

The Rowling Library
Magazine



THE CHRISTMAS PIG

Best in years

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WELCOME

October arrived with a new book by J.K. Rowling: *The Christmas Pig*. We were lucky enough to receive an early copy and be able to write a review before its publication, which we also share on this issue, alongside two articles that contain a few spoilers but are really interesting: did Rowling include nods to *Harry Potter* in her new novel? And is it possible to know when it is set?

Oliver Horton brings us again a thoughtful piece on Tom Riddle and his first years, and Swarnim Agrawal shares with us the first part of *Melancholy and Depression*. Alan Dell'Oso wrote two pieces for this month: *Wave a Wand* sheds a light on Dumbledore's wand in the *Fantastic Beasts* films, and also a commentary on the new official wands sold by the Harry Potter shop. Mona Morsy shows us the original Book of Spells in her Vintage Column, and Erik Krueger delights us with another *Riddikulus!* comic strip!

Last but not least, a few days ago we officially launched TRL Books, our own publishing house dedicated to books about J.K. Rowling and her works, including of course Harry Potter! Our first book, *Secret History of the Wizarding Phenomenon* (by me!) is already available to purchase on Amazon. You'll find links to buy it or read an excerpt on the next page.

Last week Warner Bros. also released the title for *Fantastic Beasts 3: The Secrets of Dumbledore*. How exciting! We will talk more about it on the next issue. See you there in November.

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

TOM RIDDLE

ORPHAN HERO

Merope Riddle, née Gaunt, pregnant, near-destitute, friendless and without family arrives at Wool's Orphanage. She gives birth. She dies. Merope, the most defeated person Harry Potter ever saw, leaves her newborn son two gifts: life and a name. *Tom whose middle name is a marvel and the last a conundrum.* The year is 1926. New Year's Eve. Here begins the story of Tom Marvolo Riddle, the boy who would be Voldemort.

The environment of the orphanage does not create the Dark Lord. The orphanage is not so bad. Mrs Cole, the matron, lacks imagination but she is not cruel. The poor children even go on holiday. For all the allusions to Charles Dickens, Wool's Orphanage is not the workhouse.

Tom is an orphan because his mother died. This is the first story he hears about himself. He develops a terrible fear of death, coupled with something darker:

a contempt for those who die. Young Tom holds ideas common to many orphans in fiction: he doesn't belong in an orphanage, he is exceptional, he is descended from nobility, a kind benefactor will come to liberate him. Tom is exceptional, even for a wizard. As a child he has power that most wizards know not: the ability to talk to snakes, the ability to harness magic without the focus of a wand. And Muggle advantages, such as charm, good looks and a talent for persuasion. He has the bearing of a lord. He is superior to his peers. He is destined for great things. He decides to be the hero of his own story.

ALBUS, ADRIFT

Dumbledore is particularly famous for his defeat of the Dark Wizard Grindelwald in 1945 [...] and his work on alchemy with his partner, Nicolas Flamel.

– Dumbledore's Chocolate Frog card, Harry Potter and the Philosopher's Stone

Late is the hour of Dumbledore's arrival. His intervention at the orphanage serves as confirmation to Tom Riddle: exceptional. And simultaneously the envoy's sorcery comes as a sudden slap in the face. Ill news is an ill guest. Dumbledore is real power and real power can see right through Tom. Or, at least, into his closet. Superiority will require Tom to do much harder work.

Dumbledore teaches Tom Riddle unintended lessons, and confirms the fledgling wizard's worst prejudices: people are to be hoodwinked, magic is might. Dumbledore plies Mrs Cole with gin. Compare this to the scene of adult Tom seducing Hepzibah Smith. The tactics are the same, if not the intention. The mature Voldemort is a skilled Legilimens and a master of Occlumency. Why? Because Dumbledore. What Snape is to Harry Potter, Dumbledore is to Tom Riddle: the one teacher

who does not like him, the teacher who watches, he who must be defied.

This incarnation of Dumbledore is damaged goods and super prickly around charming young wizards with dark magic tendencies. For the duration of Tom's school years Dumbeldore's one-time inamorata Gellert runs amuck in Europe, a big-time distraction. Dumbledore's famous duel with Grindelwald takes place in 1945, the same year that 18-year-old Tom Riddle leaves Hogwarts. Tom Riddle never gets the attention he deserves.

WHO WANTS TO LIVE FOREVER?

"Wizards of a certain caliber have always been drawn to that aspect of magic..."

— Horace Slughorn, Harry Potter and the Half-Blood Prince

Tom Riddle grows up in an orphanage devoid of love. He meets Dumbledore, a wizard who



YOUNG TOM RIDDLE,
© POTTERMORE.

fears love. He finally finds his value in House Slytherin, and values, and acolytes. Pureblood superiority, Muggle-hatred and killing people with a bloody great snake are ideas that come to Tom Riddle at Slytherin.

Tom Riddle is terrified of death. He lusts for eternal life. If only there were an older wizard, perhaps the Transfiguration Professor, who has explored this subject area. Dumbledore makes the Elixir of Life, but sorry Tom that is not for the likes of you. Tom wants to follow in Dumbledore's footsteps, generally speaking, but that (Griffin) door is closed.

Tom Riddle hates to hear no. And yet Hogwarts is full of restrictions. Even the forest is forbidden. The school must begin to feel provincial and small-minded; staid. A noble base, yes. A good recruiting office, certainly. But limiting to Tom's ambition. Inhibiting to his brand of decisive action. *These wizards are content to be second best to Muggles. They tiptoe when they should strut.* Wizard society is so closed off from reality that headmaster Armando Dippet sends Tom Riddle back to the Orphanage for summer hols during the Blitz, when London is being bombed to smithereens.

TRANSFIGURATION = CHANGE

"You think I was going to use my filthy Muggle father's name forever? I, in whose veins runs the

blood of Salazar Slytherin."
– Tom Riddle, Harry Potter and the Chamber of Secrets

Hogwarts and Dumbledore, the establishment, shut out Tom Riddle. The orphan is not PLU, posh chaps' code for People Like Us. He is an outsider and will always be an outsider. The Gaunt family name, the Slytherin heritage as yet unknown to the authorities, carries no weight. There is nobody to argue his cause, no Lucius or Augusta. So Tom hunts where there is less resistance. He is the OG Marauder, night-time and holidays: the Restricted Section of the Library, the Come-and-Go Room, the Chamber of Secrets. He discovers a giant talking spider and the secret of Horcruxes and exploits them to the extreme. But for all his intelligence he is never worthy of employment as a schoolteacher. What if his two job applications for the DADA post, aged 18 and aged 40, were a cry for help? Those who can't, teach. Those who can't teach... go on a kill-crazy rampage.

Albus Dumbledore *recreated himself*. He rebranded as Dumbledore, Hogwarts professor. He abandoned the ambition of his teenage years and shook off the Muggle-hating father, the dead sister, the megalomaniacal lover and the goat-bothering brother to reinvent himself as hippy-dippy sorcerer supreme. Isn't it curious that Dumbledore is so often

portrayed as a god? Tom Riddle wants to be one, too. He wants dominion over all.

But to be Tom Riddle is to be cold-blooded, to slither, to plan and execute with ruthless intelligence, to live in the shadows. Aged sixteen

he murders his father's family, his first kills, the point of no return in the erasure of self. Tom has begun his own process of reinvention. You see a monster? Fine, he thinks, I will shed this skin and give you a monster for all time.



YOUNG TOM RIDDLE,
HARRY POTTER AND THE HALF-BLOOD PRINCE (WARNER BROS., 2009)

“WE SORT TOO SOON”

Hogwarts lets a *singing* hat make vital decisions about its students' social networks. Unsurprisingly this creates problems. How long do you suppose the whole “Lord Voldemort” shtick would have lasted if Tom Riddle had been Sorted into Ravenclaw rather than Slytherin? Those sharp-minded eagles hid Luna Lovegood's belongings just cos she's a bit kooky.

– “Ian Lord Voldemort. Who's Ian Lord Voldemort?”
– “No it says, I AM LORD VOLDEMORT. It's an anagram of my name.”
– “Well, it's not very good, is it? GUYS! GUYS! Tom thinks he's called Ian.”

Any decent admissions manager would have caught a whiff of psychopath and assigned the novice nutter elsewhere. But no, the Sorting Hat hands Tom Riddle to Slytherin, the one House that will springboard him to mass murder. Because he's a legacy. Would be so much better for everyone if he'd gone to Hufflepuff:

– “I'm going to conquer the world.”
– “Tom, mate! Shut up and smoke this.”
(Five minutes pass.)
– “Righty-ho, I'm going for pudding.”



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:

Paulo Setti, Lisa Shipowitz, Sophie V, Geoffrey Tixier, Dana, Mary T Rochelle, Shirley Joyce, Beatrice Groves, Marty Ryan, Anthony Franz, Sean McLennan, John Granger, Annie A., Marlica, Paola Campana Aguilar, Cindi Shannon, Lyn Arey, James Greenhill, Alvaro Palomo Hernandez, JeffJ, Sherri Rawstern, Rena Klein, Josephine Glazov, Renjie Fu, Mary Beth Murphy, John Livingston, Stephanie Varnell, Susan Sipal, Kenneth Montfort, Vicky McKinley and Suzanne Lucero.

BECOME A PATRON



“Don’t give me that. You look like bloody death.”

“Well,” said Robin, taking a large slurp of wine, “consider my morale boosted.”

Strike gave a short laugh.

Career of Evil
J.K. Rowling as Robert Galbraith



THE CHRISTMAS PIG



“Best Rowling book in years”

J.K. Rowling's first children's novel since *Harry Potter* was published this month, and it is the most enjoyable book by the author in the last decade. It is a *feel-good* book, full of surprises, which will delight adults and children alike, not only for the original story, but also for the imaginative scenery, characters and objects that interact with the main characters.

The Christmas Pig tells the story of Jack and the love he feels for Dur Pig, a stuffed toy pig who has been with him since he was a toddler. After losing him on Christmas Eve, Jack will embark on a great adventure to save Dur Pig with the help of The Christmas Pig, a brand new replacement for Dur Pig.

Together they will explore a new



world and go, deeper and deeper, into the Land of the Lost, to save Dur Pig from a dark fate and get him back to the Land of Living. It is in this magical journey that takes place almost throughout the whole book where Jack and The Christmas Pig will encounter Things and visit different towns. All of the inhabitants of these towns have something in common: they are material and abstract things that people lose in the real world. But the journey is not easy, since the Land of the Lost has Loss Adjustors, a group of Things that maintain order and are now after Jack, a human who is not supposed to be there.

J.K. Rowling shows again, with this book, why she is considered one of the greatest storytellers of her time. She excels again in world building, and younger and older readers will be surprised, chapter after chapter, by the original ideas that she introduces in this world that Jack and his friend visit. The world Rowling creates is not complex but it does not underestimate children: it is a world with clear logistics that the protagonists must follow, carefully crafted to serve the story and not its readers. Older readers will find these world rules with a mix of humour and moral sense. If one dares to compare *The Christmas Pig* to Rowling's

“novels for adults” (*Strike* novels, for example), the use of simple writing stands out as a way to attract younger readers, but this is not to the detriment of the story.

The beginning of the book may seem slow until the adventure starts, but it is a needed pace to make a proper character introduction and to lay the foundations that will be used later. After the first quarter of the book, the pace increases when the main characters go into a non-stop journey, and the rhythm of the book remains like that until the very end. The occasional slower scenes that may appear later are needed to balance the story, and are fairly enjoyable as well, because the writer has already won the reader’s trust at that point.

Young kids will be able to read the book on their own, since Rowling’s writing is aimed at this specific audience this time. But for those who prefer a bedtime reading with their parents, it will bring up interesting conversation topics since the book touches on some real world concepts explained by these lost Things themselves (including how they were lost or forgotten by their owners). Moreover, those long time readers of J.K. Rowling’s works will find familiar passages and themes that they may want to connect to

the *Harry Potter* books. It is hard to tell if those references are there on purpose, but there may be some gratification in thinking that Rowling must have noticed and enjoyed them privately while she was writing them.

The different places these protagonists visit are a thrill for imagination. It is difficult to think that animation studios would not fight to adapt the story for the big screen, where *The Christmas Pig* would fit perfectly due to its nature.

Parents around the world may have a difficult time every night, once a chapter is finished and their children must go to sleep. *The Christmas Pig* will keep readers turning pages with a great and imaginative story, filled with cliffhangers at the end of most chapters that will leave kids asking for more. If some reviewers said that *The Ickabog* lacked *Harry Potter*’s magic, they can rest assured that *The Christmas Pig* has all the magic that J.K. Rowling can provide, and that’s more than enough.

Spoilers: beware! Spoilers: beware! Spoilers: beware! Spoilers: beware!

NODS OR COINCIDENCES?

Some passages of *The Christmas Pig* will trigger memories on those readers who are very fond of the *Harry Potter* series. Are these scenes and dialogues a nod to the *Harry Potter* books, or just a mere coincidence?

Jack arrives at a new school and somehow he is the chosen one.

"After just one hour with Holly as his reading partner, Jack was no longer the quiet new boy. He was the boy Holly Macaulay had chosen, the boy Holly Macaulay called 'my mate Jack' when she saw him at the packed lunch table later. The rest of his class was impressed. They wanted to talk to him now."

The story of the three Compasses and the Tale of the Three Brothers.

"There were once three compasses," said Compass, 'a big one, a medium-sized one, and a tiny one. The big one led the way up a mountain, and the medium-sized one steered a boat across the sea, but the tiny one got dropped in a vegetable patch. And the moral of that is, "never make friends with a radish!"'

When Power is telling the story of how he was "sucked down" to the Land of the Lost, it is not hard to think his master could have been the very same Lord Voldemort.

"'Together, we ruled an entire COUNTRY! To keep me, my master kept the PEOPLE [...] in their proper places, which is to say, ON THEIR KNEES! [...] But THEN, a boy like YOU dared CHALLENGE my master in PUBLIC! And THAT CHILD [...] gave the PEOPLE courage to REVOLT!'"

While Jack and The Christmas Pig are on the run, they use a long and sloppy tunnel to cross the Wastelands and reach the City of the Missed. Similar to what Harry, Ron and Hermione do to enter Hogwarts in *Harry Potter and the Deathly Hallows*.

"The threesome continued down the steeply sloping tunnel in silence for a long time, until finally they reached a door in the rock, beside which hung a thick rope."

Spoilers: beware! Spoilers: beware! Spoilers: beware! Spoilers: beware!

Spoilers: beware! Spoilers: beware! Spoilers: beware! Spoilers: beware!

IS IT POSSIBLE TO KNOW WHEN *THE CHRISTMAS PIG* IS SET?

As it happened with the *Harry Potter* books, J.K. Rowling does not give an exact timeframe for *The Christmas Pig*. But there may be a way to try to, at least, set time boundaries for this story. It is in Chapter 46 ("Power's Plan") when we have a clue. It is there when Memory says: "*Sixty-nine years ago, [...] my mistress and her sister, Amelia Lousie, went to see a movie called The Fugitive*".

The Fugitive is a 1993 film, starring Harrison Ford and Tommy Lee Jones. The first thought is to think the book is happening 69 years after the release of the film, in 2062, but that would be wrong. As the Christmas Pig explains in Chapter 20, "*Time's different in the Land of the Lost. They say an hour in the Land of the Living is a whole day in the Last of the Lost.*"

There are two options from here. Thinking that Memory was lost right after her mistress watched the movie (which seems to be the most possible scenario), or was lost recently (which wouldn't make sense since she seems to have been in the Palace for a long time now). If Memory was lost right after her mistress watched the movie, it means that 69 years have passed in the Last of the Lost. Sixty nine years are 25.201 days, so that means 25.201 hours in the Land of the Living.

So, 25.201 hours is roughly 1050 days. *The Fugitive* was in cinemas during August 1993: 1050 days later would be July 1996, which is not possible since this is happening on Christmas Eve. But of course, Memory could have been lost in December of 1993, and that would work.

With only these facts it seems impossible to know when *The Christmas Pig* is set. At least we know that the story is taking place between 1996 and... 2062.

Spoilers: beware! Spoilers: beware! Spoilers: beware! Spoilers: beware!

OCTOBER IN TWITTER HISTORY



J.K. Rowling ✓
@jk_rowling

...

So now you know it really isn't a prequel: Harry Potter & the [#CursedChild](#) starts [#19years later](#)! Go to [@HPPlayLDN](#) for more information.

8:02 AM · Oct 23, 2015 · Twitter for iPhone

11.6K Retweets 10 Quote Tweets 17K Likes

ON OCTOBER 2015,
J.K. ROWLING CONFIRMED
THAT *HARRY POTTER AND
THE CURSED CHILD* STARTS
19 YEARS LATER, RIGHT
AFTER *DEATHLY HALLOWS*.



BY ALAN DELL'OSO

THE NEW OFFICIAL WOODEN WANDS

ARE THEY TRULY MAGICAL?

The Official Harry Potter shop has brought us in September something that fans and wand collectors have been asking for a very long time: wands made of wood. The official wands sold for fans were always made of resin, except a version of Harry's wand that was sold for a limited time and had some parts made of wood, so this is a turning point in the way *Wizarding World Official* has decided to market these products. At the moment, only three wands were made for this new collection: Harry's, Hermione's and Dumbledore's.

According to the official

description in the online *Harry Potter Shop*, these wands are hand-painted and handcrafted in premium sustainably sourced wood and created in collaboration with the master craftsman who made the wands seen in the films. This last piece of information is somewhat curious, as at no point is the name of the master wand maker mentioned, and it is widely known that the creation of a single wand involves several people. While it is understood that they must have planned the project with a person from the Props Department who was involved in the creation of the wands, it reads as a marketing strategy for the casual collector.



As for the wands themselves, several collectors and wand artisans from around the world came to the same conclusion: these models are quite different from those already on the official market and those seen in photographs of the original props used for the films. In fact, Harry's wand looks far from an official product, and it is closer to a bad forgery that one can find in online markets. The main differences at

first glance are in the details and definition of the carvings and the wood stains.

It is understandable that these are mass-produced wands at an affordable cost for the general public, so no demands can be made for excellent workmanship. It must be taken into account that wood is not as easy to mass-produce as other previously used materials, but at the same time it is clear that these are not the best versions of these wands, but rather one more version. This might be new in the official market, but the worldwide artisan market has been working with this, or even higher, levels of excellence for a long time.

On the other hand, the boxes that these wands come in look very well crafted and detailed, with the intention of creating an Ollivander's style look and feel, but without the pretension of being exact replicas in size and appearance of the wand boxes we saw on the big screen (at least of Harry's

wand, as there is no known box for Hermione's wand and Dumbledore's wand should not have a box as it was created by Death himself). Each box is completely different from the other, with one being taller, the other wider, with different colours and labelling, and even the Elder Wand box includes two golden tassels at the ends, making it quite unique.

All in all, this is the first small collection of official wands made of wood, which come in completely different boxes for each model intended for display, but they are definitely not the best versions of these wands, but rather a novelty in terms of manufacturing materials.





Cyprian Youldle

Only Quidditch referee ever to die during a match.

The originator of the curse was never caught.

1312 - 1357

#6



The Rowling Library
Famous Wizards Cards Collection

Mona's Vintage Corner

Dive deeper into the Harry Potter TCG, card strategy, deck building and some other Harry Potter vintage merchandise from Mona's vault at Gringotts!

In this issue: Harry Potter Book of Spells

The toy and entertainment industry produced some very innovative and lively products in the 2000's. With the technological advancements in today's world, it's no surprise that we have the more in depth products that we do now, however, to look back some 20 years ago and find items that are still entertaining, is quite refreshing. As a Harry Potter fan and lover of all retro type "oldschool" merch, it's a great feeling when I am met with a product that exposes the raw innovation of our past.

One such item is the **Harry Potter Book of Spells** produced by Tiger Electronics in 2001. This is the same company that created the very popular and still prevalent Pokemon PokeDex- later resulting in the Book of Spells to be referred to as the PotterDex, colloquially. The PotterDex is in the shape of a book, meant to give the user the motivation to embark on study and research that would be revered by the likes of Dumbledore and

Hermione.

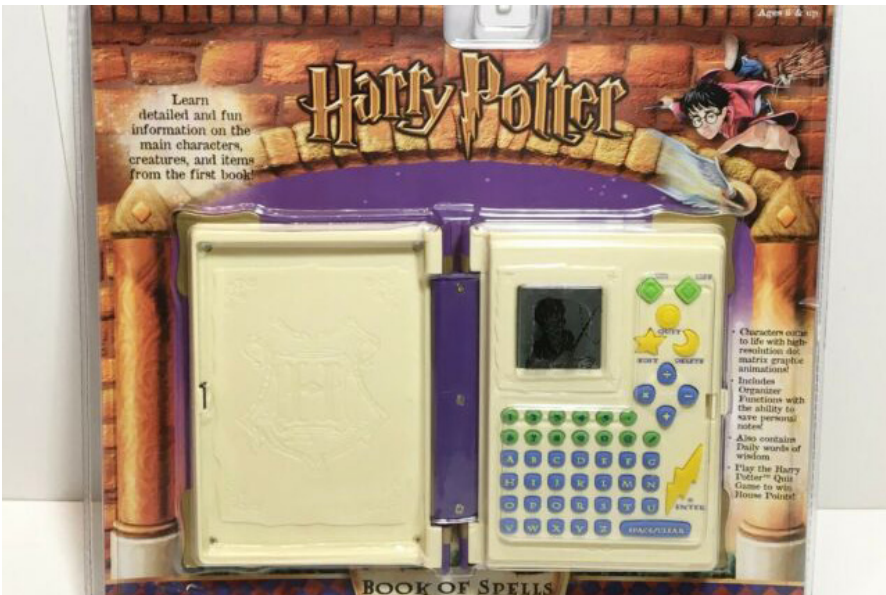
Once the Book of Spells is opened, you will find that on the right side of the book, there is a small screen in the corner and buttons that fill the remainder of the "page". Once you push the "on" button, an animation of the Harry Potter logo will appear with Hedwig flying across the screen with a ribbon in her talons that reads "Book of Spells". There is then a menu with four different options to choose from that read: Characters, Wizard Things, Places and Hogwarts Houses, which I will go into at more detail below. The PotterDex also has a planner, notepad and daily quiz to keep you entertained. The daily quiz is just that - it asks you one question and you can only answer this one in a 24 hour time period until the next question is available to you. Answering the questions correctly will get you house points, so make sure you study hard when in this section.

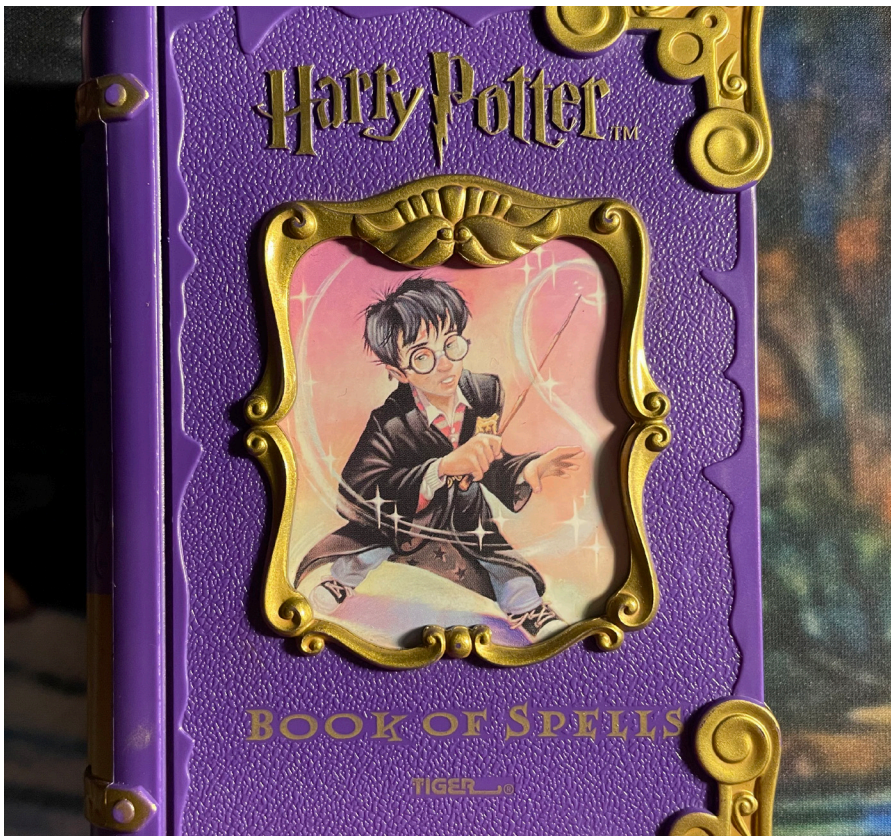
If we take a trip down memory lane and land in a toy store some 20 years ago, holding this Book of Spells in our hands is the ticket that we need in order to bring to life the magical world of Harry Potter. When you're a child and read these books, the various characters, locations and items only existed in your imagination; it was time to see how others were able to add life to these prominent figures.

When you click on the Characters option, you are taken to a menu where you can choose the letter corresponding to the last name (if there is a last name), of the character you wish to see. If for example, you wish to see Albus Dumbledore, you can choose "D" and use the arrows to go down and click on Albus Dumblesore, which

will then show you an animated picture of him using Tiger Electronics' minimal technology at that time. Even though it's a "dot action matrix" that forms the bust of Albus Dumbledore, it's sufficient enough to paint the picture of this incredible wizard and Headmaster. If we jump to the Places section we can see some really incredible depictions of various locations such as the Dursleys House on Privet Drive, Hogwarts, Hogsmead, Gringotts and Diagon Alley.

Along with the animations of the characters as well as the locations, the Book of Spells comes with a plethora of information that is at your disposal. You can use the right arrow to be taken to a page that will show you the main facts of the location, items or characters you have picked to evaluate.





For example, if we wanted to visit Gringotts, we would do the same we did to find Dumbledore by using the keys to take us to the G's and click on Gringotts. Once we did this, we could find a magnificent small scale animation of this brilliant bank in Diagon Alley then we could use the right key to move to the next page where you would read all about the history of Gringotts and how its the safely place in the wizarding world, except perhaps Hogwarts of course!

Having this encyclopedic item at your fingertips can entertain you for some time while you search through the various names and locations, testing yourself on information and learning about the wizarding world even further! Due to the timeline of this product, all the information you will find comes from book one, *Harry Potter and the Sorcerer's/Philosopher's Stone*, which can still be a nice refresher for anyone who ends up looking for one and adding to their collection. The quiz questions may stump you and the information you read

about the locations and characters may also be a nice reminder if you haven't read the books in a while.

If you ever decide to use this item or add it to your collection, there is no doubt that you'll be holding onto a piece of Harry Potter history. Toys and games from this era help remind us of where the Harry Potter universe once was. It's nice to see the advancements

in technology and toy making today but we can't forget that we are standing on the shoulders of past products like the Book of Spells that leave collectors excited and in search of more.

You can also find out more about Mona on her YouTube channel called [Into The Floo](#) or by following her on [Instagram](#) and [TikTok](#) (@harrypottermorsy).



WAVE A WAND

BY ALAN DELL'OSO

ALBUS DUMBLEDORE

“Do you know why I admire you, Newt? More, perhaps, than any man I know? You don’t seek power or popularity. You simply ask, is the thing right in itself? If it is, then I must do it, no matter the cost.” –Albus Dumbledore (Fantastic Beasts: The Crimes of Grindelwald).

Until the second installment of *Fantastic Beasts*, Albus Dumbledore still holds many secrets (which will hopefully be revealed soon), but one in particular has to do with his wand: the entire film was shot with a wand design that had too many similarities to the Elder Wand (used by Dumbledore in the *Harry Potter* saga). That’s why it was decided to change the design of the wand, after

most of the scenes were already filmed. Thus, the elegant and official wand design that we know today was actually added in post-production. Even in the first trailer for *Fantastic Beasts: The Crimes of Grindelwald*, we can see on Dumbledore’s desk (in the distance) the first model of the wand with which the film was shot.

The final design of Dumbledore’s wand is dark throughout, so it is a clear indication that the intended wood for this wand is black ebony. But the wood is not the only feature in this case. There are two silver details that highlight the bottom and the division between



the handle and the shaft, both of which have runic symbols engraved on them.

On this wand there is a clear struggle between the formal, perfect and elegant of the handle against a much more organic, twisted and rustic shaft, something that represents almost perfectly a character as powerful and mysterious as Albus Dumbledore.

This is one of the few wand designs to date (if not the only one) where all the engraved symbols are part of a runic alphabet. The silver piece at the bottom has a rune "Dagaz" from the Ancient Futhark with a stylised design, whose translation into a modern day western alphabet would be a letter "D", this being the largest rune on the entire wand and a clear reference to the initial of the



RIGHT: ORIGINAL DESIGN FOR ALBUS DUMBLEDORE'S WAND.
IMAGE SHARED BY WIZARDING WORLD OFFICIAL ON TWITTER.



Uruz



Ansuz



Jeran



Dagaz

bearer's surname.

On the piece that divides the handle from the shaft there are four runes of the same ancient alphabet of which two are "Ansuz" representing the letter "A", another is "Uruz" representing a "U", and finally "Jeran" which translates as a "J". In the case of this sequence, it is not clear which is the initial rune and which is the last; if they have that order intentionally, or even if it intends to give a particular meaning or it was simply a choice for aesthetic purposes.

There are other wands in the Harry Potter saga where symbols were used, as in the case of the wands of Sirius Black, Xenophilius Lovegood, and Severus Snape, among others. But most of the symbols in those wands are not identifiable within an alphabet, nor intended to have a meaning that can be recognised or associated with factors outside the magical world. They are intended to give a mysterious look of power and protection, but without ceasing to be mostly simple drawings.

As this is the first wand with symbols designed by concept

artist Molly Sole that we are officially seeing for the big screen, it is likely that she has not followed the idea of random runic-looking symbols that was used for Harry Potter, and has instead opted to use ancient runes for the first time in a design. This is also a greater responsibility, as these symbols of power can be analysed outside of the magical world and somehow you always expect to find a deeper meaning when that is the case.

The Noble Collection's replica of this wand is, to date, the only one in its category with real metal parts. It is important to remember that the vast majority of The Noble Collection's wands are made of resin with a metal or fibreglass rod as the structural core, and hand-painted. The complex design of the shaft of this wand does not allow it to have a structural rod in the centre, so the shaft is 100% resin, and having a hollowed out design and no structural support also makes it one of the most fragile wands on sale.



MELANCHOLY AND DEPRESSION IN *HARRY POTTER* AND *THE RAPE OF THE LOCK*

By Swarnim Agrawal

INTRODUCTION

Alexander Pope's *The Rape of the Lock* and J.K. Rowling's *Harry Potter* include vivid representations of the emotional and psychological consequences of depression.

The Rape of the Lock, though a mock-epic, contains various reflections and comments on serious topics too. Canto IV of the poem contains one of the most graphic descriptions of melancholic state of mind. The "Cave of Spleen" with features such as migraines, ill-nature and hysteric fits, gives a peek into the mind of Belinda, who is undergoing a melancholic state. *Harry Potter and the Prisoner of Azkaban* introduced the readers to Dementors, the guards of Azkaban prison, who are one of the closest representations of depression.

Though written centuries apart, both *The Rape of the Lock* and the *Harry Potter* series contain evocative descriptions of depression and its effects. This article analyses and identifies the representation of melancholic and depression-like state of an individual in two texts.

PART 1

Alexander Pope's mock-epic poem *The Rape of the Lock* is richly laid with allusive irony and mock diminution. The constant aggrandizement and consequent debasing of the protagonist Belinda builds the heroic-comical structure of the poem. Though delivering the message of the inevitable passage of time, a satirical mood is present

throughout the poem.

The seven novels in J.K. Rowling's *Harry Potter* series trace the journey of the eponymous hero and his friends through the seven years of life in the Wizarding World, while constantly overcoming challenges, magical, social and emotional. The theme of the

transformative power of love runs throughout the series. Though having a readership comprising people of all age groups, *Harry Potter* is still regarded as belonging to the genre of children's literature.

Both *The Rape of the Lock* and *Harry Potter* belong to genres that are meant to have much lighter subjects and themes as compared to other genres. Despite this assignation of genre-specific roles, both works contain some deeper, darker and much more serious elements. The Cave of Spleen in Pope's poem and the Dementors in the Potter novels contain descriptions of melancholic and depressive states of mind.

Harry Potter and the Prisoner of Azkaban, the third novel in the Potter series published in 1999, introduces the readers to the Dementors. The significance and the looming presence of the Dementors are evident from the name of the chapter that contains their first mention – "The Dementor". Rowling describes the Dementor as follows:

"Standing in the doorway, illuminated by the shivering flames in Lupin's hand, was a cloaked figure that towered to the ceiling. Its face was completely hidden beneath its hood. Harry's eyes darted downward, and what he saw made his stomach contract. There was a hand protruding from the cloak and it was glistening,

grayish, slimy-looking, and scabbed, like something dead that had decayed in water. . . .

...And then the thing beneath the hood, whatever it was, drew a long, slow, rattling breath, as though it were trying to suck something more than air from its surroundings."

Canto IV of *The Rape of the Lock*, published in 1714, brings into light the darkness of the Cave of Spleen.

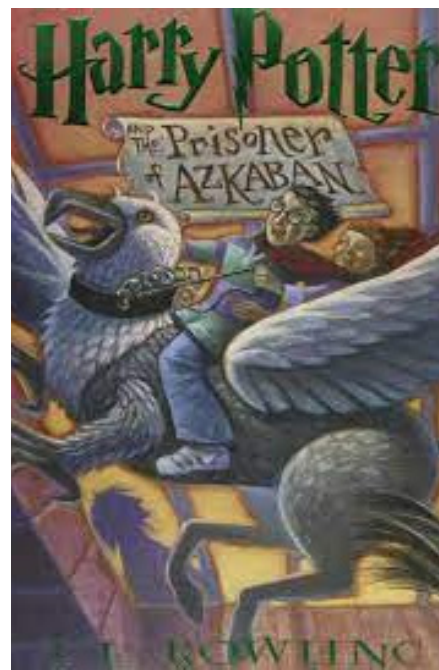
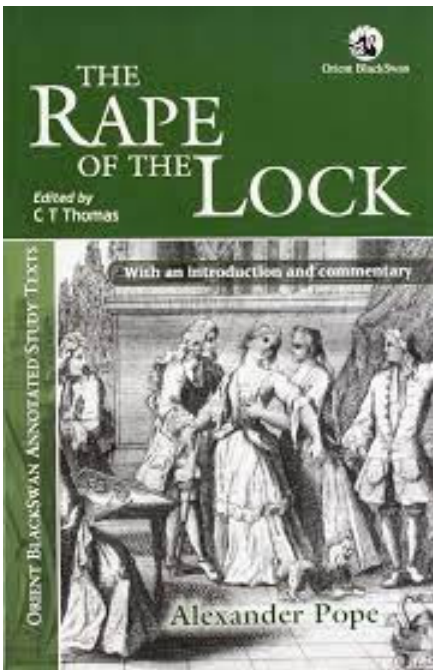
"Umbriel, a dusky melancholy
Spright,
As ever sully'd the fair face of
Light,
Down to the Central Earth, his
proper Scene,
Repair'd to search the gloomy
Cave of Spleen.

Swift on his sooty Pinions flits
the Gnome,
And in a Vapour reach'd the dismal
Dome.
No cheerful Breeze this sullen
Region knows,
The dreaded East is all the wind
that blows.
Here, in a Grotto, sheltred close
from Air,
And screen'd in Shades from Day's
detested Glare, ..."

In both the descriptions, the sullen and gloomy atmosphere is clearly described through phrases such as "scabbed", "dead", "decayed", "dismal Dome". Though the description of the Dementors

is not a long one, it produces an eerie effect on Harry. The description of the Cave of Spleen runs throughout Canto IV and its features are unfolded as the poem progresses. The scene of the Dementors takes place at night when everything is dark and there's hardly any presence of light, and the Cave of Spleen is also "screen'd in Shade from Day's detested Glare", clearly predicting the ghastly effects of the two. In both the accounts, the presence of an enclosed, almost suffocating, area is evident. The invasion of the Dementor into Harry, Ron and Hermione's train compartment, and the "Grotto, sheltered close from Air" present a claustrophobic setting for the onset of melancholy

and depression. The "Central Earth" may also refer to the inner recesses of mind. The "Vapour" of the cave (reference to the vapours that were supposed to arise from spleen and ascend to the brain), the sharp and cold East wind, and Dementor's breath make the surroundings reek. The fact that Umbriel, the gnome undertakes the journey into the Cave of Spleen is significant. In Canto I of the poem, it is mentioned that the gnomes "In search of Mischief still on Earth to roam." The origin of the word 'Umbriel' from Latin *umbra*, meaning shadow, heightens the already established sulkiness of the scene. Similarly, the word 'dementor' is derived from the Latin *demens*, meaning insane.



A QUOTE BY JO

“”

“I set myself the challenge of writing what I think is like a softy of a classic whodunit with all of the golden age atmosphere of having one or two people working undercover....”

The Graham Norton Show, 2018



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 SORCERER'S STONE 10TH
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