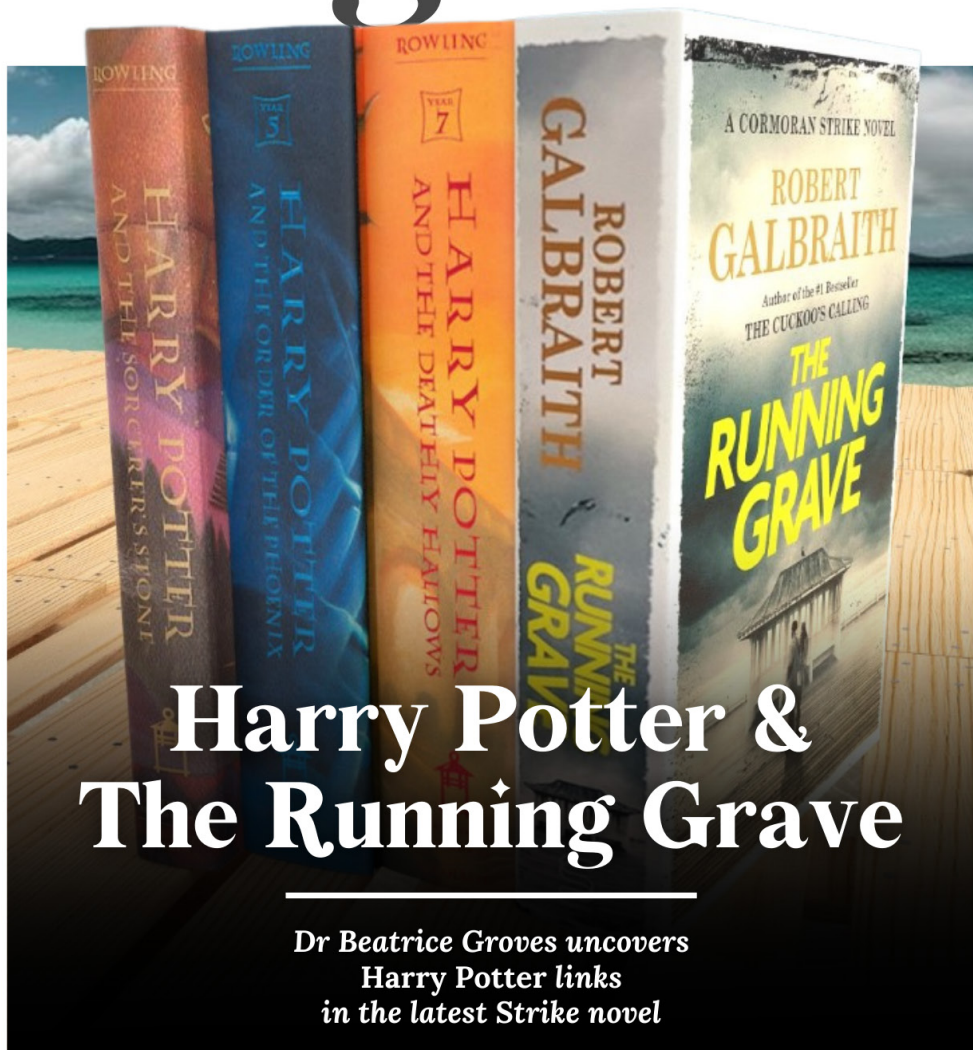


# Magazine



## Harry Potter & The Running Grave

**Dr Beatrice Groves uncovers  
Harry Potter links  
in the latest Strike novel**

The legacy of  
Hogwarts Legacy

Once upon  
a time

The Deluxe edition of  
The Cuckoo's Calling

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# Welcome

## A word from the Founder

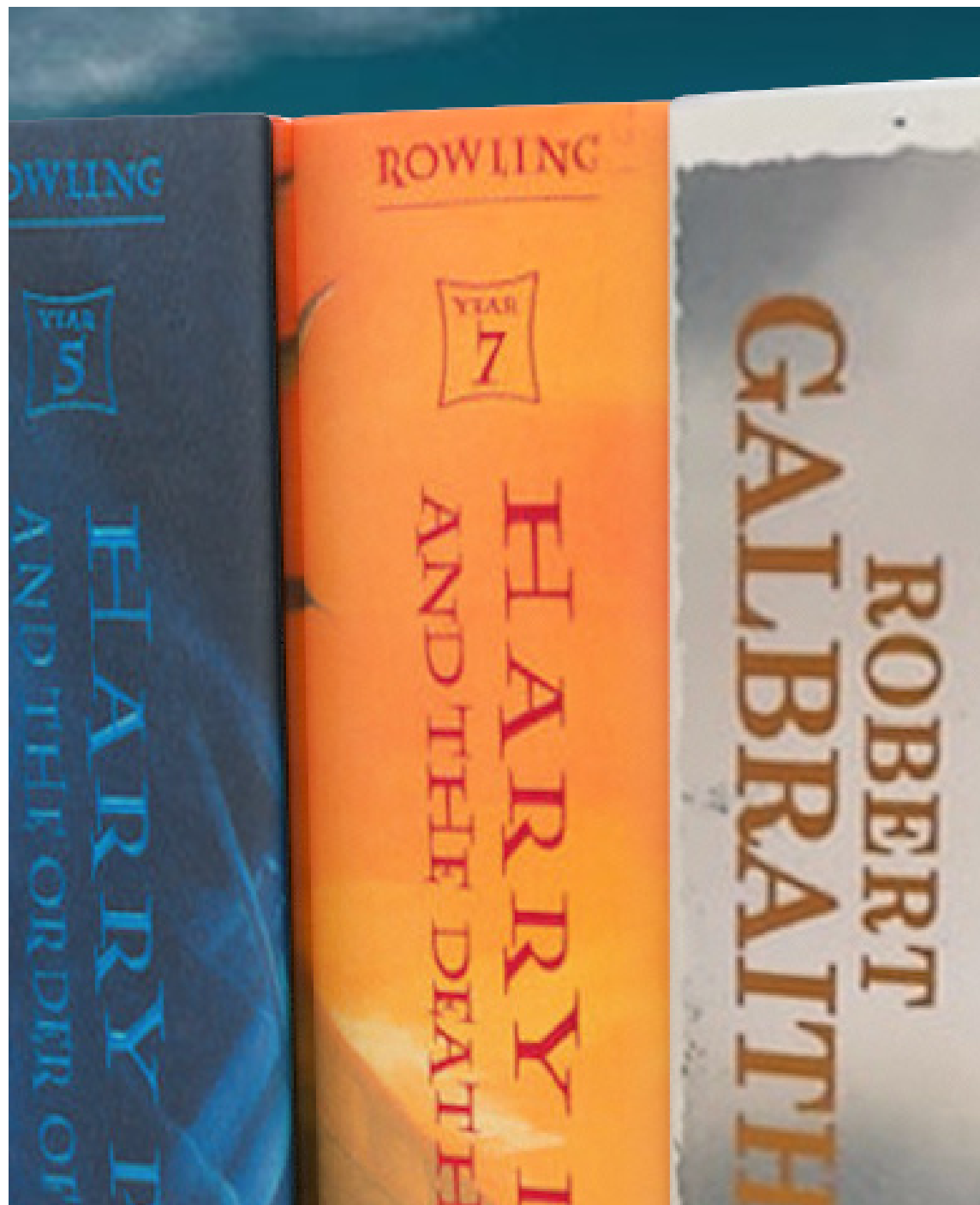
We have reached November 2023, and it has been seven years since the first issue of The Rowling Library Magazine was released in November 2016. The cover story? A review of the recently launched illustrated edition (by the genius Jim Kay) of *Harry Potter and the Chamber of Secrets*. Much has happened since then: the Wizarding World continued to grow, and Rowling continued to gift us with new stories.

One of these, *The Running Grave*, is the highlight of this issue. Published just a few weeks ago, it is the seventh part of the Cormoran Strike series, and Dr. Beatrice Groves delights us with a great article on the connections of this new book to the Harry Potter saga. We also discuss the recently announced deluxe (and commemorative) edition of *The Cuckoo's Calling*, which was published ten years ago (in April 2013, to be exact).

On the other hand, Retro Raconteur tells us what the true legacy of *Hogwarts Legacy* is: perhaps it doesn't win the Game of the Year award, but it has left a more significant mark. Oliver Horton tells us how the Harry Potter saga (and its characters) navigate through ancient stories, myths, and legends, and Rio Romero proposes a game: to imagine ten magical artifacts that were not created by J.K. Rowling but could well exist in her magical world.

As always, I hope you enjoy this issue of the magazine, and thank you very much for your support over all these years. Without an interested audience to read it, this magazine wouldn't exist.

Patricio





# Unpacking the legacy of Hogwarts Legacy



**Why Hogwarts Legacy may not win Game of the Year, but  
achieved something remarkable instead**

2023 has been an incredible year for Harry Potter fans - especially fans that also happen to enjoy video games. *Harry Potter: Magic Awakened* finally saw its global release, Warner Bros. announced a new *Harry Potter: Quidditch Champions* game, and while not official at the time of this writing, rumors continue to circulate about a possible remake of the LEGO *Harry Potter* games.

But by far the biggest event of 2023 for video game Potter fans was the release of **Hogwarts Legacy** from Avalanche Software. After years of anticipation, *Hogwarts Legacy*

released on February 10th to both critical and commercial success, selling more than 12 million copies in its first two weeks alone.

So with the end of the year fast approaching, fans are wondering about *Legacy's* chance at taking home the industry's highest honor: *Game of the Year*. Although numerous gaming sites and news outlets run their own awards, most in the industry now recognize Geoff Keighley's *Game Awards* show as the top prize.

We can expect 6 nominees for the award described as one that “delivers

*the absolute best experience across all creative and technical fields.*” In 2022, FromSoftware's *Elden Ring* was crowned the winner.

The problem for *Hogwarts Legacy's* chances in 2023 is straightforward: an incredibly strong lineup of competition. By most accounts, 2023 has been a banner year for video games. The front runners are *Baldur's Gate 3* and *The Legend of Zelda: Tears of the Kingdom*, both of which have an impressive 96 metacritic score. *Marvel's Spider-Man 2* and *Super Mario Bros Wonder* are two of the latest titles to not only meet,

but exceed expectations with top-notch scores of their own. There's also *Diablo IV*, *Starfield*, *Star Wars: Jedi Survivor*, plus a few surprises like *Lies of P*, *Hi-Fi Rush*, and *Sea of Stars*. And there's also a chance two remakes - *Resident Evil 4* and *Metroid Prime* - could come into play. Simply put, the competition for *Game of the Year* in 2023 is as fierce as it's ever been.

I recently ran a poll on my YouTube community page and with more than 5,000 votes, *Baldur's Gate 3* came out on top. *Tears of the Kingdom* was a close second. Just behind it?





The “other” category with many comments indicating *Hogwarts Legacy* would be their pick for *Game of the Year*. This isn't too big a surprise considering all the *Hogwarts Legacy* videos I've posted and how many likely subscribed because of my coverage for that game. Whether or not *Hogwarts Legacy* sees any *Game of the Year* nods shouldn't detract from what was and is an outstanding accomplishment.

It could very well finish 2023 as the best selling title of the year. The last time a game not named *Call of Duty* topped the yearly US sales charts? 2018 with Rockstar's *Red Dead Redemption 2*.

*Hogwarts Legacy* deserves recognition for its ability to resonate with a broad and diverse audience, extending far beyond the realm of traditional gamers. It's not just a game for those who have grown up

with controllers in hand; rather, it has successfully bridged the gap, captivating even those who may have never considered themselves part of the gaming community.

This enchanting journey into the Wizarding World has drawn in enthusiasts of all ages, backgrounds, and interests. It's not uncommon to hear of people who, for the first time, decided to invest in a gaming console simply to experience the magic that *Hogwarts Legacy* promises. This is a testament to the game's universal appeal and its remarkable power to unite people through the shared wonder of an immersive, interactive adventure in a beloved universe. I'm sure there are others, but I struggle to think of many titles that would have the same task of appealing to such a diverse audience when making a video game adaptation. *Star Wars* perhaps? *Lord of the Rings*?

If anything, the industry as a whole probably hasn't given the game and the studio behind (Avalanche Software) enough credit for what they accomplished. They had the monumental task of making a game that would resonate with so many different audiences - audiences with vastly different expectations when it comes to what a video game should be.

So while no, I don't expect *Hogwarts Legacy* to take home any *Game of the Year* awards this year, that shouldn't in any way detract from your enjoyment of the game and what it means to you. Covering that game,

posting theories, and engaging with such a passionate community is an experience I'll never forget. And when it comes to evaluating the game from a critical video game perspective, I think back to the *Harry Potter* series as a whole. It's my personal favorite book series ever. Period.

For what it means to me, when I read them in my life, and what it still means to me to this day - I doubt anything will ever be able to top that. The experience of reading those seven books for the first time and being an active part of the fandom is a memory I will always treasure. Critically speaking though - is it



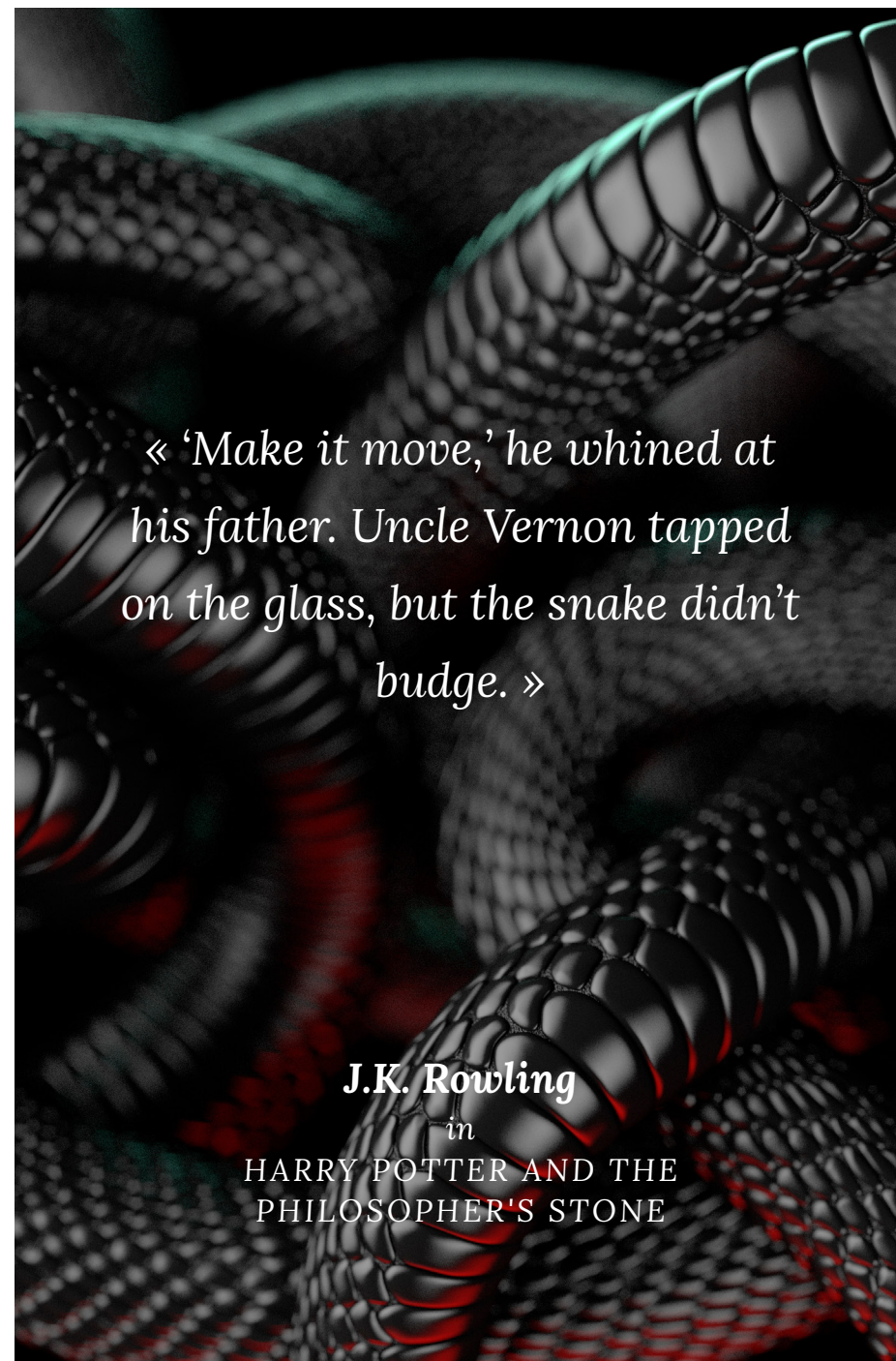


the best written book series ever? Probably not. There are certainly works with more eloquent prose and some with even more imaginative worlds. And yet, I feel totally comfortable acknowledging that and at the same time saying “I don’t care.” It’s still my favorite series ever and I would pick it over anything else.

In conclusion, while *Hogwarts Legacy* might not have secured the title of *Game of the Year*, its legacy is one of broad-reaching appeal and inclusivity. It has successfully united

fans of all ages and backgrounds, even prompting those who had never considered themselves gamers to immerse themselves in the experience. In a similar vein, just as the Harry Potter books played a vital role in introducing countless children to the joys of literature and the habit of reading, the game adaptation continues to introduce people from all corners of the globe to the world of video games. ♦

You can follow Retro Raconteur on his YouTube Channel, where he discusses videogames and *Hogwarts Legacy*.



« ‘Make it move,’ he whined at his father. Uncle Vernon tapped on the glass, but the snake didn’t budge. »

J.K. Rowling  
in  
HARRY POTTER AND THE  
PHILOSOPHER'S STONE



# Imaginary Magical Artifacts

*In this lighthearted exploration, Rio Romero presents ten additional whimsical magical artifacts for the Wizarding World.*

The Wizarding World, as crafted by J.K. Rowling, is a realm filled with enchanting artifacts and mystical wonders. However, there are some magical items that remain conspicuously absent from the pages of the book. In this whimsical inventory, we explore twelve non-existent but incredibly useful magical artifacts that would undoubtedly add a dash of charm to the Wizarding World.

**Self-Knitting Needles:** House-elves aren't the only magical creatures with a talent for knitting. Self-knitting needles, which automatically whip up sweaters and socks, are a handy invention. Mrs. Weasley might have appreciated these when she was making all those Christmas sweaters

for the Weasley family.

**Sneezing Snapdragons:** These peculiar plants make you sneeze uncontrollably when you get too close. While not the most practical magical artifact, they're perfect for awkward social situations or getting out of boring meetings. Just make sure not to carry them around during allergy season.

**The Infinite Teacup:** Are you tired of constantly refilling your teacup? The Infinite Teacup never runs dry, making it perfect for those endless discussions about Quidditch, the best way to brew a potion, or what's really behind the veil in the Department of Mysteries. Keep it handy for those marathon wizarding debates.

**The Sneaky Sneakers:** These enchanted sneakers allow you to walk quietly and sneak around without making a sound. They're a favorite among Hogwarts students who want to sneak into the kitchen for late-night snacks or eavesdrop on the latest gossip in the common room. Just be careful not to use them for any "He-Who-Must-Not-Be-Named" activities.

**The Persistent Perfume Locket:** A stylish locket that releases a subtle, pleasing fragrance at regular intervals to keep you smelling fresh and delightful no matter where your magical adventures take you.

**The "No-Impersonators" Mirror:** Tired of Polyjuice Potion impostors? The "No-Impersonators" Mirror reflects the true identity of the person



The Persistent Perfume Locket



standing in front of it. It's a must-have for identifying Death Eaters at social gatherings and making sure your reflection is on point.

**Perpetual-Popcorn Pouch:** This magical pouch contains never-ending popcorn. It's perfect for movie nights at the Burrow or a Quidditch match snack that keeps on popping. Just remember to share – it's not polite to let your Muggle friends go hungry.

**The Ever-Changing Quill:** This mischievous quill refuses to write down anything you tell it to. Instead, it has a mind of its own and writes witty (or insulting) comments about your parchment, your handwriting, or your personal life. It's a favorite among pranksters at Weasleys' Wizard Wheezes.

**The Multi-Measure Measuring Tape:** This enchanted tape measure not only accurately measures your wizarding robes, but it also provides real-time feedback on your posture, advising you to stand up straight or adjust your tie. Perfect for looking your best at wizarding galas or job interviews with the Ministry of Magic.

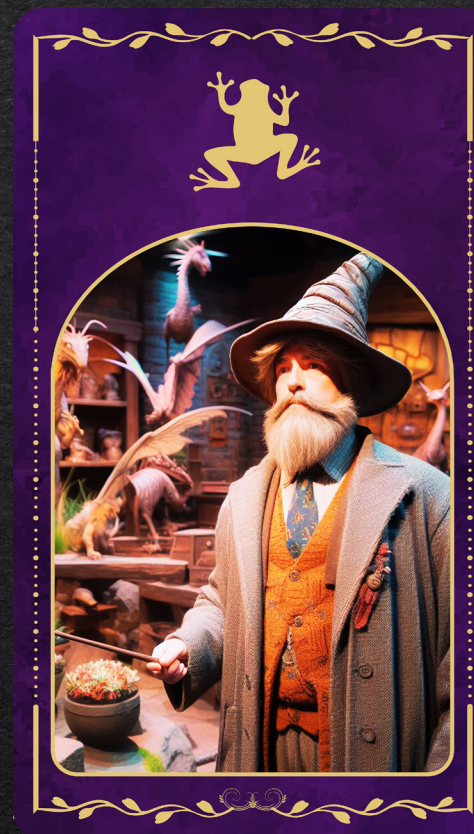
**The Bedtime Story Blanket:** Are you tired of reading bedtime stories to

your children or younger siblings? The Bedtime Story Blanket comes to the rescue. Simply wrap it around your loved one, and it narrates a soothing bedtime story in a gentle, enchanting voice, ensuring a good night's sleep for all involved. Plus, it even knows when to incorporate sleepy sound effects like soft snores or the gentle rustling of leaves. Perfect for every exhausted parent and babysitter in the Wizarding World.

While these magical artifacts may not exist in the official Harry Potter universe, one can't help but imagine the convenience and charm they would bring to the Wizarding World. From never-ending ice cream to temperature-adjusting blankets, these whimsical items would undoubtedly make any witch or wizard's life a little more magical. Perhaps one day, some inventive mind will bring these fantastical concepts to life, and the Wizarding World will be even more wondrous than before. ♦

# Famous Wizards

## Card Collection



**Burdock  
Muldoon**

14th century

Chief of Wizards' Council  
in the mid-14th century.  
Muldoon tried to define the  
difference between a  
"being" and a "beast."

The  
Rowling  
Library



Cut around each  
side, then stick them  
together to create your  
own collectible card!



An article by  
Beatrice Groves

# Harry Potter & The Running Grave

Before the release of *The Running Grave* we were busy guessing about Harry Potter links for this, the final Strike novel with a matching Potter parallel (see 1 and 2). On reading it, the most obvious Potter links were Robin's undercover name of 'Rowena' and the continuous references to the church tower that recalls - Lovegood house-like - a chess rook. (And it really does look like a rook - see @badly\_wired's fabulous photo of it!<sup>3</sup>). I was delighted that my favourite connection between the two series - the shared soundscape of the agency offices and Harry's room in the Leaky Cauldron - also made an appearance: 'the familiar sounds of traffic grumbling past on Charing Cross Road mingled with occasional shouts and laughter from passers-by' (For why I think this connection is important, see 4).

Another small connection was the inclusion of a school motto - Stet Fortuna Domus ('Let the fortune of the house stand') which is the motto of Jonathan Wace's school, Harrow, inscribed onto the floor of the UHC farmhouse. Rowling is interested by mottos in general and school mottos in particular<sup>5</sup> and Wace's use of a school motto reminds the reader of Hogwarts which has, of course, the most famous school

motto of all: *Draco Dormiens Nunquam Titillandus*. The UHC is a hellish inversion of Rowling's first imaginative foray into communal living and the most thoroughgoing connection between *The Running Grave* and *Harry Potter* is that this is the first Strike book to engage in true world-building: 'I love world-building and creating this cult.'<sup>6</sup>

## Literary Allusions: Keats and Wodehouse

In *Running Grave* Rowling's magical world-building has been replaced by the dystopia of Chapman's Farm - and the name itself could be a covert reference to the power of literature to create places that feel solid enough to wander in. For 'Chapman's' gestures to arguably the most famous literary reference to world-building, Keats's sonnet 'On first looking into Chapman's Homer:'

*Much have I travelled in the realms  
of gold  
And many goodly states and  
kingdoms seen;  
Round many western islands have I  
been  
Which bards in fealty to Apollo hold.  
Oft of one wide expanse had I been  
told*

*That deep-browed Homer ruled as  
his demesne;*

*Yet never did I breathe its pure  
serene*

*Till I heard Chapman speak out loud  
and bold:*

*Then felt I like some watcher of the  
skies*

*When a new planet swims into his  
ken;*

*Or like stout Cortez when with eagle  
eyes*

*He stared at the Pacific—and all his  
men*

*Looked at each other with a wild  
surmise—*

*Silent, upon a peak in Darien.*<sup>7</sup>

Homer's Mycenaean realms of gold  
are a closed book to Keats until he  
reads Chapman's early seventeenth

century translation, and I wonder  
if there is a conscious irony in  
Rowling's choice of name for Wace's  
emphatically tarnished realms.

Keats's influence is detectable in  
Harry Potter<sup>8</sup> and 'On first looking  
into Chapman's Homer' is a favourite  
reference of another of Rowling's most  
beloved authors: P.G. Wodehouse<sup>9</sup>.  
Wodehouse is another Harry Potter  
connection in *Running Grave* for  
just as we had Wodehousian names  
in Potter, so there are Wodehousian  
echoes in *Strike 7*. Strike's quip  
about no-one ever comparing Pat  
to a ray of sunshine, for example,  
echoes a famous Wodehousian  
line<sup>10</sup> and the facile charms of Bijou  
Watkins recalled (for this reader at  
least) Orlo Watkins who Gertrude

similarly briefly and unfortunately  
falls for in 'The Go-Getter'. I was also  
irresistibly reminded of Wodehouse  
in the account of Will Edensor as a  
tiresome Cub Scot 'with his endless  
good turns, and wanting to debate  
whether it was a good turn if it was  
something he'd been asked to do'. One  
of my favourite Wodehouse creations  
is the boy scout, Edwin, who is  
similarly plagued by the requirement  
to do acts of kindness, in which he is  
always falling behind:

*"Jeeves tells me that Edwin has  
succeeded in burning Wee Nooke to  
the ground. Correct, Bertie?"*

*"Quite correct. It was his last Friday's  
act of kindness." (Joy in the Morning)*

Wodehouse is one of Rowling's  
favourite authors and allusions to  
him turn up likewise in the *Fantastic  
Beasts* franchise<sup>11</sup> and *Running Grave*  
has a few *Fantastic Beasts* moments  
too. The black pool of correction  
which almost kills Robin (and  
does kill Deidre Doherty) strongly  
recalls the black pool of execution  
in *Fantastic Beasts* which almost  
kills Tina. When postulants walked  
through this pool as their 'baptism'  
to prove their dedication to Wace's  
church, there is a strong echo of  
Grindelwald's ring of fire through  
which true believers walked to join  
his cult. The charismatic cult-leaders

Grindelwald and Wace are likewise  
connected by their use of real-world  
atrocities as recruitment tools. The  
strongest *Crimes of Grindelwald*  
parallel, however, is the connection  
between the haunting of 'Deviates' by  
the Drowned Prophet in her floating  
white dress and the haunting of Leta  
Lestrange by the figure of a drowned  
child in a white cloth. Leta's Boggart  
pursues those who leave Wace's  
church.

This ghostly aspect of *Running  
Grave* was one which I predicted  
prior to its publication because I  
thought there might be connections  
between the Grey Lady (central to  
the denouement of *Deathly Hallows*)  
and the White Lady & Grey Spectre  
who reputedly haunt the Aylmerton  
area<sup>12 13</sup>. This prediction came true  
beyond my hopes, as ghosts – in  
particular the Drowned Prophet's  
frequent ghostly appearances in the  
woods – are central to the story. The  
connection with *Deathly Hallows*  
also forms an important clue. In the  
final Potter novel it is revealed that  
the Grey Lady was murdered in  
deserted woods in Albania, thrusting  
the diadem into a hollow tree just  
before she died. Daiyu's ghostly  
appearances in the woods are an  
unwitting testament to the fact that  
she, too, was killed in the woods,





and the murder weapon – like the Horcrux – is concealed in a hollow tree. (For more on the symbolism of these woods in *Running Grave* see 14).

## In Vino Veritas: Symbolic pub names

In a slightly surprising connection – although fittingly given the important and often symbolic role they play throughout both series – clues are provided by the pub names in *Running Grave*. Prior to the publication of *Strike 7* I wrote about the importance of significant pub names in both *Strike* and *Harry Potter*<sup>15</sup> such as the evocative ‘Hanged Man’ in *Goblet of Fire*, followed by all the ‘White Horse’ pubs in *Lethal White* and the twisted symbolism of Margot going to meet her death, rather than new life, as she walks to the nativity-themed pub ‘The Three Kings’. *Running Grave* has a very large number of inns – at a preliminary count they include The Golden Lion, The Westminster Arms, The Grenadier, Merlin’s Cave, The Forester, The Ship and St Stephen’s Tavern – as well as of course, The Flying Horse – which seems to put it in the running, surely, for the largest number of beer-drinking establishments in a Rowling novel?

At least two of these pubs are symbolically important to the plot. The Forester’s woodland theme underlines the importance of those woods surrounding Chapman’s Farm and its pub sign is a tree stump with an axe sticking out of it. (A perfect pointer to the importance of the axe inside the tree trunk at Chapman’s Farm.) The Grenadier pub, meanwhile, has a history which carries interesting resonances with the story (as did The Flask – drinking den of Romantic poets and site of one of the first autopsies – in *Ink Black Heart*). When *Strike* enters the Grenadier to meet Henry Worthington-Fields:

*The interior was exactly as Strike remembered it: military prints and paintings on the walls, highly polished tables, red leather benches and hundreds of banknotes in different currencies pinned up on the ceiling. The pub was supposed to be haunted by a soldier who’d been beaten to death after being discovered cheating at cards. The money left by visitors was to pay the ghost’s debt, but this hadn’t worked, as the spectral soldier continued to haunt the pub – or so the tourist-friendly story went.*

The Grenadier’s history brings forward the idea of gambling debts

(which are the motivation for the mysterious behaviour of Littlejohn) and the hauntings of the Drowned Prophet who can likewise not be laid to rest. Mazu reminds us that the Drowned Prophet was denied a burial and this is one reason for her unquiet sleep. Daiyu’s constant ghostly appearances are a trick – created by girls dressed in her clothes and Pepper’s Ghost<sup>16</sup> – but the fact that they (unwittingly) so often take place in the woods point to the place where she was murdered, just as they would in a ‘real’ haunting. The Grenadier’s history is a reminder that ghosts – like the White Lady of Alymerton and the Grey Lady who walks Hogwarts’s corridors – are the result of violent deaths. Daiyu’s unquiet spirit is a sign that her death was no accident.

## Horcruxes or Hallows?

The Grey Lady is also brought to the fore in *Running Grave* by Robin’s choice to take the Grey Lady’s mother’s name as her undercover moniker:

*‘Rowena, wow, that’s so funny, I played Rowena in Ivanhoe at drama school,’ said Noli, looking sideways at the way Robin was slicing her onion, and trying to copy her. ‘It was kind of*

*a challenge, actually. I much prefer playing characters with substance, you know? And Rowena’s basically just, you know, beautiful and kind and noble,’ Noli rolled her eyes, ‘and I’m like, “Um, wouldn’t it be easier to use a mannequin or something?” Oh, God, I hope you aren’t named after Lady Rowena!’ Noli added, with a peal of laughter. ‘Were your parents fans, or something?’*

Rowena Ravenclaw is indeed ‘beautiful and kind and noble’ like her namesake, and it is interesting that Rowling points us to Scott’s novel as the source for the founder of Hogwarts’s name (a Scottish source for the founder of a Scottish school<sup>17</sup>). And the story of Rowena Ravenclaw and her daughter resonates deeply with *Running Grave*: the story of a daughter murdered in the woods and an important object – a Horcrux, a murder weapon – hidden in a hollow tree.

Prior to the publication of *Running Grave* I said that I was hoping to see one aspect of *Deathly Hallows* in particular play out in this novel: the overlapping quests of Hallows versus Horcruxes. And to some extent I think this idea did come to fruition. In *Strike*’s personal life he has now unequivocally chosen the right path

of Robin over the deathly glamour of Charlotte. But in the murder mystery plot, likewise, there were two 'quests': the explicit quest to extricate Will from the cult and the implicit one to discover the truth about Daiyu's murder. Quite a number of readers

(judging, at least, from chats I've had!) forgot until late in the book that this was not simply a thriller, and that they were not just watching the inexorable fall and banging-to-rights of Jonathan and Mazu Wace but that there was another plot-

twist/murder to be uncovered. Like the Hallows quest which remains partially hidden, Rowling managed the brilliant feat of keeping the true 'quest' hidden from readers for a substantial part of the novel, as – becoming so absorbed by Robin's welfare in the cult – they willingly suspended their knowledge that they were reading a murder mystery.

The twin aims of the agency in this book – to save Will and discover the truth about Daiyu's death – were in some senses a parallel to Horcruxes and Hallows, but inverted. In *Deathly Hallows* Harry has to learn to trust that the task he has been given is the correct one, because he has been given it by Dumbledore. But sticking to the job in hand in *Running Grave* does not seem to have any of the same moral weight – there is no moral imperative to get Will out of the cult above all other aims just because it is Will's father who is footing the bill. Much more important is to stop the widespread horror being inflicted by the cult: largescale sexual abuse, coercion, starvation, child murder (Jacob), child abuse (all the other children) and – as we later discover – child trafficking too. Saving Will is small potatoes in this context and, of course, should the agency bring the whole rotten

edifice down by undermining its belief in its foundational Prophet then Will loses his 'faith' too and will be 'collateral-repair.' Nonetheless the Horcruxes versus Hallows dichotomy is still followed by the narrative to an extent – Robin remains so firmly wedded to her core mission of getting Will out that, despite terrible danger and the voice of every reader egging her on to jump that fence, she stays another week to speak to Will. That discussion enables Robin to sow the seed that causes Will to escape, which is what eventually will reveal the Higher-Level Truths that will bring the whole charade crashing down. (Her conversation with Will also causes him to find and move the plastic rock, which enables her own escape by ensuring that Strike is waiting for her.) Robin doggedly sticks to Horcruxes and, just as for Harry, it was the right thing to do. But Strike's determination (despite Colin Edensor's lack of enthusiasm) to see the whole picture – to commit to getting at the fundamentals and widening out his quest far beyond the original remit – is also crucial to destroying the church, and is likewise the correct path. In destroying the UHC Strike is, however, (like Harry seeking Horcruxes) also following a mission set for him by someone he loves:





'Just make sure you get that bitch Mazu,' said Lucy... Strike considered telling her that getting Mazu wasn't what he'd been hired to do, but instead said,  
'If I get the opportunity, I definitely will.'

It could be argued that this time the answer to fulfilling the quest is to do both: together Robin and Strike keep their eyes fixed on the job they have been given without losing sight of the bigger picture. This time it is right to seek for Hallows and Horcruxes. ♦

## Footnotes

1. <https://thesefilespod.com/blog/predictions-for-running-grave-part-1-harry-potter-and-the-striking-connections/>
2. <https://threebroomstickspod.com/episode-17-strike-7-the-strike-agency-camping-trip/>
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6. <https://community.therowlinglibrary.com/d/292-jk-rowling-answers-20-questions-about-the-running-grave>
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16. [https://en.wikipedia.org/wiki/Pepper%27s\\_ghost](https://en.wikipedia.org/wiki/Pepper%27s_ghost)
17. <https://www.hogwartsprofessor.com/beatrice-groves-rowling-and-scotland>

"It is easily the most professional and thorough collection of facts about the 'Wizardsing Phenomenon'"

[HogwartsProfessor.com](https://www.hogwartsprofessor.com)

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An article by  
**Rio Romero**

# The Deluxe Edition of The Cuckoo's Calling

In the world of literary collectibles, we find ourselves on the brink of an eagerly awaited event - the upcoming release of the 10th-anniversary deluxe edition of Robert Galbraith's debut novel, *The Cuckoo's Calling*. This edition, announced commemorating a decade since its initial publication, has set the literary community abuzz. However, let's not forget, this edition hasn't seen the light of day yet; all reactions and feedback are based solely on the announcement, not the book itself.

The 10th-anniversary deluxe edition of *The Cuckoo's Calling* is designed to make an impression. It's as if it

were wearing a tuxedo, ready for a literary gala. The cover is a work of art, featuring a clothbound jacket with a unique black and white photographic print, neatly encased within a decorative slipcase adorned with bespoke foil detailing. It also features Robert Galbraith's signature, tastefully embossed in gold foil on the book's reverse. The gilded page edges provide a touch of elegance, giving the book an air of grandeur, like a crown jewel in your collection.

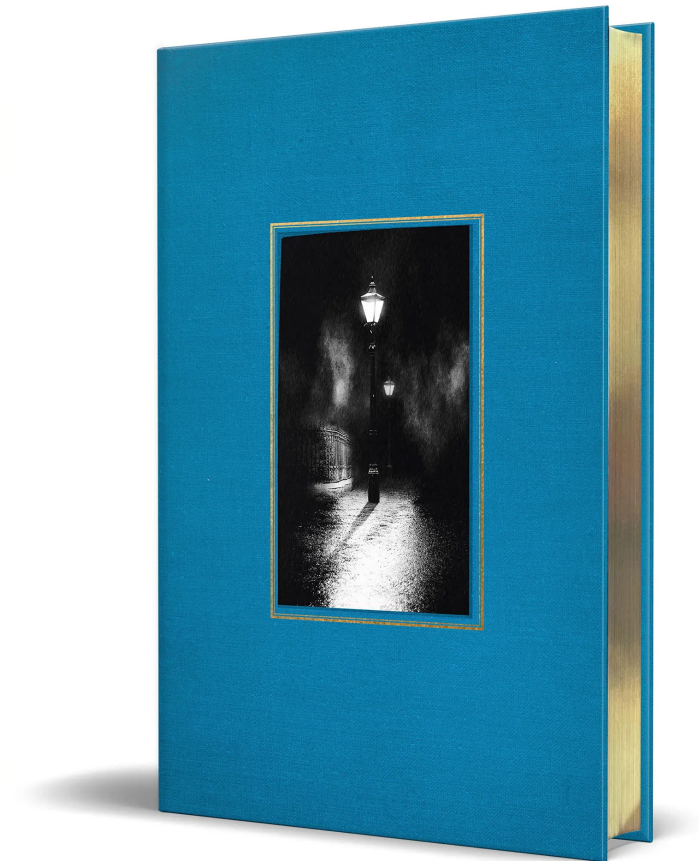
Now, let's talk about the pièce de résistance - the exclusively commissioned endpaper illustration. It's a map of Strike's London, adding

a layer of depth to the story. It's as if you were getting your own literary treasure map, and for those of us who occasionally easily get lost in a book (or even manage to misplace the bookmark), there's a blue marker ribbon to the rescue.

But, hold on, let's address the elephant in the room. As we eagerly anticipate the release of this exclusive edition, some voices in the digital wilderness

have raised concerns about the price tag. The sticker shock has certainly caught the attention of potential buyers. However, it's important to remember that limited edition books are a bit like those designer shoes you've been eyeing. They may come at a premium, but they're an investment in your collection, and they look fantastic on your shelf.

Then there's the matter of







illustrations. The initial announcement seemed to promise illustrations, but the reality appears to be limited to endpapers with maps. It's akin to ordering your favorite dish at a fancy restaurant, only to discover they've slightly altered the recipe. It may not be what you expected, but it's still a delightful variation.

In summary, the 10th-anniversary deluxe edition of *The Cuckoo's Calling* by Robert Galbraith is shaping up

to be a collector's dream. While there have been some comments about the price and the nature of the illustrations, these are all part of the charm and excitement that surrounds a limited edition release. As we eagerly await its arrival, this edition is sure to be a delightful addition to the collections of fans and aficionados of Robert Galbraith's work. Like a good book, it's the story and the anticipation that truly matter. ♦

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# Once upon a time

An article by  
**Oliver Horton**

***Harry Potter explores a land of history, myth and superstition as he learns to stop worrying and love the wand. His epic story refreshes ancient legends.***

The emblematic animal of Gryffindor House is a lion. The noble lion is the national animal of England, and has been since at least King Henry II (1133–1189)<sup>1</sup>. J.K. Rowling's magical wonderland draws upon history that is half remembered, lurking in the cobwebby recesses of our collective memory, familiar but not always consciously recognised. As Harry progresses through *Philosopher's Stone* he encounters a unicorn in the Forbidden Forest. The unicorn is the national animal of Scotland. He gets involved with Norbert, a baby dragon.

The dragon is the national animal of Wales. A harp subdues the three-headed monster dog, Fluffy. The harp is an ancient symbol of Ireland. Combined, England, Scotland, Wales and (Northern) Ireland are the United Kingdom. The saga adopts the icons of the British Isles.

Aunt Petunia thinks her nephew has a “nasty, common name”. But she is deceived. Harry is the informal version of Henry, which implies the boy's potential and sovereignty<sup>2</sup>. “Cry ‘God for Harry, England, and

*Saint George!*,” yells King Henry V in Shakespeare's *Henry the Fifth*, pumping up his troops (and himself) for battle. The Royal Arms of England is the country's emblem, its symbol, and consists of three golden lions on a scarlet field. Gold and scarlet are claimed as the Gryffindor colours. Lions symbolize courage. Harry Potter, Ron Weasley and Hermione Granger are the Golden Trio, three brave English lions who save the British people from darkness.

Mythical creatures in the stories, including Trolls, Mer-people and Boggarts, pre-date the Potter books by centuries. Fluffy is a (triple) nod to Cerberus, the three-headed canine guardian of the Underworld in ancient Greek legends, while Professor Firenze is reminiscent of Chiron, the superlative centaur who trained the heroes Hercules and Achilles. Hagrid is in the tradition of friendly giants such as Olentzero, the

Basque region's Father Christmas. The word “hagrid” can mean the torment of nightmares or a bed-bound hangover. “Dumbledore” is an old English word for bee. “Malfoy” is almost a homophone of mille-feuille, the pale pastry dish (aka vanilla slice or Napoleon), while the name “Draco” reminds readers of the villainous vampire Dracula, and is the Latin word for dragon. The author's choice of 20th-century ornaments is also acutely archetypal: the steam train, the boarding school, the bumbling politician, the self-serving journalist and the suburban hell of Privet Drive.

## The Owl and the Pussycat

The first sign of trouble in *Philosopher's Stone* is an owl fluttering past the Dursleys' window at breakfast-time. Owls are associated with Athena, the Roman goddess of wisdom, known to the ancient Greeks as Minerva. This





owl is a herald. Wisdom is coming.

The next interloper is a cat. Cats are a big bingo for the superstitious. But the stiff-backed cat waiting outside the Dursleys' house is not the witch's familiar of tradition, she is the witch herself: Professor McGonagall, first name Minerva. The cat being a witch is the first in a series of twists and inverted tropes. Commonly, black cats are associated with witches and you are lucky if they cross your path. But Minerva is a tabby and Hermione's cat Crookshanks is ginger. Instead, in *Prisoner of Azkaban*, we have a black dog that is supposed to be unlucky, the Grim. This is Harry's godfather in disguise, and he has been imprisoned for 13 unlucky years. The rat, true to form, is a sneak.

A familiar childhood fear is the monster in the closet. In *Philosopher's Stone*, the thing in the closet is Harry Potter himself, the story's hero, his



bedroom being the cupboard under the stairs. In *Chamber of Secrets*, rather than a monster under the bed, Harry finds Dobby the House-elf bouncing on the mattress. And in *Goblet of Fire*, the tale of Santa Claus coming down the chimney becomes Arthur Weasley stuck in the wall at number four Privet Drive, trapped behind an electric fire. These are fundamental aspects of Western culture viewed askew.

Uncle Vernon the superlative Muggle is exasperated by all the spooky, kooky "nonsense" that is magic. And Hermione Granger, the story's principle Muggle-born, initially dismisses anything within magic that does not conform to a certain established order. Hermione learns to embrace the more superstitious, more Luna-ish elements of magic only when returned to the Muggle world (and removed from Hogwarts) in *Deathly Hallows*. Living a lonely life

in Muggledom is a reminder that all magic is miraculous, and therefore all magic is possible, even looney superstitions such as the Deathly Hallows. Lack of imagination is the Muggle curse.

Superstition is both skewered and endorsed via the character of Sybill Trelawney, professor of Divination. While her subject is a joke and her talents mostly illusion, she delivers the major prophecy that results in the murder of the Potters and which drives the plot of *Order of the Phoenix*. Her terror of 13 diners is common folklore, inspired by the Last Supper in *The Bible*, and comes true at least twice. Voldemort, who dismisses anything lovey-dovey to his cost, is superstitious in his own way, and collects a series of lucky objects to be his Horcruxes. You Know Who: in *Deathly Hallows* the taboo around saying Voldemort's name becomes something tangible. The Taboo is an enchantment on the name that summons bad guys.

## Telling Tales

Like Cinderella, Harry has a difficult relationship with his guardians and is put to work in the kitchen. He escapes to a magical mirror world, like Dorothy who goes to Oz and

Alice who goes to Wonderland. There, problems worsen and danger increases, because the new world is an exaggerated version of the old. As in *Snow White*, Harry's enemy is powerful and magical and initially returns in disguise. Like Snow White herself, Harry is effectively banished from the magic kingdom (in *Deathly Hallows*), a story thread also found in *Hansel and Gretel*, *Pinocchio* and many more. Check off the fairytale motifs made-over in the Potter stories: enchanted objects, the triumph of the underdog, the magic of midnight, shape-changers, animal allies, the power of names, spooky forests, curses, impossible tasks and the wonder of kindness. Cinderella would bite your arm off to go to the Yuleball but Harry drags his heels; instead an instantly glamorous Hermione dazzles on the arm of ~~handsome-prince~~ exotic superstar Viktor Krum. The extended cast further the connection to legends and myths. Neville Longbottom assumes the role of the woodcutter from *Little Red Riding Hood* and beheads not a wily wolf but a sneaky snake.<sup>3</sup>

Swiss psychiatrist Carl Jung (1875-1961) was fascinated with all things archetypal. His ideas, while not reliable as psychology, are useful



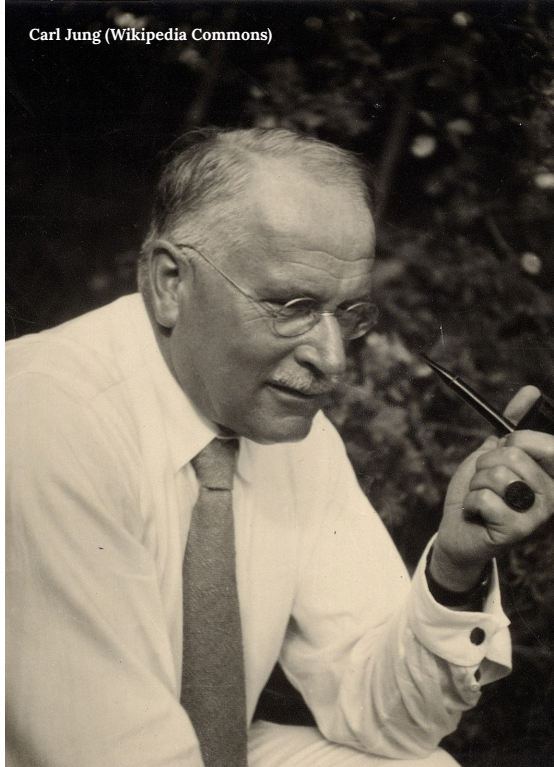
Minerva McGonagall as a cat (Pottermore)



in literary criticism. In his work, archetypes are characters or energies that repeat in the dreams of all peoples and the myths of all cultures, and which symbolise basic human motivations, values and personalities. Archetypes are the stuff that dreams are made of, the familiar character types from fairytales such as sage, explorer, ruler, rebel, jester and wizard. Jung believed that archetypes lurk in the collective unconscious, a special memory bank of primordial images that every person shares. This is distinct from the personal unconscious, which is filled with memories from waking life. The collective unconscious is why, for example, many people including Ron Weasley are scared of spiders.<sup>4</sup>

*“The form of the world into which a person is born is already in-born in him as a virtual image,”* wrote Jung of the collective unconscious. Nobody is born as a blank slate and the magical realm calls to Harry as he sleeps. An innocent and uninitiated ten-year-old, he dreams of Avada Kedavra and of a big flying motorcycle. The Dursleys, slaves to social norms, reject such crackpot notions, but Harry is connected to a greater truth inherited from his “weirdo” mum and dad: an ancient legacy. Harry begins his fairytale as a grief-struck

Carl Jung (Wikipedia Commons)



orphan full of questions who needs to solve life's great mysteries. Like some handsome prince or king of legend, he fights for truth, justice and the British way. He digs behind the masks and delves into the shadows. He becomes defender of the Faith. And the more he learns, the more his empathy grows. In the end he accepts his true self, which is loving and generous in spirit, the rebellious masculine and benevolent feminine in harmony. Harry restores balance to his world(s) to achieve inner peace.

Archetypes supply the foundation for fantasy fiction and are the connective tissue between the Potter

universe and, say, the original *Star Wars* trilogy (in which an old, robed, bearded wizard dies but continues to mentor the hero as a ghost). Similar stories tend to assert themselves in fresh ways as each generation strives to understand what it means to be human. The author and the filmmakers are drinking from the same well! From a certain point of view the wizarding world is a manifestation of the collective unconscious, which Harry must explore to make sense of his own grief-fuelled issues. The trials and travails of Harry Potter are a journey to selfhood.

## He is Risen

Harry Potter is a natural flyer but not a natural zoologist. He is never fully attuned to cat, rat, dog, spider or toad, nor fantastic beasts such as mermaid, sphinx and centaur. The phoenix, however, offers Harry its kinship. The 12-year-old wizard first encounters Fawkes in the headmaster's office in *Chamber of Secrets*. Harry is drawn to the miraculous bird and dismayed when Fawkes goes up in smoke. The phoenix is reborn and later gifts Harry its sympathy and its tears,



Fawkes healing Harry Potter  
(*Harry Potter and the Chamber of Secrets*,  
Warner Bros., 2002)





which pull the boy back from death after he is penetrated by a Basilisk fang. Harry dies, or near enough dies. Harry comes back to life. Again and again; in every book. He is a phoenix.

Harry's knack for resurrection aligns him with heroes from other fantasy worlds. Aslan, a lion who can talk, dies and returns in C.S. Lewis' *Narnia* stories. The wizard Gandalf dies to save the Fellowship in J.R.R. Tolkien's *Lord of the Rings* ("Fly, you fools"), but comes back to defeat the Big Bad. In *ET: The Extra Terrestrial*, the warm-hearted alien dies but not for long. These sacrifices benefit a wider society and purposefully echo the biblical stories of Jesus. A humble carpenter before his adventures, Jesus is accorded the titles Messiah (from the Hebrew, *mashiach*) and Christ (from the Greek, *khristos*), which translate as "the anointed one". Harry is dubbed the Chosen One, which is essentially the same thing. Anyone who watched the coronation of England's Charles III will know that being anointed makes one the chosen king. Long live King Harry of Hogwarts!

As the books pile up the Christian parallels become more transparent. The final volume in the *Potter* saga contains explicit references to

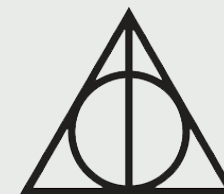
Hermes and his Caduceus

Christianity that mostly involve graves. *The Bible* is an anthology of religious texts and folk tales, parts of which date back to 1200BCE. This fat old tome includes references to witches, ghosts, giants and monsters: dragon, basilisk<sup>5</sup>. And there is magic. Moses and his brother Aaron have a drawn-out sorcery contest with Egyptian magicians. Like Draco Malfoy at the duelling club in *Chamber of Secrets*, they conjure snakes. In images crafted in the fifth century CE, even Jesus is shown using a wand. A door on the Santa Sabina church in Rome, for example, which dates to 432CE, depicts Jesus brandishing a wand as he turns water into wine and multiplies loaves and fishes. These miracles obey the exception to Gamp's Law of Elemental Transfiguration that Hermione explains in *Deathly Hallows*: it is "impossible to make good food out of nothing". Like the staff of Hogwarts, Jesus is also a teacher.

A wand in non-magical usage is a teaching tool for pointing or drawing in the dirt. At its most refined it is the modern-day conductor's baton. The idea of a magic wand, rod or staff goes back to at least the ancient Greeks, circa 4000BCE. Hermes<sup>6</sup> the messenger of the gods (and the inventor of lying) is associated with

## The 'Eyes Have It

The sign of the Deathly Hallows is a circle within a triangle divided with a vertical line. Viktor Krum believes the mark is far-right memorabilia. Hermione thinks it looks like an eye. Finally, Xenophilius Lovegood explains that the sign represents the Cloak of Invisibility, the Resurrection Stone and the Elder Wand. But there is the possibility of a broader interpretation. A circle within a triangle (or vice versa) is an established real-world symbol called the all-seeing eye, or Eye of Providence. A watchful eye is a recurring presence in *Deathly Hallows*, and indicates Dumbledore. But what of the sign's individual elements? The circle is the circle of life: eternity. "A circle has no beginning," argues Luna Lovegood, successfully. The triangle represents a trinity or a trio, which in the *Potter* stories means Harry, Ron and Hermione. The addition of a sorcerer's wand completes a symbol that cuts to the heart of the saga: the triangle for friendship, the circle of life, and magic.



a magical rod known as a caduceus, fashioned from the branch of an olive tree. The wandmaker on Diagon Alley is named Ollivander in apparent reference to this original magical accoutrement. Literally an olive branch, a caduceus is a symbol of peace. Woods have meanings! Sinful Voldemort's wand is made of poisonous yew, which is associated with death. Harry's wand is made from holly, which is said to be lucky and to repel lightning. Jesus was crucified on a cross made from the wood of a holly tree.

## Holy Hogwarts

Black, the colour of Hogwarts robes, is the colour of mourning. From the moment orphan Harry arrives at school, he is wrapped in the trappings of grief. Sirius Black is soon Sirius Dead. Cedric Diggory's eyes are grey, a colour that suggests ashes and the death of the body: RIP Captain Hufflepuff. And the very blue of Dumbledore's eyes is used in churches to depict heavenly love. Green, like Harry's eyes, is the colour of new life, literally the triumph of life over death as the green of spring usurps harsh winter.

In *The Bible*, as in the wizarding world, prominent figures are often

related. *The Gospel of Matthew*, the first book of the *New Testament*, begins with a Millennium's worth of family tree. In *Order of the Phoenix* we learn that everyone magic is (more or less) a cousin of Sirius Black. Fake Moody locks Real Moody in a trunk with seven padlocks following the example of "seven seals" from the *Book of Revelations*. The dead will rise, insists the final book of the *New Testament*, as will Voldemort's Imperius army. Prior to the finale of *Half-Blood Prince*, Harry shares lucky potion Felix Felicis with his closest disciples, echoing the Christian wine-and-cookie ceremony known as the Eucharist, which (again) harks back to the Last Supper.

Hogwarts resembles a church. In the films it is often a church: Durham Cathedral, Gloucester Cathedral, Lacock Abbey. Like a church, Hogwarts is emblematic of heaven on earth: the house of god, or at least of Dumbledore. Churches are sanctuaries. At the Temple of Jerusalem, the Inner Sanctuary is the holiest of holy places, the dwelling place of god. At Hogwarts, this is the headmaster's office and Voldemort's visit to the sacred space in *Half-Blood Prince* is straight-up blasphemy.

Like a church, Hogwarts is a world

within a world, and the ceiling reveals the heavens. Residents break out into Latin. And there are lots of candles, which symbolise the light of life and the fragility of life. Hogwarts has four founders each with a signature animal: lion, badger, snake and eagle. Christianity has four evangelists who are represented by a lion, an ox, an angel and an eagle. "*Help will always be given at Hogwarts to those who ask for it*," says Dumbledore in *Chamber of Secrets*. This parallels a line from the *Gospel of Luke*: "*Ask and it will be given to you*." ♦



## Footnotes

1. England has enjoyed and endured eight Kings Henrys. There should have been a ninth King Henry, but the teenage prince took an ill-advised swim in the River Thames and died. The late Prince Henry's father was, like Harry Potter's, named James. King James the First of England literally wrote the book on witches: his 1597 tract *Daemonologie*. However, James' hatred of magic soon dimmed and he turned his spite on Catholics, a few of whom had tried to blow him up in the Gunpowder Plot (1605). Conspirators included a Guy named Fawkes.

2. England has embraced Kings named Arthur, William, Charles and George. There are Weasleys named Arthur, Bill (short form of William), Charlie (informal form of Charles) and George. As the song goes, "Weasley is our King." However, Saint George is England's patron saint. When George Weasley loses an ear he declares himself to be "saint-like".

3. Little Red Riding Hood's grandmother emerges from the dead wolf. In *Deathly Hallows*, a grim reversal: the snake Nagini leaps out of a dead old lady.

4. The concept of collective unconscious has won back some ground with the theory of genetic memory.

5. *The Bible* basilisk, mentioned in Psalm 91, is half snake, half cockerel. Its enemy is the weasel.

6. J.K. Rowling signed a bust of Hermes in her hotel room at The Balmoral Hotel, Edinburgh when she finished writing *Deathly Hallows*.



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