harry Potter

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QUIDDITCH THROUGH THE AGES

KENNILWORTHY WHISP



Creating Hogwarts Textbooks

ISSUE 54. JUNE 2021.



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The Rowling Library
www.therowlinglibrary.com

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WELCOME

It may be not fair to say this in my position, but I honestly think this may be one of the best issues of The Rowling Library Magazine. Let me explain why.

Oliver Horton has shared with us (and now with everyone) a great piece on how Harry usually goes down and descends into the underworld on the final act of every book of the series. This issue also has an article by Sean McLennan (who is the author of one of the books we will be publishing later this year): is it true that Hogwarts is an orphanage in the Ukrainian translation of the first book? He discovers the truth on this piece - which reads as a detective mystery case.

Gisela Cappiello was in New York last week and was able to visit the official Harry Potter Store on its opening day: she tells us her experience and shares some beautiful photos. And last but not least, an interview with Richard Horne. Who is Richard Horne? He worked for Bloomsbury between 1999 and 2002 and was involved in the design of the original editions *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them* (and in other Harry Potter projects too). And he tells us a lot of secrets from that time.

I hope you enjoy this issue as much as we did creating it, and as always, see you next month.

Patricio

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37. RIDDIKULUS!**

BY OLIVER HORTON

HARRY GOES DOWN

HARRY MUST DESCEND INTO THE UNDERWORLD, THE REALM OF THE DEAD, TRADITIONALLY SITUATED BELOW THE WORLD OF THE LIVING.

Harry descends into deathly danger, overcomes his personal hell and returns renewed. Every *Harry Potter* book contains a variation on this symbolic journey.

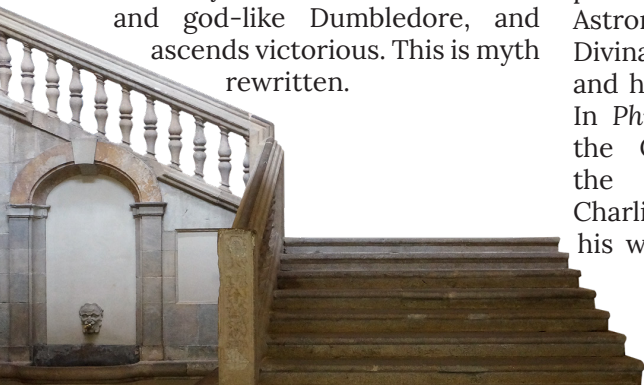
Often the descent is literal: through the trapdoor to save the Philosopher's Stone or, for *Order of the Phoenix*, into the underground Department of Mysteries within the subterranean Ministry of Magic.

In *Chamber of Secrets*, Harry begins his downward journey in the ghost Moaning Myrtle's bathroom, rescues maiden-in-distress Ginevra Weasley, is saved by his faith in the bearded and god-like Dumbledore, and ascends victorious. This is myth rewritten.

DRAG ME TO HELL

Prisoner of Azkaban serves up a false finale, or dissenting descent, to toy with our expectations. The Whomping Willow conceals a staircase down to the Shrieking Shack, where the murderous convict awaits. Alas, Sirius Black is not the villain of Book Three. Soul-sucking, depression-dealing Dementors are Harry's prime antagonists. So the boy wizard must descend again, from the Hospital Wing to a lakeside confrontation with the Dementors and, ultimately, "Expecto Patronum!"

Harry does not do great in high places. He is immobilised up the Astronomy Tower, frustrated in the Divination classroom, bamboozled and hijacked in Ravenclaw Tower. In *Philosopher's Stone* he forgets the Cloak of Invisibility after the rooftop rendezvous with Charlie's chums. In *Goblet of Fire* his wand is stolen by Winky the



House-elf in the nosebleed seats of the Quidditch stadium. Harry frequently appears confused, not the sharpest wand in the cabinet, even in Gryffindor Tower, his term-time home. To find answers he must go down and/or out. Lucked-up Harry in *Half-Blood Prince* knows the way instinctively: “Right... I’m going down to Hagrid’s.”

In the one book where he does not literally descend, Harry is cast as pawn not player, and gains only token benefit. In *Goblet of Fire*, Harry penetrates a maze, yet finds no wisdom, just death and Voldemort. On the train ride home he gives away his ill-begotten prize; for much of the following year he is a pariah. Equally unusual is *Half-Blood Prince*, in which Harry is a yo-yo. He goes down to Aragog’s funeral and recovers the vital memory from Professor Slughorn. With Dumbledore he makes an ever-so-slight descent for the Pyrrhic victory in the cave. But the real climax takes place after they ascend the Astronomy Tower. Dumbledore dies and Harry gains no true enlightenment. What he witnesses is deceit, sleight of hand. Finally, Harry rushes down out of the Tower in pursuit of Severus Snape and another revelation, the identity of the Half-Blood Prince. His reward in the sixth book is ordinary, non-magical romance: Miss Ginevra Weasley, down by the lake. Like the 1000 galleons he won in the Triwizard Tournament, Harry gives her up before the final

page.

G A D D I N G WITH GHOULS

The Horcrux hunt in *Deathly Hallows* offers a smorgasbord of underground challenges. To recover the Locket the Trio roam below-ground at the Ministry of Magic. To destroy the Slytherin heirloom, Harry dives into an icy pond to claim the Sword of Gryffindor. For the Hufflepuff Cup, the Trio delve deep into Gringott’s Bank. Harry and Hermione twice Apparate while falling (once



with Ron): to elude Death Eaters at the Lovegoods and to escape Voldemort in Godric's Hollow. While each of these moments is the climax to an episode, and they strengthen our connection to the formula, none are the true finale. All the same, forward momentum is consistently downward.

The quest-proper in Book Seven begins up Ravenclaw Tower, as Harry searches for the diadem. Mythology once more shows its hand. Harry must speak to someone dead. He must descend into the Underworld, the realm of the dead, traditionally situated below the world of the living.

First, two Hogwarts ghosts: Nearly Headless Nick and Helena Ravenclaw. Harry continues his descent and on the threshold of the Forbidden Forest he speaks to dear departed mum, dad, Sirius and Remus: I open at the close. Then he penetrates

Voldemort's Forest sanctuary and meets his own death; Death wears Voldemort's face. Which gifts Harry the final conversation with the spirit formally known as Albus Percival Wulfric Brian Dumbledore. The dead do not lie.

HARRY REBORN

To earn reward and rebirth, the final descent into the Underworld or the abyss must be alone, and by choice. Yes, Harry has help to reach the finish line, but only he can touch the ribbon:

In *Philosopher's Stone*, Harry faces Quirrellmort alone, nearly dies and is reborn as "... a what?" "A wizard o' course."

In *Chamber of Secrets*, Harry alone slays the Basilisk, nearly dies and is reborn as a sword-wielding knight (of Gryffindor).

In *Prisoner of Azkaban*, the boy wizard alone repels the Dementors, having nearly died, and is reborn as a man. He takes the place of his father.

In *Half-Blood Prince*, Harry alone kicks Voldemort out of his own brain, nearly dies, and is reborn as a hero: the Chosen One.

In *Deathly Hallows*, Harry faces Voldemort alone, and is reborn as, well, just Harry.

STAR KID POTTER

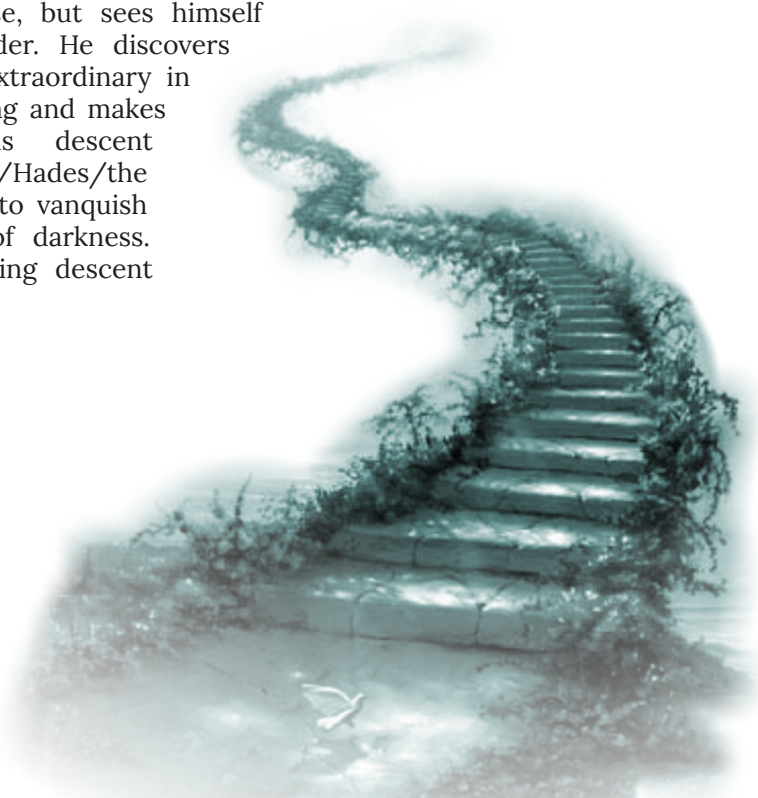
The final acts in each Harry Potter

story possess the well-sprung precision of an Indiana Jones set-piece, but they are bound to the essential pillars of myth. Individuation: the becoming of the true individual, the arrival of the Self.

Jo Rowling mines mythology for her saga: the wise old wizard, the three-headed dog, the dragon, the resurrection. Hagrid's arrival in Chapter Three of *Philosopher's Stone* is Harry's Call to Adventure, the beginning of a dangerous journey to an unknown land full of promise and terror. In the Hero Myth, the archetypal hero is a human being like everyone else, but sees himself as an outsider. He discovers something extraordinary in his very being and makes a conscious descent into Hell/Hades/the Underworld to vanquish the forces of darkness. This mortifying descent

into the abyss sees the hero reborn, identity reformed.

Death and rebirth are fundamental to mythology everywhere in the world: the old order dies – literally and metaphorically – and a more productive, more mature way of life seizes the day. Harry lets go of his grief and says goodbye to his parents and godfather. He becomes a godfather. He becomes a parent. He becomes a legend. The dude abides.



CREATING HOGWARTS TEXTBOOKS

Interview with
Richard Horne,
who designed the
original covers for
*Fantastic Beasts and
Where to Find Them*
and *Quidditch
Through the Ages*.

Photography © Joanna Millington

Every hardcore fan of the Wizarding World is familiar with the Hogwarts Textbooks or Hogwarts Collection: the trilogy of books that comprise *Quidditch Through the Ages*, *Fantastic Beasts and Where to Find Them* and *The Tales of Beedle the Bard*. The first two, released back when the original series was not even completed, have their own story. And we talked with the person responsible for designing them and giving them life.

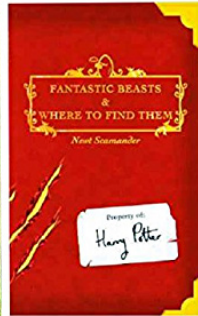
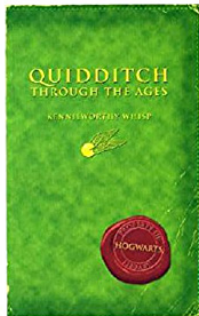
It was the year 2000 and *Harry Potter and the Goblet of Fire* had just been released in the United Kingdom and the United States (the first *Harry Potter* book to be released at the same time in both countries). Richard Curtis, writer and director of celebrated British films such as *Four Weddings and a Funeral* and *Notting Hill*, approached J.K. Rowling with a request. He had founded Comic Relief back in 1985 (a foundation to raise money to help poor people through comedy) and had the idea that the *Harry Potter* author could collaborate by donating a short story set in the Wizarding World to be auctioned off. He wasn't very confident of Rowling responding: "I'm sure you won't, we'll still love your books,

even if you don't but just thought we'd ask" (Raincoast Interview with J.K. Rowling, 2001). But Rowling knew she wasn't that comfortable with short stories, and so instead, she proposed to donate two short books from the Wizarding World: the *Fantastic Beasts* glossary, which Harry uses at Hogwarts, and the *Quidditch* textbook, the most checked-out book in the Hogwarts Library.

The two books, announced in October 2000, were finally published in March 2001 in English, with all the profits donated to Comic Relief. They are known as the green and red book, for their original and iconic design. The person responsible for this? Richard Horne.

"My name appears on some of your *Harry Potter* books and you probably never even knew it! I worked at Bloomsbury Publishing at the mid-point of *Harry Potter's* Hogwarts journey", Richard beings by saying. And although he was the one who worked on these two books, his story with *Harry Potter* starts before that.

Horne grew up in Yorkshire, England, and moved to London

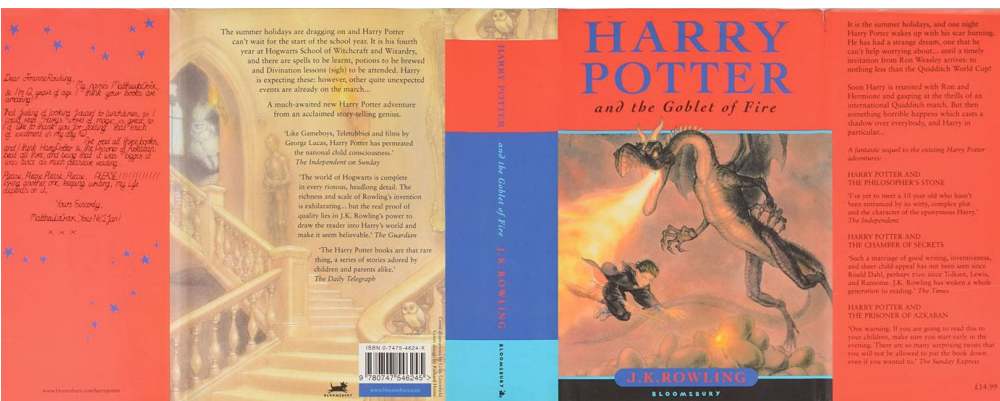


after finishing his graphic design studies. His first design position was at a company that produced record sleeves, but he soon realised that was not the industry he wanted to work ("‘Leave a Job You Hate’ ended up being the first entry I created in my *101 Things To Do Before You Die* book, published in 2004," he recalls). Then he worked freelance for newspapers and magazines, such as *The Financial Times*, *Time Out* and the *Guardian*, doing graphics and illustrations, until he landed a stable position at a company called RPM, where he worked designing greetings cards. Until one day someone mentioned that Bloomsbury was looking for a part-time designer. "I was in the right place at the right time."

Richard Horne joined Bloomsbury at the end of July 1999, a few weeks after the publication of the third book in the series, *Harry Potter and the Prisoner of Azkaban*. "I

hadn't read the books at this point, I'd only just heard about the series due to the excitement within Bloomsbury. It was an awesome time to be in the company. My colleagues were great and although designing adverts wasn't as creatively fulfilling as other things I wanted to be doing, working with the people at Bloomsbury made up for it," he remembers when asked if he knew about Harry Potter before joining the company. "The job at that time meant I was working across the board on a wide range of books and campaigns, from adult fiction to children's books, nonfiction and reference," he adds.

His first experience with J.K. Rowling's series was the fourth book, *Harry Potter and the Goblet of Fire*. The overall design for the books was already in place at that point: "Changing the design midway through the series wasn't



DUSTJACKET FOR HARRY POTTER AND THE GOBLET OF FIRE (BLOOMSBURY, 2000), DESIGNED BY RICHARD HORNE.

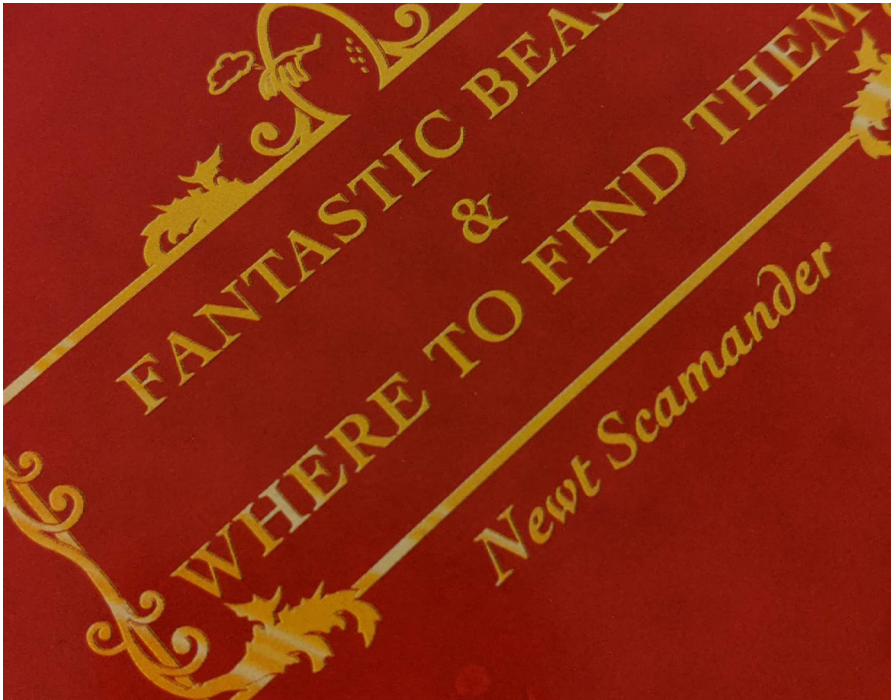


RICHARD HORNE CREDITED ON THE BACKCOVER OF
HARRY POTTER AND THE GOBLET OF FIRE (BLOOMSBURY, 2000)

even a discussion. I'm not exactly sure who created the look of the series before I arrived, but up to then my role had been working on adverts, catalogues and point of sale. The opportunity to work on covers hadn't arisen until this point." But the fourth book was a bit different to the previous ones as well: "The secrecy surrounding anything to do with Harry Potter had escalated by the time the fourth book came along. The previous three books had had proof copies produced, but from the fourth book onwards there was no longer a need for proof copies." He adds, "I don't remember ever seeing the actual front cover artwork. As far as I remember, the illustration came to me already scanned."

The secrecy was really high: "I couldn't tell anyone what I was working on. I couldn't even work on the cover within the Bloomsbury building, so I created the designs at home, with any meetings with the heads of Bloomsbury taking place in a corner of my bedroom in the flat I was sharing in Hackney. Even after signing the confidentiality agreement, I wasn't given the book title until the last moments before printing. The design to this point read 'Harry Potter and the ***** of *****', until I received an email with only three words that read 'Goblet of Fire'. Turns out I'd guessed the 'of' bit right."

Richard Horne appears credited on the dust jacket of the book, and that was a decision taken by



TITLE DESIGN FOR
FANTASTIC BEASTS AND WHERE TO FIND THEM (BLOOMSBURY, 2001)

Emma Matthewson (editor) and Sarah Odedina (Head of Children's at Bloomsbury) at the last minute. "This felt like a huge honour, although it confused my gran, who didn't understand the concept of designing a cover. She asked me, 'How long did it take you to draw the dragon?' My answer was a big disappointment to her!"

After the publication, Richard continued working on the *Goblet of Fire*, but on the marketing side. He worked on posters, bus adverts, t-shirts, invites, and specific ads for the Hogwarts Express tour, where Rowling signed copies of the book. He also worked on the box sets that were published at the time, producing an illustration

***"I couldn't tell anyone what
I was working on."***

of the Hogwarts Express that was also recently used in a Bloomsbury collection published in 2013.

But Richard's legacy is more prominent on the first editions of *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them*, which he designed completely. "It was Emma who approached me and asked if I wanted to be involved with the *Fantastic Beasts* and *Quidditch* covers. The answer was an immediate yes. I was sent home with copies of Jo's original manuscripts for the books. I felt like everyone on the bus knew what I had in my bag. Of course they didn't (apart from the possible Daily Prophet spies on the 38 bus route)." He also recalls that employing an external

illustrator was not an option, as there were budget constraints. No one was paid, from Rowling to Richard, "when Comic Relief calls, you do your bit!"

The original editions for these two books were designed to look like real books from the Harry Potter world. While the *Quidditch* copy came with a library sign-out card and a stamp on its cover, *Fantastic Beasts* is Harry's own book, with his and Ron's annotations inside.

"I did think of a handful of illustrative ideas and routes for the covers to go in, but as the brief was simply 'Hogwarts schoolbooks', I tried to imagine what a Hogwarts textbook would actually look like. It wouldn't be anything like the



FAKE PUBLISHER LOGO AND FAKE PRICE IN WIZARDING CURRENCY IN *QUIDDITCH THROUGH THE AGES* (BLOOMSBURY, 2001)

Harry Potter books already in circulation. I imagined it as a big, thick, heavy book, but there was no way I could replicate this in a small format with a thin spine, so I took the idea of leather bound elements and surmised that magical books would be more colourful than your standard antiquated, brown, real-world versions. I thought subtle references were the way to go – a snitch for Quidditch, the breaking egg and claw marks for Fantastic Beasts – with a nod to ownership in the form of Harry’s ‘this book belongs to’ sticker and the seal of Hogwarts Library. There were no major revisions to the cover design

In the following months and years, the books were translated into dozens of languages: Finnish, Croatian, Czech, Dutch, French, German, Hungarian, Indonesian, Italian, Japanese, Norwegian, Polish, Portuguese, Slovak, Spanish, Swedish and Turkish, among others. And all of them used Richard’s original design. “Naively, I assumed that, as that the books were for Comic Relief, these would be UK only covers. But it turned out the design was used worldwide. And due to this interview, I’ve only just come to realise that at one time they may have held the record for the most

“All that was Jo. She had it all planned.”

when shown to Jo and Emma, which was amazing to hear.”

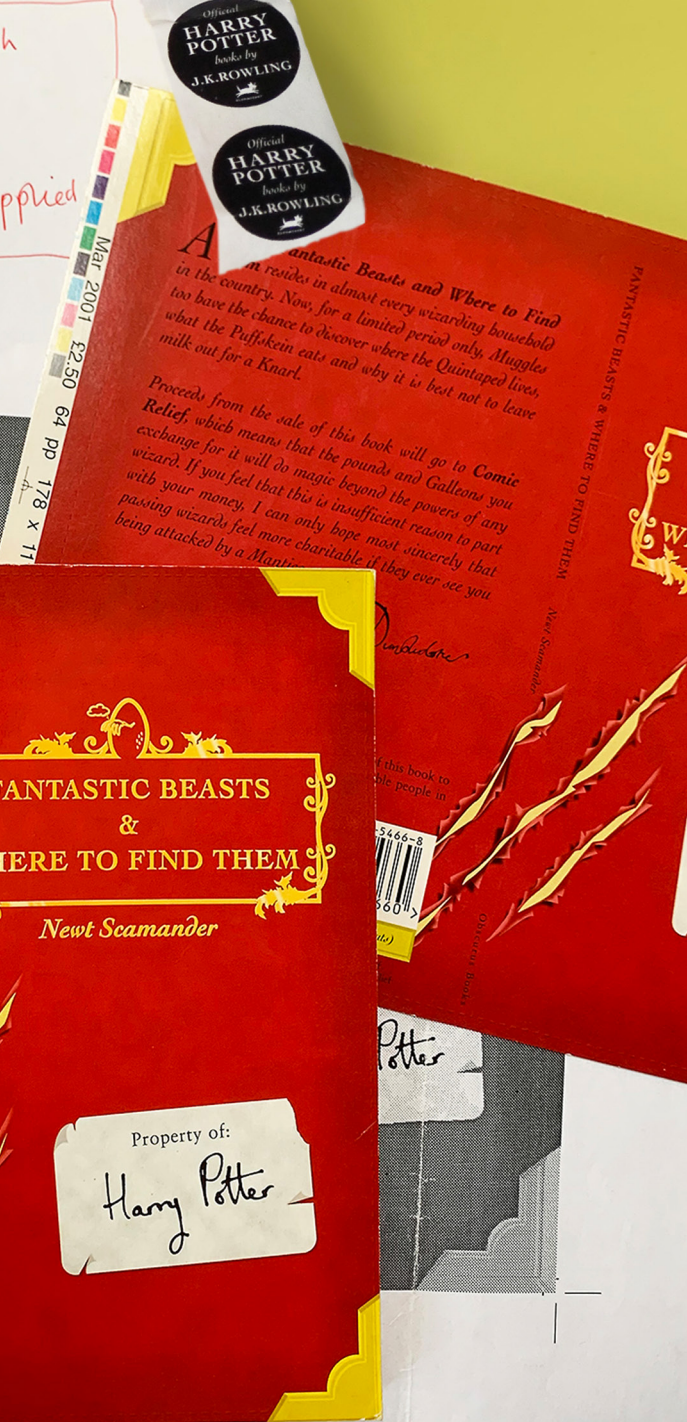
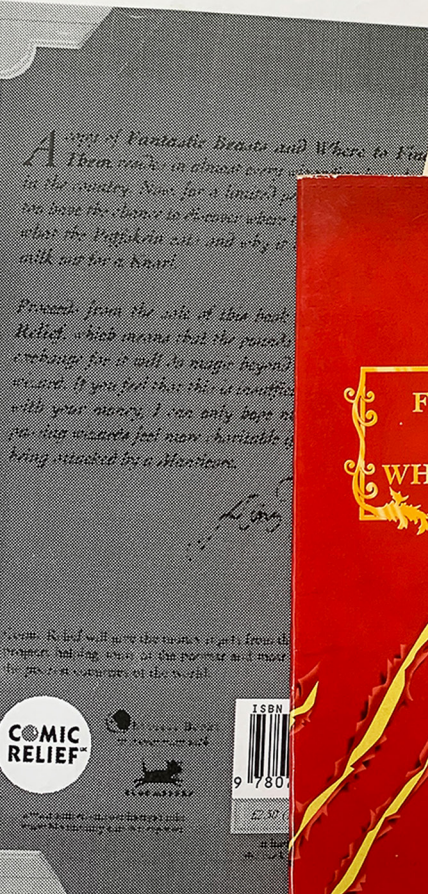
The books are illustrated by J.K. Rowling herself, who also made the Harry and Ron annotations on Fantastic Beasts. But besides that, they also include some minor details like the library sign-out card, the in-world publisher’s name (*Obscurus Books* and *Whizz Hard Books*) and even the price of each copy in Wizarding Currency. Richard is able to confirm to us that “all that was Jo. She had it all planned.”

repeated Harry Potter covers! I hadn’t been asked to create the covers with extended artwork or in various sizes for foreign territories, so each country used the exact layered UK files we used, and this is why the US edition (to my eyes at least) appears stretched. I hadn’t expected the artwork to be used on different sized books. I’d just assumed that each country would create their own artwork, as they did with the main Harry books,” he explains.

Over the years, some fans have

- * Cover print CYMK + UV varnish
- * TPS 178X111mm, spine 4mm
- * 3mm bleed all round
- * All images/text/logos supplied

fantastic beasts FINAL 6/11/00 12:33 pm Page 1



From Richard's own Chamber of Secrets: The final book, a proof of the cover and the original instructions to the printer for *Fantastic Beasts and Where to Find Them*

questioned if these editions were meant to be 1:1 replicas of their in-universe counterparts. Richard has a particular take on this: “No way! These books are at least a third of the original size and length: they’ve been magically reduced for non-wizarding folk. Unfortunately that means we cannot access all the original content, only wizarding types can read the whole thing. We can only read a specially curated selection”, and he adds “the boring Muggle answer to your question is that both books were created for free by everyone involved and decisions were made to keep the costs down. And that would have

Tomislav Tomic’s superb interior illustrations. I also love the cover of the US Scholastic edition by Headcase Design, with the stylised dragon’s tail and the bugs. It really appeals to the designer in me”, but he is also proud because the other editions did not start to appear until ten years after the original publication: “In publishing terms, I think they had a pretty good run!”

Although he left Bloomsbury in October 2002, way before the publication of the *Order of the Phoenix*, he is still connected to Harry Potter. His wife, Helen Szirtes, is an editor who also worked on the series at Bloomsbury, and

“I was in the right place at the right time.”

included the production costs, which may have been largely absorbed by the printer.”

Just as Quidditch changed a lot through the years, these books changed over the years as well. They were republished several times, with different covers and inner designs (Rowling’s illustrations and annotations were removed too). About the editions that followed, Richard says “I really like Bloomsbury’s UK cover by Jonny Duddle with

although she left to go freelance, she has continued to work on Harry Potter, most recently on the illustrated editions by Jim Kay. But that is not all for Richard: “There is a box in the cellar (my very own Chamber of Secrets) that has been reopened for this interview with all sorts of Harry bits that haven’t seen the light of day for these last 20 years ...”

Many years have passed since Richard Horne worked on these two wizarding books that clearly

From Richard's own Chamber of Secrets: The final book, a proof of the cover and the original instructions to the printer for Quidditch through the ages

- * Cover prints CMYK + UV varnish
- * TPS 178x111mm, spine 4mm
- * 3mm bleed all round
- * ALL images/text/log

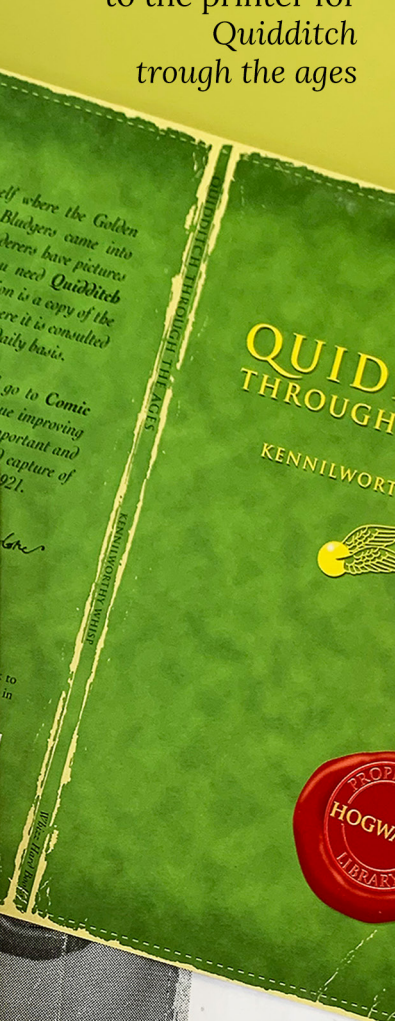
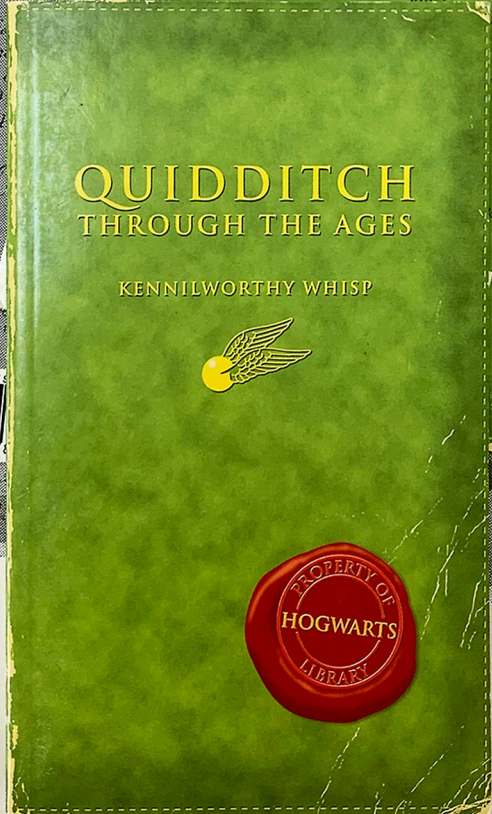
quidditch FINAL 6/11/00 12:34 pm Page 1

If you have ever asked yourself where the Golden Snitch came from, how the Bludgers came into existence or why the Wigtown Wanderers have pictures of meat cleavers on their robes, you need *Quidditch Through the Ages*. This limited edition is a copy of the volume in Hogwarts School Library where it is consulted by young Quidditch fans on an almost daily basis.

Proceeds from the sale of this book will go to Comic Relief, who will use your money to continue improving and saving lives – work that is even more important and astonishing than the three and a half second capture of the Golden Snitch by Roderick Plum.

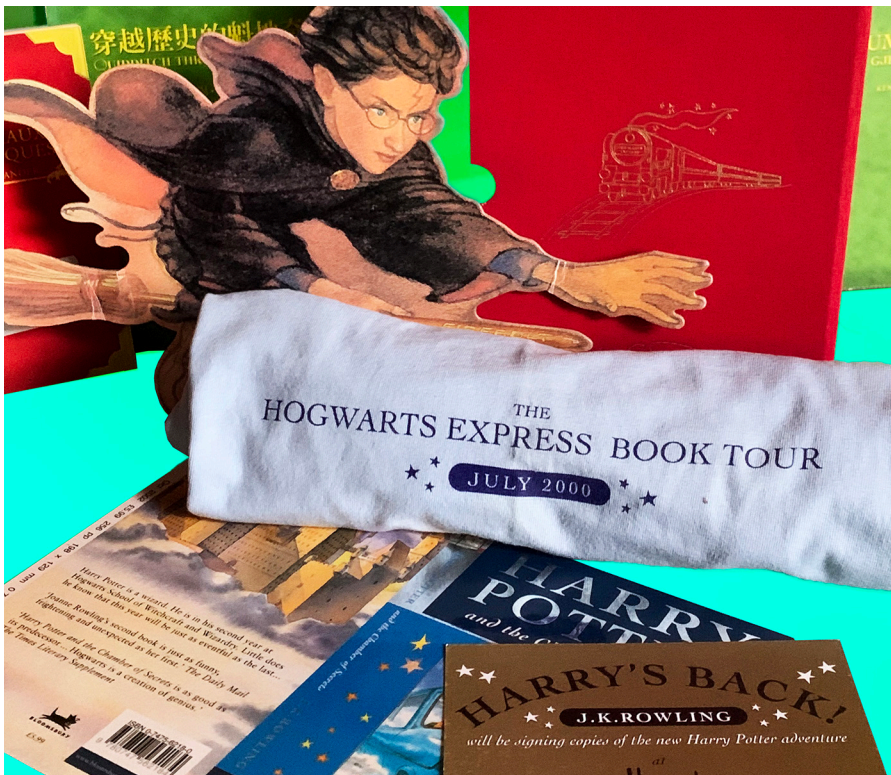
Comic Relief will give the money it raises to the women, helping some of the poorest and poorest countries of the world.

Comic Relief
in association with
BLOOMSBURY



defined an era for the Harry Potter phenomenon. They were the first Harry Potter spinoffs and one of them even inspired the Fantastic Beasts film series. Since their publication back in March 2000, the fandom has pored over them, trying to look for every tiny detail, and even today these books still trigger conversations that go from canon analysis to Rowling's inspirations. As Richard himself says, "I love that these books have been thought about so deeply!", and we love it too.

You can follow Richard on Instagram ([@elhornogram](https://www.instagram.com/elhornogram)) or visit his website www.elhorno.co.uk



OTHER MARKETING ITEMS DESIGNED BY RICHARD HORNE, FROM HIS OWN "CHAMBER OF SECRETS".



Elladora Ketteridge

Witch who discovered the use of Gillyweed

1656 – 1729

#3



The Rowling Library
Famous Wizards Cards Collection

JUNE IN TWITTER HISTORY



J.K. Rowling ✓
@jk_rowling

...

[#CursedChild](#) NOT a prequel. Lots of people asking, so I thought I'd say that again! NOT a prequel!

3:01 PM · Jun 26, 2015 · Twitter for iPhone

1,622 Retweets 3,920 Likes

IN JUNE 2015,
ROWLING DENIED
ONCE AGAIN THAT
CURSED CHILD WAS A
PREQUEL FOR THE
HARRY POTTER BOOKS.



HARRY POTTER

and the Ukrainian Orphanage

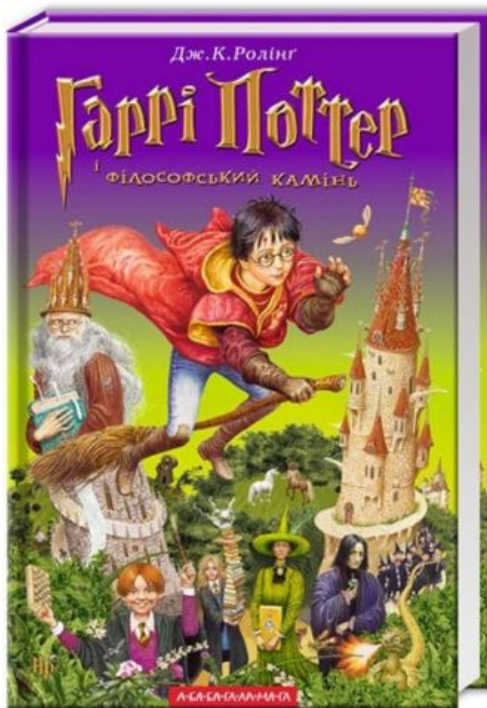
SEAN MCLENNAN

There's an oft-repeated claim that in the Ukrainian translation of Harry Potter, Hogwarts is an orphanage, not a school. Presumably this is because there's no cultural background for Ukrainians to understand the concept of “boarding school”.

It seems incredible that a translator would make this choice: isn't it easier to explain kids living at their school than orphans going home to their parents for the summer? The idea was roundly dismissed in a Reddit thread which lead me to a post on The Leaky Cauldron fansite which quotes—and here I did a double-take—Nicholas Žekulin, a professor at the University of Calgary. I know him!

I did my undergrad degree in Linguistics at the University of Calgary and I met Dr. Žekulin in 2010 when I saw an article about an exhibition of his collection of Harry Potter translations. He is a (now retired) professor of Russian and the first translator collector I met other than myself. I certainly consider him an expert so perhaps it's worth digging this odd claim?

It appears that the original quote came from an article “Harry Potter goes Online — in 70 languages” by Meghan Potkins, Post Media News on 2011-11-24. The article is about a (sadly decommissioned) web project many translation collectors are familiar with:



“Celebrating Multilingualism through Harry Potter” which included readings by native speakers of all the languages in Dr. Žekulin’s collection. Dr. Žekulin is quoted as saying:

“The Ukrainian translation is interesting. They don’t have (Hogwarts) school, they have an orphanage. And the reason is that in Ukrainian culture, the idea of a boarding school is completely unknown. The only thing they could conceive of as bringing children together was an orphanage.”

I reached out to Dr. Žekulin: he does remember the claim about Hogwarts being an orphanage, but says, “if it is attributed to me, then it could not have been on the basis of my own knowledge.” He thinks it’s possible that it came from one of the speakers at the mini-conference that was held in conjunction with the exhibition of his collection in 2010. Unfortunately, that resolve the question; the source is still potentially expert enough to have been invited to speak on the subject. However, I do concede this is starting to seem like a game of “telephone”.

Is it too obvious to suggest looking at what the actual text says?

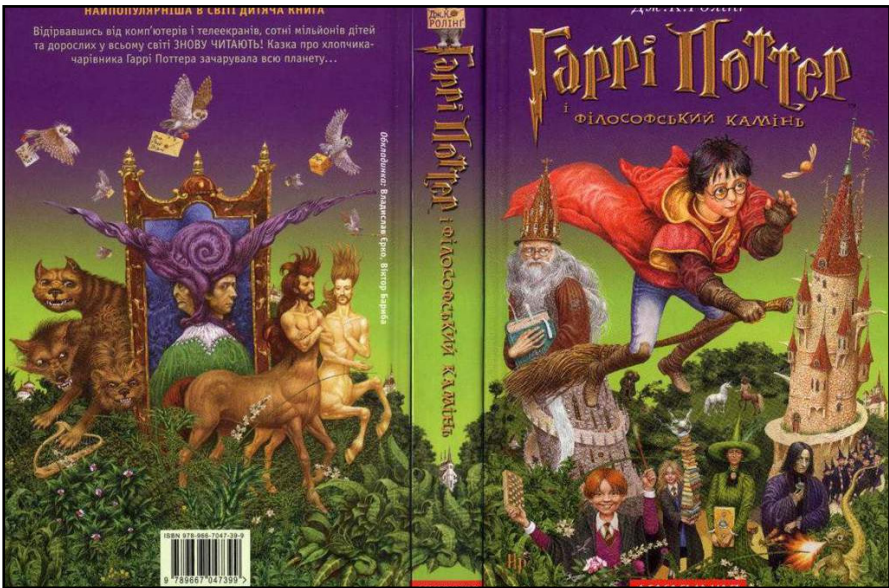
Гогвортська Школа Чарів і Чаклунства

Hogvorts'ka Shkola Chariv i Chaklunstva
Hogwarts School of Magic and Witchcraft

There’s not much confusion in the name—**школа** (shkola) means ‘school’ and it’s the same cognate that essentially all the European languages share which was borrowed from the Latin **schola** (as in **Schola Hogvartensis Artium Magicarum Et Fascinationis**).

The translator, Viktor Morozov has discussed challenges in translating the books, but makes no mention of the “boarding school” problem. While not conclusive evidence, you’d think it would come up if it were true!

So, there is little support for the “Hogwarts orphanage” theory, but the most emphatic counter evidence—the Reddit commentary—doesn’t seem to hold up either. There, they claim the Ukrainian translation uses the word **интернат**, (*internat*), ‘boarding school’ but that word doesn’t appear in the Ukrainian texts. Like Dr. Žekulin’s statement, I have no reason to believe it is an intentional lie; there’s likely some other explanation... maybe *internat* was used in the Ukrainian movies? The word is the same in Russian; maybe they read both and remembered it from the Russian? Or maybe the commenter remembers a word that wasn’t used—our memories are funny like that.



FULL COVER FOR THE UKRAINIAN TRANSLATION OF
HARRY POTTER AND THE PHILOSOPHER'S STONE

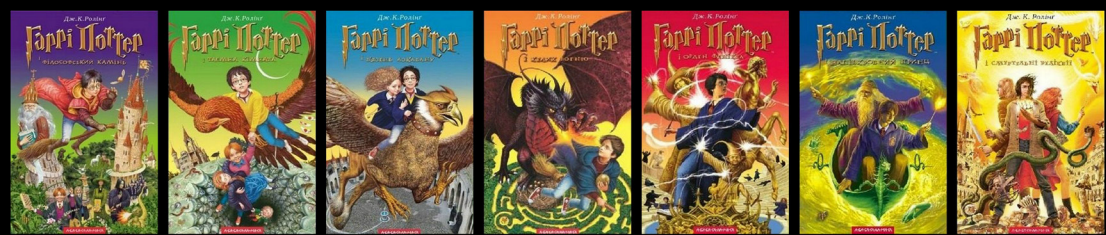
I don't like loose strings, so I asked the commenter from Reddit —and they didn't remember saying it! We determined that they likely repeated something that had been said in another Reddit thread that was more citing the word as evidence that the concept of a boarding school is not alien to Ukrainians.

Another dead end—the Hogwarts Orphanage is seeming pretty implausible, but I'd really like more than a lack of evidence to conclusively call the claim false. What about the use of “orphanage”? We know that an orphanage is central to Tom Riddle's origin story and so it must appear in the books—do the same words also show up in reference to Hogwarts?

Here you need to be a bit careful being a native English speaker doing analysis in a language you don't know. The obvious procedure would be to pop over to Google Translate, look up “orphanage” and search for it in the texts. And you'd get nowhere for several reasons.

1. **Text Encoding:** The dark days before Unicode linger unfortunately. It is way too much to go into here, but suffice to say appearances can be deceiving!
2. **Inflection:** Ukrainian, being a Slavic language, has lots of inflection and the verbatim dictionary form of any word you look up may not appear in the text at all, even as a substring.
3. **Unintended Usage:** Google Translate has a specific purpose—

quick and dirty translation that will give a native speaker of the target language a decent overview of what a passage of text means. It starts to break down very quickly as soon as you start using it outside of that intended usage: in this case, translating a single word in English into a language you don't know. You'll get an answer—possibly not a useful one.



Google Translate gave me **дитячий будинок** (*dytyachyy budynok*) which is literally ‘baby house’. Plausible for sure—but even accounting for inflection, it appears nowhere in the Ukrainian translations, even though we know that orphanages come up! Maybe ‘orphan’ will give us some clues? Google Translate coughs up **сирота** (*syrota*)—and there are a couple of hits searching for that word! But only two in 7 books? That’s still less than we’re expecting—damn inflection! So I started trimming the end of the word searching for a (potential) stem: **сирот-** (*syrot-*). Jackpot!

Twiddling my searches I isolated a few words and phrases that unambiguously mean “orphanage(s)”:

сиротинці	<i>syrotyntsi</i>	‘orphanages’
сиротинець	<i>syrotynets’</i>	‘orphanage’
сиротинця	<i>syrotyntsya</i>	‘orphanage’
притулку для сиріт	<i>prytulku dlya syrit</i>	‘shelter for orphans’

For my purposes here, I don’t care what grammatical forms these are—I just want to know what context these are being used in and who or what they are referring to. In every case, ‘orphan’ is referring to Harry or Tom Riddle and ‘orphanage’ is referring to where Tom Riddle grew up or where Harry might have grown up. It never refers to Hogwarts. Is it still possible that there’s another word for orphanage used exclusively in reference to Hogwarts? Yes, technically, but it’s starting to be really unlikely.

I'm convinced to my satisfaction of several things at this point:

1. Ukrainian culture has no problem with the concept of a boarding school.
2. Hogwarts has not been transformed into an orphanage in the Ukrainian translation.
3. You can't always trust what you read on the internet.
4. Fact checking can be complicated—particularly when you are doing it in a language you don't know! But it is possible with modern tools when you aren't intimidated by them!

There is still a mystery as to where the original claim originated—I have to believe that there was some reason that was taken out of context, exaggerated, misremembered or otherwise misinterpreted. Was it something a native speaker said? Was it a more nuanced analysis of the cultural setting of Hogwarts? (Much has been made of how poorly the unique culture of British boarding schools translates around the world.) Was someone misquoted? Did someone misremember “Ukrainian” and was thinking of another translation entirely—is there a Hogwarts Orphanage hiding in another translation and we’ve never taken note? I would be much more satisfied with this conclusion if I had an explanation—some insight into the misapprehension

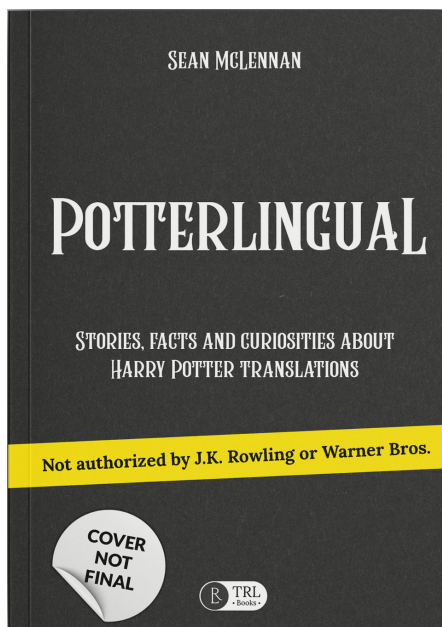
here. Nonetheless, I think we can consider this myth busted!

Acknowledgements:

Thanks to Dr. Nicholas Žekulin for providing their insight!

Sean McLennan runs Potterglot.net, a site devoted to the translations of the Harry Potter books and the people who produce, collect and love them.

He is also working on his first book, [Potterlingual: Stories, facts and curiosities about Harry Potter translations](#). It will be published later this year by TRL Books.





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BECOME A PATRON

WAVE A WAND

BY ALAN DELL'OSO

NEWT SCAMANDER

Newt Scamander is a famous magizoologist, mentioned for the very first time in “Harry Potter and the Philosopher’s Stone” (book), as the author of “Fantastic Beasts and Where to Find Them”, a textbook used by first-year students at Hogwarts School of Witchcraft and Wizardry.

Now, for the Fantastic Beasts saga, Newt became the main character and as almost every magical character, he has his own wand for the movies. And here is more information about how the wand was created for the big screen than characteristics and descriptions of Newt’s wand that stem from the actual story.

The design of Newt’s (and many

other characters) wand was in charge of concept artist Molly Sole, who works for the art department under direction of Stuart Craig. Many conceptual designs were created for this particular wand.

The art department wanted to add an animal source element to highlight Newt’s main passion: magizoology. Actor Eddie Radmayne, who originated the role for the movies, was involved in the process, and he had the chance to pick his favorite wand design for Newt. Eddie personally decided not to use any wand which contained bones or leather, and that seemed very accurate: it’s highly unlikely that Newt would



carry a wand with animal trophies or something like that, given that he's not a hunter, he is an animal carer.

So, the art department tried to use fossils like ammonite and belemnite in the design, which in fact are of animal origin, but in a very different way because their fossilization is a natural process and neither hunter nor actual parts of a living animal were involved.

For the final design, a hollow brown belemnite was used for the handle, but the inside part was treated with mother of pearl, which develops a shiny and hypnotic interior, keeping the same idea of using natural looking elements. The shell is slightly translucent, and Molly Sole remarks that seeing it at counterlight reveals the paths where the veins of the squid that was there.

In the upper section of the handle, near the shaft, there is a very small section of the shell that turns bluish. In that spot there is an opal effect, which is also common in this kind of fossils. When exposing

the opal to the light, it makes a rainbow effect, and it takes 100 million years to turn a squid trapped in clay to a single opal piece.

The shaft is thin and was turned in a piece of yellowish ash wood, distressed with some cuts, bites, scratches and so, to demonstrate that the wand has been in many adventures, and encountered many animals along Newt's path, and they may have left their mark on it as well.

The length of the replica from The Noble Collection of Newt's wand is 35.5 cm. The details of this wand for the story are still unknown to the public. It was probably bought at Ollivander's Wand Shop.

This design perfectly reflects the character, it has its animal side, then a straight wild shaft that may have been part of many adventures, and as a whole, it is a very simple wand. A formal but not a luxurious wand, with no precious metal or stones, the perfect fit for a Hufflepuff Magizoologist.



NEWT'S WAND: CONCEPTS BY MOLLY SOLE.



Wormtail muttered something so quietly that Frank could not hear it, but it made the second man laugh – an entirely mirthless laugh, cold as his speech.

Harry Potter and the Goblet of Fire
J.K. Rowling



BY GISELA CAPPIELLO

THE OPENING OF THE Harry Potter NEW YORK STORE

The COVID pandemic caused struggles all around the world, and some of them were delays in projects that were planned to open in 2020. It affected the Wizarding World in several ventures, such as *Fantastic Beasts 3*, *Cursed Child* productions around the globe, and the official Harry Potter Store in New York. After many months of teasing this new official shop,

fans were able to step inside on June 3rd, the official date for the opening of the biggest Harry Potter shop in the world.

We were lucky enough to be there on its inaugural day. We arrived at the store at 8:30 in the morning, one and a half hours before the opening time. It was a rainy morning in Manhattan, and as soon



as we arrived at 935 Broadway, we saw there was already a queue of more than 250 people, excited as we were. The official social media of the store had previously informed that at 9 am they would put out a QR code that would give you a place in a virtual line, to avoid crowding in the store. The queue started at midnight the day before, where the first group of fans started arriving and therefore they began lining up unofficially to scan the code first come, first serve. Only when it was your turn (more on that later), could you access the shop and not before.



QUEUE OUTSIDE THE STORE

More people kept joining the queue, and at one point it was about five blocks long. Although the opening time was 10 am in the morning, the store staff provided the QR code at 9AM, so people could scan it and leave the place (remember, we are going through a pandemic so keeping a lot of people in the same place is not healthy). Finally, at 10 am in the morning, the staff pronounced the Alohomora spell, and the doors of the store were finally open!

We scanned the code and it told us we were in position 254 in the queue. We went for a coffee, although the estimated time of return kept changing. Sometimes it went lower, but at the end we were able to enter the shop at 2 pm, 4 hours later, when the original estimate from the app was just 20 minutes when we got there. To clarify how this virtual system works, each position in the queue represents groups of people of up to 6 people each, which means that one person in your group can go scan the code and they can input how many people are with them, instead of the whole group having to scan the code.

The shop announced a bit after noon that they stopped providing tickets for entrance, as they've reached capacity. Inside the store, at about 3 pm they announced that there were 2.000 people in the virtual line waiting to enter and asked the people inside the store

not to stay longer than one hour to allow other people to enjoy the experience.

Once it was our turn, we were able to fully experience this new place dedicated to the Wizarding World. The store is divided in two floors: at the entrance you'll find the Fawkes statue in the room that is dedicated to all exclusive merchandise for the New York store. On that same floor, you'll

have areas for each one of the four houses, as well as wands, toys (for you and your pets!), children's clothing, and Florean Fortescue (ahem, sweets).

On the bottom floor, you'll find rooms dedicated to MinaLima, and other types of merchandise, such as jewelry and an area exclusively built to showcase the books: from the novels to companion books from the films.





Some highlights from the rooms:

- If you stay long enough in the front entrance room, you'll hear the flight of the snitch.
- On the Wands section, you'll find exclusive wands to the store and interactive areas to "test out" the different wands available .
- Right in the center of the main

floor, you'll find the entrance to Dumbledore's office, which is engraved with some of his most popular quotes.

- Employees are extremely nice - feel free to ask them questions and talk with them - be good to them and they'll be able to make your experience even more magical.

- There are some VR experiences coming, which you can see the entrance to. The official store website has published a trailer already for them too.
- Minalima had an exclusive print for the launch of the store, and had 250 copies signed for sale at 200 USD each. Fans that were first in

line (mind you, they pulled an all-nighter to be there!) ran to be the first ones to get a copy of those.

- In the engraving section “For things that must be named” you can engrave your wands, robes, stationary, some jewelry and others. Employees confirmed that you can also bring your own robes





to engrave (no need to buy them at the store), but beware that the engraving process might take days depending on demand.

There were also flying keys to scan through the store, using the official Wizarding World App. Every scan provided a letter that at the end formed a spell: if you present that to an employee, you get an exclusive pin from the store (that cannot be purchased, not there or anywhere). We were lucky enough to get ours!

New York is one of the most famous cities in the world, and although it has been the home of *Harry Potter and the Cursed Child* (for a few years now), it was missing a proper place to live the magic of the Wizarding World. This new store will be enjoyed by fans and tourists alike, since it is a great experience for those who are immersed in J.K. Rowling's world as for casual bypassers too who just want to see how it feels to step inside in this brand new three floor shop.

A QUOTE BY JO

“”

“I see him [Dumbledore] primarily as someone who would be self-taught. However, he in his time had access to superb teachers at Hogwarts, so he was educated in the same way that everyone else is educated. Dumbledore's family would be a profitable line of inquiry, more profitable than sweet wrappers.”

*Interview with The Leaky Cauldron and
MuggleNet, 2005*



RIDDIKULUS!

Erik (@[knockturnerik](#) on Instagram) plays with original artwork from the Harry Potter books!

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ORIGINAL ILLUSTRATION BY MARY GRANDPRÉ FOR
HARRY POTTER AND THE HALF-BLOOD PRINCE
(SCHOLASTIC, 2005)



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