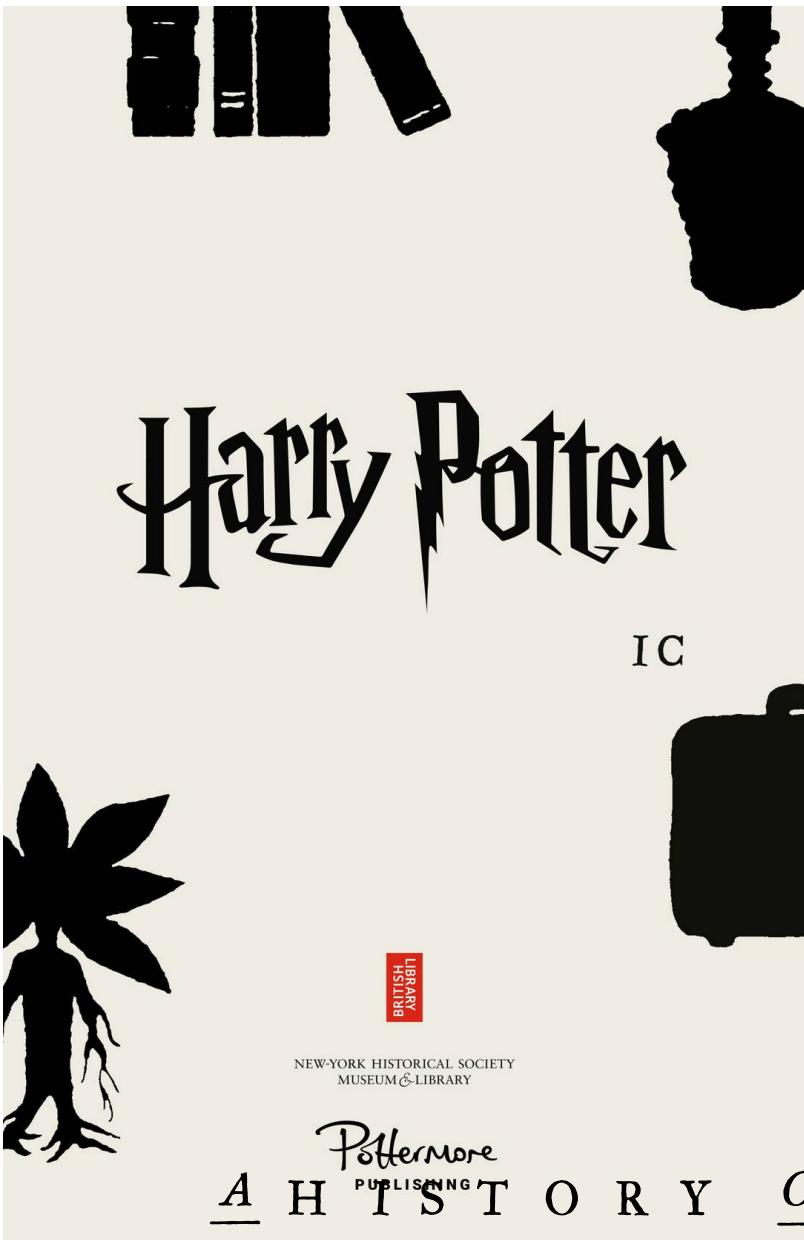


# Harry Potter

## A HISTORY OF MAGIC



THE OFFICIAL COMPANION TO  
THE BRITISH LIBRARY EXHIBITION AT THE  
NEW-YORK HISTORICAL SOCIETY  
MUSEUM & LIBRARY



THE OFFICIAL COMPANION TO THE BRITISH LIBRARY EXHIBITION AT THE



**Pottermore**  
**PUBLISHING**

AMAZON



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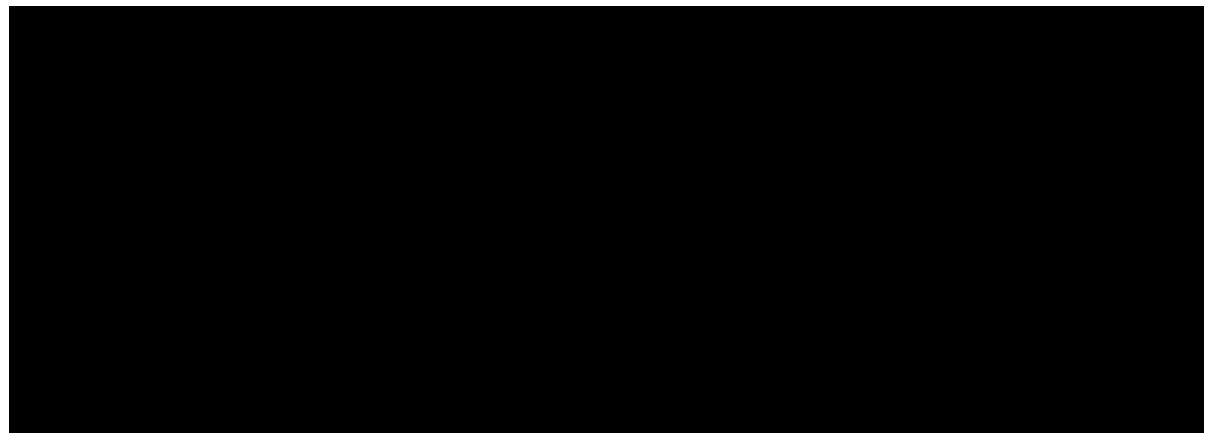
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Louise Mirrer  
President and CEO,  
New-York Historical Socie

## FORWARD

“History Matters” has long been the motto of the New-York Historical Society, New York’s first museum and distinguished research library, founded in 1804. However, this motto rings with the launch of the British Library’s magnificent exhibition, *Harry Potter: A History of Magic*, at New-York Historical in October 2018. At once drawing on the global phenomenon of J.K. Rowling’s Harry Potter novels and the traditions of folklore and magic that underpin them, the exhibition

shows, above all, how art, artifacts, and documents  
the past were indispensable to one of our contemporary  
era's most creative minds. The exhibition also  
underscores the importance of institutions such as

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British Library and New-York Historical, each a great repository of documents and ephemera whose value and interest go well beyond the merely antiquarian. Rare books, manuscripts, and magical objects from our two institutions, as well as from US Harry Potter publisher Scholastic and other collections, breathe life into the annals of the distant past as they illuminate the fascinating and more recent chapter begun with Rowling's books.

The exhibition's opening at New-York Historical marks the 20th anniversary of the US publication of *Harry Potter and the Sorcerer's Stone*, a book that introduced an entire generation of Americans (including my son, Malcolm) to the pleasures of reading. Among the great strengths of the exhibition, and offering its own particular delights, is the chance for these first-generation Harry Potter readers—and indeed all of the visitors to the show—to experience a new and perhaps unexpected lens through which to understand Harry Potter's world. At New-York Historical, we are glad to be able to showcase in New York some treasures from our library and museum which were not on view in London last year, including John James Audubon's original watercolor of the Snowy Owl (recalling Harry's pet owl, Hedwig); an original printing of Cotton Mather's *The Wonders of the Invisible World*, the minister's defense of his role in the infamous Sal

witch trials; and a manuscript notebook from the 17  
with an unidentified navigator's notations charting  
the nighttime sky, including the constellations that

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inspired the name of Sirius Black and other Harry P characters. At the same time, we could not be more thrilled than to display the tremendous materials that were a part of the British Library exhibition in 2017 are on loan to us.

It is through exhibitions such as *Harry Potter: A History of Magic* that great collections such as those that reside at the British Library and New-York Historical are able to enjoy a broad appeal. Still, this can only happen successfully when these collections are treated with the utmost respect, artistry, and intellect by talented and highly skilled women and men. We are grateful to our colleagues at the British Library, above all to Roly Keating, Jamie Andrews, Shona Connechen, and exhibition curators Julian Harrison, Alexander Lock, Tanya Kirk, and Joanna Norledge for their generous collaboration with us; as well as Ellie Berger, Emily Clement, Arthur Levine, David Saylor, Rachel Coun, Lizette Serrano, Charisse Meloto, and Kris Moran at Scholastic who worked to bring this exhibition and book to splendid fruition. They are also indebted to the local institutions whose loans have greatly enhanced the New York presentation: American Museum of Natural History, Beinecke Rare Book & Manuscript Library at Yale University, Brooklyn Museum, The Explorers Club, Metropolitan Museum of Art, and New York Botanical Garden. At New-York

Historical, Margi Hofer, Gerhard Schlanzky, Cristian  
Petru Panaite, Jennifer Schantz, Emily Croll, Ines Asl  
and many other colleagues have contributed in ways

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too numerous to denote. Cristian Petru Panaite and Margi Hofer, along with Rebecca Klassen, Marilyn Kushner, Nicole Mahoney, Roberta Olson, and Edward O'Reilly, made important contributions to this volume as did New-York Historical trustee Agnes Hsu-Tang. I always reserve my greatest gratitude for New-York Historical's dedicated and generous Trustees, led by Chair Pam Schafler. Many thanks to all!



FOREWORD







Julian Harrison

British Library, Lead Curator  
Harry Potter: A History  
Of Magic

## INTRODUCTION

J.K. Rowling's Harry Potter novels are a global phenomenon. The stories have sold millions of copies worldwide, have been translated into dozens of languages, and inspired countless readers, young and old. But how many of those readers have paused to reflect on the magical traditions that lie at the heart of Harry Potter's world?

*Harry Potter: A History of Magic* is the first major exhibition to explore this rich and diverse aspect of Rowling's stories. From ancient amulets to medieval mandrakes, from unicorns (they really did exist) to bubbling cauldrons, there are often historical and mythological antecedents for the characters and scenes in the Harry Potter series. The exhibition strives to some of these stories and to celebrate the inspiration behind J.K. Rowling's own spellbinding creations.

The exhibition features many precious artifacts

relating to the Harry Potter books and magic through the ages. First and foremost are items associated with J.K. Rowling. These include fascinating early drafts of *Harry Potter and the Sorcerer's Stone* and *Harry Potter*

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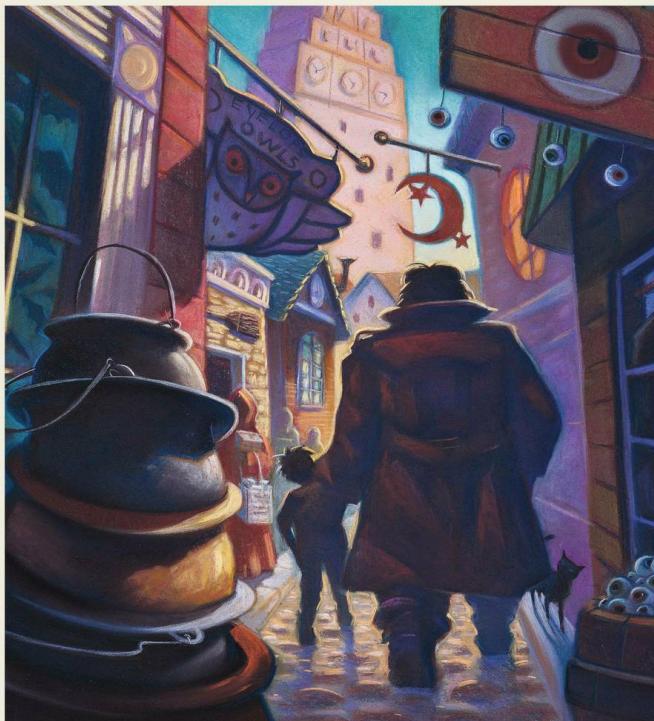
and the *Deathly Hallows*; original author; and intricately worked-out *Potter* and the *Order of the Phoenix*. One of these treasures bears testament to the author's creativity and craftsmanship, and to the enduring appeal of the world she invented.

We are also delighted to showcase some of the original artwork of the artists Jim Kay, Mary GrandPré, Brian Selznick, and Olivia Lomenech. They have been commissioned to create fully illustrated editions of the Harry Potter novels, the first three of which have already been published to widespread international acclaim. Mary GrandPré is the illustrator of the iconic original American book jackets, giving US readers their first look at Harry. Brian Selznick has designed brand-new covers for the books in celebration of the 20th anniversary of *Harry Potter and the Sorcerer's Stone* in the United States, while Olivia Lomenech Gill is the artist of the illustrated edition of *Fantastic Beasts and Where to Find Them*. We are extremely grateful to all four for their generous involvement and support.

drawings by the plot plans for *Harry Potter*. Each and every testament to the author's creativity and craftsmanship, and to the enduring appeal of the world she invented.



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It is an equal pleasure to present items from the British Library's own unrivaled collections, many of which have never previously been considered in

this wider, magical context. On display are Greek  
papyri, Ethiopian talismans, Chinese herbals, French  
phoenixes, and Thai horoscopes. Harry Potter fans  
can pore over Leonardo da Vinci's notebook, marvel

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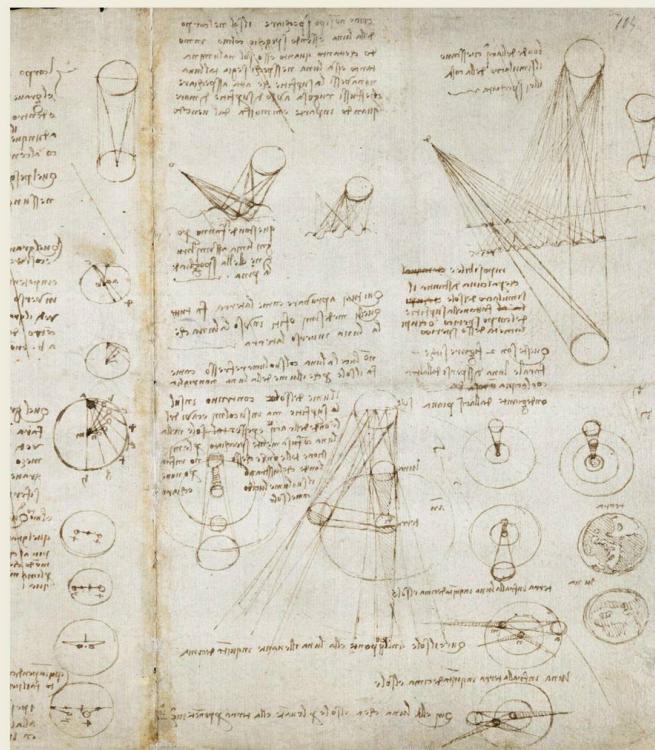
at the Dunhuang Star Atlas, and gaze in amazement at the alchemist in the *Splendor Solis*. Visitors to New York will also be able to see a number of astonishing artifacts from the New-York Historical Society, foremost among which is the original watercolor of the Snowy Owl for Audubon's *Birds of America*, made in 1829. To complement these objects, we are also thrilled to have secured some amazing loans from a number of institutions and private individuals.

*Harry Potter: A History of Magic* is framed around some of the subjects studied at Hogwarts School of Witchcraft and Wizardry. There is Potions (and its more advanced cousin, Alchemy), Herbology, Charms, Astronomy, Divination, Defense Against the Dark Art and Care of Magical Creatures. Focusing on each of these subjects has enabled the exhibition curators

to delve deeper into the theme of enchantment through the ages. Potion-making, fortune-telling, harvesting herbs and spells to make you invisible all make an appearance. In the process, we have uncovered intriguing facts about many of the exhibits. Did you know, for example, that Leonardo da Vinci believed that the Sun rotated around the Earth? Were you aware that the "Abracadabra" charm first originated as a cure for malaria? How many people knew that some unicorns had two horns? Some of these facts, quite frankly, border on the absurd—according to *The Old*

*Egyptian Fortune-Teller's Last Legacy,* which we examin  
in Divination, "a mole on the buttock denotes honor  
man and riches to a woman."

## INTRODUCTION



The Harry Potter stories are rooted in centuries of

popular tradition. Predicting the future, for instance, ha

a long history. One of the oldest items in the exhibition is a Chinese oracle bone, on loan from the Metropolitan Museum of Art. These ancient bones can date back as far as 1600 B.C.E., and were used for a divination ritual at

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court of the Shang Dynasty. Such artifacts were known historically as "dragon bones," emphasizing their magical qualities.

The ancient art of alchemy is at the heart of the first story, *Harry Potter and the Sorcerer's Stone*. In that book, the mysterious Stone in question had been taken in secret to Hogwarts School, where it was being guarded by a monstrous three-headed dog named Fluffy and a series of protective spells placed upon it by the teachers. It was Hermione Granger who was the first to realize the significance of a certain Nicolas Flamel. Having spent several frustrating weeks with Harry and Ron Weasley in the library, she suddenly pulled out an old book that she had put aside for a bit of light reading.

"*Nicolas Flamel,*" she whispered dramatically, "is the only known maker of the Sorcerer's Stone!"

According to this ancient tome, Flamel was a noted alchemist and opera-lover, aged 665, who was living quietly in Devon with his wife, Perenelle. What reader of the Harry Potter stories may not have realized is that Flamel was a real person, a wealthy landlord who lived in medieval Paris, where he died in 1418. One of the star items in the exhibition is the actual headstone marked the real Flamel's tomb, on loan from the Muséum national du Moyen Âge in Paris.

Firenze the centaur was another to play a significa  
part in *Harry Potter and the Sorcerer's Stone*, saving ]  
from danger in the Forbidden Forest before going on

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teach Divination at Hogwarts in the later books. In C mythology, Chiron was the greatest of all centaurs, renowned as a physician and astrologer. According medieval herbal in our exhibition, the plants known *Centauria major* and *Centauria minor* (greater and less centaury) were named after Chiron. He is shown in manuscript handing over these plants to Asclepius, god of medicine and healing. Centaury was renowned as a remedy for snakebite. Fans of Harry Potter will be familiar with Sirius Black, Harry's godfather. Many of J.K. Rowling's characters are named after stars an constellations, and our exhibition features a medieval illustration of the constellation Canis Major, in which found the Dog Star, also known as Sirius, the brightest star in the night sky.

Witches and wizards have long been associated with cauldrons and broomsticks. Included in the exhibition is the first printed image of witches with a cauldron, found in a book published in Germany in 1489. This illustration shows two elderly women placing a snake and a cockerel into a large cauldron, in a bid to summon up a hailstorm. Popular perceptions of witches as ugly, haggard, and demonic can ultimately traced to this highly influential publication. One of weirdest objects on display is a real witch's cauldron owned by the Museum of Witchcraft and Magic in Boscastle, England. The cauldron in question reported

exploded when a group of witches were brewing a potion on the beach (think Neville Longbottom); the inside is now coated with a thick, tarry residue.

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Every witch or wizard, so we have always been led to believe, should be able to fly on a broomstick. As Kennilworthy Whisp noted in *Quidditch Through Ages*, "No Muggle illustration of a witch is complete without a broom." We are very happy to be showing in our exhibition a traditional witch's broomstick with an elaborately colored handle. Its former owner, Olga Hunt of Manaton in Devon, used this broomstick for magical purposes—on a Full Moon she is said to have leaped around Haytor Rocks on Dartmoor, much to the alarm of courting couples and campers. There is also a little book entitled *The History of the Lancashire Witches*, describing that English county as "famous for witches and the very strange pranks they have played." Alongside a picture of a jolly witch mounting a broomstick, the anonymous author declares, "Lancashire witches chiefly divert themselves in merriment and sport" and are "more sociable than others."

Harry Potter fans will be familiar with the hazardous properties of mandrakes. According to medieval herbals, mandrakes could cure headaches, earache, and insanity, but their roots grew in human form and would shriek when torn. A 15th-century British Library manuscript shows the approved way to harvest that plant, by attaching one end of a cord to the plant and the other to a dog. The dog would

encouraged to move forward by sounding a horn or  
enticing it with meat, dragging the mandrake with it  
There were a number of comparable drawings that





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we could have shown alongside this manuscript, but we plumped eventually for a 14th-century illustrated herbal, containing an Arabic translation of the writings of Pedanius Dioscorides, a physician in the Roman army. Dioscorides was one of the first to distinguish between the male and female mandrake (or maybe we should rename them the “mandrake” and the “womandrake”). Sadly for the romanticists among us modern science now dictates that this identification is incorrect—there is more than one mandrake species native to the Mediterranean, rather than two separate sexes of the same plant.

This exhibition is alive with tales of human enterprise and endeavor. Elizabeth Blackwell illustrated engraved, and hand-colored her *Curious Herbal* to raise funds to have her husband, Alexander, released from a debtors' prison. Alexander Blackwell assisted

by identifying the plants she had drawn at Chelsea Physic Garden in London, until such time as she had absolved the debt. Once released he repaid his wife's kindness by leaving for Sweden, entering the service of King Frederick I, and getting himself executed for his involvement in a political conspiracy. The poignant copy of *A Curious Herbal* on display in *Harry Potter: A History of Magic* has been annotated in Elizabeth Blackwell's own hand.

Some magical advice dispensed over the centuries

now seems rather quaint in a modern context. Quintus  
Serenus Sammonicus, physician to the Emperor  
Caracalla, recommended that the “Abracadabra”

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charm should be worn as an amulet around the neck, fixed with either flax, coral stones, or the fat of a lion. An Ethiopian charm for changing oneself into various animals, and for which there is no counter-charm, as follows:

*With red ink, write these secret names on a piece of white silk. To transform yourself into a lion, tie the silk to your head; to become a python, tie it on your arm; to turn into an eagle, tie it on your shoulder.*

Magical creatures abound in the Harry Potter novels. Many of these fantastic beasts are J.K. Rowling's own creations, but others have illustrious precedents. Did you know that the French author Guy de la Gardie devoted an entire study to the phoenix, entitled

*L'Histoire et description du Phoenix?* The British Library's copy of this book is printed on vellum and contains a hand-colored picture of a phoenix emerging from a burning tree. A 13th-century bestiary also describes the "Fenix" in great detail. According to this manuscript, this mythical bird is so called because color is "Phoenician purple," it is native to Arabia, it can live for 500 years. In old age, the phoenix is said to create its own funeral pyre from branches and leaves before fanning the flames with its own wings, in order to be consumed by the fire. After the ninth day, it rises

again from the ashes.

In the second task of the Triwizard Tournament,  
relayed in *Harry Potter and the Goblet of Fire*, Harry





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encountered a choir of merpeople in the black lake at Hogwarts. Merpeople were also once intended to feature at the beginning of *Harry Potter and the Chamber of Secrets*, before the author had a change of mind. draft chapter subsequently rewritten by J.K. Rowling, the Ford Anglia flown by Ron and Harry originally crashed into the lake rather than into the Whomping Willow, leading them to see their first mermaid:

*Her lower body was a great, scaly fishtail the color of gun-metal; ropes of shells and pebbles hung about her neck; her skin was a pale, silvery grey and her eyes, flashing in the headlights, looked dark and threatening.*

This description, although never published, echoes historical accounts of mermaids and mermen, creatures that were renowned, somewhat sinisterly, for luring people into the sea. On loan from the Horniman Museum in London is a specimen of a "real" merman, with large staring eyes and protruding teeth. In actual fact it is a fake. Scientific analysis shows that its head was made by wrapping bundles of fiber around a stick of wood, coated with clay and then covered with papier-mâché; the jaws and tail were taken from a fish.

No exhibition about the world of Harry Potter would be complete without mentioning the most

magical of mythical creatures, the unicorn. Unicorns—  
and unicorn blood—played a key part in Voldemort's  
continued survival in *Harry Potter and the Sorcerer's*

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Stone. The blood, hair, and horn of the unicorn have long been supposed to have medicinal properties, according to medieval folklore. In mythology, the creature came in all shapes and sizes. A poem by the Byzantine writer Manuel Philes described the unicorn as a wild beast with the tail of a boar and a lion's mane while Pierre Pomet's *Histoire générale des Drogues* illustrated five species, including one, somewhat ironically, with two horns, known as the pirassoipi.

When I discover a beautifully imagined basilisk that has been hidden for centuries inside the pages of a bestiary, carefully unfurl an illuminated scroll that promises to reveal the secrets of the Philosopher's Stone, or breathe in the earthy pages of a centuries-old herbal, my connection to our magical past becomes tangible and real. Now I invite you to share in this r

enchantment. Many treasures await—whether you curled up on the sofa with this book upon your lap or exploring the exhibition at the New-York Historical Society. As you gaze at the astonishing collection of artifacts in *Harry Potter: A History of Magic*, we hope you will be spellbound too.



μονόκερος.



## πέδη μονοκέρως :

μονόκερως θηρίον πάρινδος οὐρέη.  
 Σφρόντισται, οὐδέ λαζεί επιστέει,  
 οὐδέ μαχητής. οὐδέ πέντε σύνδεσι,  
 μόλις παρθενίσθε φυγής χειρουργία.  
 πάσιν πάρηθεν τοφοὶ τελεκυνθέσινοι.  
 οὐβανδὲ πυκνὰ τοὺς κορυφῆσιν λόφοι,  
 οὐδέ τι μαχεσού, οὐδέ ποραῖς πλῆρες κλίσεις  
 οὐτικάκηδαν εὐπεφυκός οφρύων,  
 οὐκεῖτον εἴστιν, οὐδὲ κόνφον καὶ κλίσεις.



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P.S. You were wondering, of course, how to make yourself invisible. According to one 17th-century manuscript entitled *The Book of King Solomon Called The Key of Knowledge*, you simply have to recite the following words. Go ahead and try, but please don't blame us if the charm doesn't work!

*Stabbon, Asen, Gabellum, Saneney, Noty, Enobal,  
Labonerem, Balametem, Balnon, Tygumel, Millegaly,  
Juneneis, Hearma, Hamorache, Yesa, Seya, Senoy,  
Henen, Barucatha, Acararas, Taracub, Bucarat,  
Caramy, by the mercy whitch you beare towardes  
mann kynde, make me to be invysible.*



170  
I stt estall all mynges vpon y<sup>e</sup> to stond and stande to y<sup>e</sup> fforthe and power. I besyng y<sup>e</sup> (O  
my fader) for thy only sonnes sake, o lord **Jesus christ**, to y<sup>e</sup> lyue  
and reigne forw<sup>e</sup> without ende, that thou mylt graunt me to knoue  
y<sup>e</sup> vertue of this experimēt. **So be yt, Amen.** f.

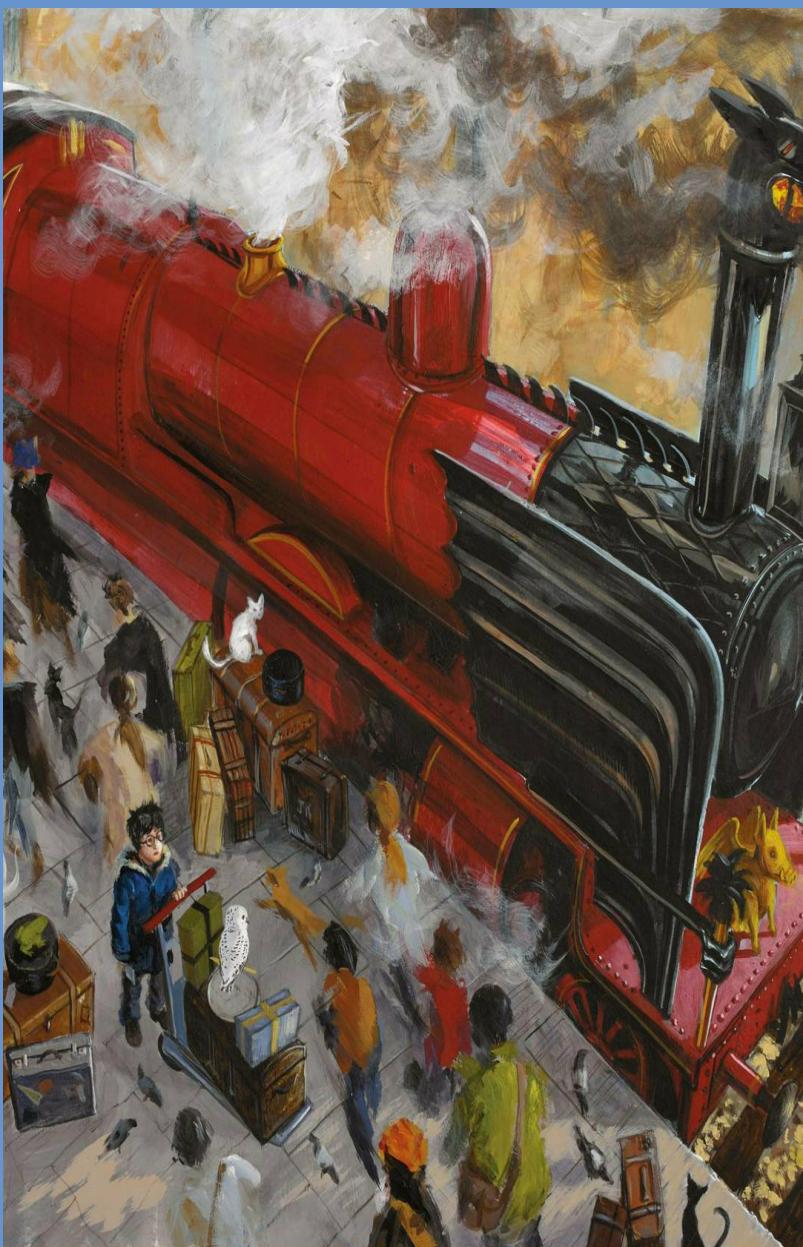
2 fferwardes p<sup>r</sup>sume the place my<sup>t</sup>he sutes p<sup>r</sup>ume, as shallbe appoynted  
in that chapter; Example y<sup>t</sup> also w<sup>t</sup> water; and y<sup>t</sup> y<sup>t</sup> be necessary  
to make d<sup>r</sup> w<sup>r</sup>le, let substan<sup>c</sup>e be made as y<sup>t</sup> appoynted, as  
concerning the same. If any other Ceremonies be required in this  
experim<sup>t</sup>ent do<sup>t</sup> them. When all t<sup>r</sup>ies be p<sup>r</sup>missed, say they coniur<sup>c</sup>  
yon, w<sup>t</sup> t<sup>r</sup>y art do<sup>t</sup> st<sup>r</sup>ke t<sup>r</sup>e, and the ende thereof sayt. **A**  
**Later noster, Rurax, Terson, Syletin,** I aduise you by t<sup>r</sup>e  
p<sup>r</sup>ol<sup>y</sup> name **Foth, he, Van,** w<sup>t</sup> y<sup>t</sup> is my<sup>t</sup>ell<sup>c</sup> in t<sup>r</sup>e 12. letters t<sup>r</sup>e  
y<sup>t</sup> t<sup>r</sup>is p<sup>r</sup>ente t<sup>r</sup>o<sup>r</sup> y<sup>t</sup> so<sup>r</sup> we may see t<sup>r</sup>e trut<sup>c</sup>; **Ja, Ja, Ja,**  
**ia, yah,** cause t<sup>r</sup>is p<sup>r</sup>yt<sup>c</sup>le to s<sup>r</sup>one w<sup>t</sup> our d<sup>r</sup>ector. I coniure  
t<sup>r</sup>is p<sup>r</sup>yt<sup>c</sup>le, by all t<sup>r</sup>at is aforesayde, and by hym to whom  
all creatures do<sup>t</sup> obey, t<sup>r</sup>at y<sup>t</sup>medately you s<sup>r</sup>one w<sup>t</sup> t<sup>r</sup>is t<sup>r</sup>em  
t<sup>r</sup>at we require, or all hym t<sup>r</sup>at to<sup>t</sup> t<sup>r</sup>aw<sup>c</sup>. H<sup>t</sup> y<sup>t</sup> to do<sup>t</sup> t<sup>r</sup>is  
experim<sup>t</sup>ent, y<sup>t</sup> t<sup>r</sup> be requisite, to write letters and figures, t<sup>r</sup>ey ar<sup>c</sup>  
to be my<sup>t</sup>ell<sup>c</sup> in t<sup>r</sup>is seconde booke; note t<sup>r</sup>at byt  
y<sup>t</sup> at sover intente, t<sup>r</sup>erperiments for t<sup>r</sup>esse art made or done, t<sup>r</sup>ey  
y<sup>t</sup> be<sup>t</sup> t<sup>r</sup>at t<sup>r</sup>is t<sup>r</sup>erperiment be other t<sup>r</sup>erperiments besides t<sup>r</sup>is, as y<sup>t</sup> about sayd

22 How experiments to be invisible must be prepared, Cap. 7.

If thou mylt haue an exptement to bet imbyssible, yf ye myt be styned to write thy exptement, then write yf all in thygyn partie nente, and mylyt ptem and mynte, as ffable appoynted in tyme tyme of ptem and mynte, yf furde more d' coniuracion be required, then before mo<sup>e</sup> coniuracion say, vnglyly, as followeth.

Stabbon, Asen, Gabellum, Sanency, Noty, Enobal, Labon  
rem, Balametrem, Balnon, Tydumet, Mifrzal, Funn  
neis, Hearma, Hamorache, yesa, Suya, Sinoy, Hen  
Barucatka, Acavaras, Taracub, Bucarat, Caramy,  
by the myght you start towardes maner kynde, make me to be  
invysible; afterward make up <sup>the</sup> invocatyon, and if you must make  
a royale, make subte an one as is appoynted in the chapter of  
making a royale: if you must write any figures, and letters,  
wryte subte as are presribed in the chapter, as contayning cartills  
noted, or figures, if you must wryte myght any blode, yst  
subte, as is also ther appoynted, when this is repered







**CHAPTER** 1

the



**JOURNEY**





P O R T R A I T   O F   H A R

P O T T E R   B Y   J I M   K A

*Bloomsbury*

## THE BOY WHO LIVED

In this preparatory sketch by Jim Kay, Harry Potter is shown with his glasses taped up at the bridge and dark hair that just never would lie flat. He looks askance to the side with a cheeky glint in his eyes, reminiscent of his father's mischievous nature. At this stage, no color has been added to the image because Kay often digitally layers color over the original drawing—we cannot see the green color of Harry's eyes, a reminder of his mother, Lily. Harry Potter's youth and unworldliness at the beginning of the story is captured perfectly in this image, but it also looks like he may be the possessor of a wonderful secret. Kay's sketch invites us to reflect on the development of Harry's character throughout the books, from the wide-eyed child to the brave young man who stands up against Lord Voldemort.



HARRY LOOKED UP INTO THE FIERCE, WILD, SHADOWY FACE A SAW THAT THE BEETLE EYES WE CRINKLED IN A SMILE. "LAS' TIME I SAW YOU, YOU WAS ONLY A BABY," SAID THE GIANT. "YEH LOOK A LOT LIKE YER DAD, BU' YEH'VE GOT YER MUM'S EYES."

— HARRY POTTER AND THE SORCERER'S STONE

"Jim Kay's portrait brings to life a young boy who seems both innocent and fragile. His large, expressive eyes, however, suggest a depth of character hidden beneath the surface. We get the feeling that there is a lot more about Harry Potter for

*us to discover . . . ”*  
J O A N N A N O R L E D G E

*Curator*

## THE JOURNEY

### Synopsis

Harry Potter lives with his aunt, uncle and cousin because his parents died in a car-crash - or so he has always been told. The Dursleys don't like Harry asking questions; in fact, they don't seem to like anything about him, especially the very odd things that keep happening around him (which Harry himself can't explain).

The Dursleys' greatest fear is that Harry will discover the truth about himself, so when letters start arriving for him near his eleventh birthday, he isn't allowed to read them. However, the Dursleys aren't dealing with an ordinary postman, and at midnight on Harry's birthday the gigantic Rubeus Hagrid breaks down the door to make sure Harry gets to read his post at last. Ignoring the horrified Dursleys, Hagrid informs Harry that he is a wizard, and the letter he gives Harry explains that he is expected at Hogwarts School of Witchcraft and Wizardry in a month's time.

To the Dursleys' fury, Hagrid also reveals the truth about Harry's past. Harry did not receive the scar on his forehead in a car-crash; it is really the mark of the great dark sorcerer Voldemort, who killed Harry's mother and father but mysteriously couldn't kill him, even though he was a baby at the time. Harry is famous among the witches and wizards who live in secret all over the country because Harry's miraculous survival marked Voldemort's downfall.

So Harry, who has never had friends or family worth the name, sets off for a new life in the wizarding world. He takes a trip to London with Hagrid to buy his Hogwarts equipment (robes, wand, cauldron, beginners' draft and potion kit) and shortly afterwards, sets off for Hogwarts from Kings Cross Station (platform nine and three quarters) to follow in his parents' footsteps.

Harry makes friends with Ronald Weasley (sixth in his family to go to Hogwarts and tired of having to use second-hand spellbooks) and Hermione Granger (cleverest girl in the year and the only person in the class to know all the uses of dragon's blood). Together, they have their first lessons in magic - astronomy up on the tallest tower at two in the morning, herbology out in the greenhouses where the



## THE JOURNEY

mandrakes and wolfsbane are kept, potions down in the dungeons with the loathsome Severus Snape. Harry, Ron and Hermione discover the school's secret passageways, learn how to deal with Peeves the poltergeist and how to tackle an angry mountain troll: best of all, Harry becomes a star player at Quidditch (wizard football played on broomsticks).

What interests Harry and his friends most, though, is why the corridor on the third floor is so heavily guarded. Following up a clue dropped by Hagrid (who, when he is not delivering letters, is Hogwarts' gamekeeper), they discover that the only Philosopher's Stone in existence is being kept at Hogwarts, a stone with powers to give limitless wealth and eternal life. Harry, Ron and Hermione seem to be the only people who have realised that Snape the potions master is planning to steal the stone - and what terrible things it could do in the wrong hands. For the Philosopher's Stone is all that is needed to bring Voldemort back to full strength and power... it seems Harry has come to Hogwarts to meet his parents' killer face to face - with no idea how he survived last time...

## SYNOPSIS OF HARRY POTTER AND THE PHILOSOPHER'S STONE BY J.K. ROWLING (1995)

J.K. *Rowling*



## THE AUTHOR'S SYNOPSIS

This is the original synopsis of the first Harry Potter book, typed to accompany the opening chapters of *Harry Potter and the Philosopher's Stone* (later published as *Harry Potter and the Sorcerer's Stone* in the US) and circulated among prospective agents and publishers. With folded corners, tea stains, and crumpled grip marks at the bottom, it is a document that has clearly been read and handled a great deal. From the very beginning, the lessons at Hogwarts make Harry Potter's world so captivating. In just a few short lines, J.K. Rowling makes learning magic sound like amazing fun. Who wouldn't want to study Astronomy "in the tallest tower at two in the morning" and Herbology in the greenhouses "where the mandrake and wolfsbane are kept"?



THE JOURNEY

**"POSSIBLY ONE OF THE  
BEST BOOKS AN 8/9 YEAR  
OLD COULD READ"**

Prior to being accepted for publication in the UK by Bloomsbury, the manuscript of *Harry Potter and the Philosopher's Stone* was famously offered to some eight publishers, all of whom rejected it. Nigel Newton founder and Chief Executive of Bloomsbury, took the manuscript home and gave it to his eight-year-old daughter, Alice. Alice read the chapters, which went as far as Diagon Alley, and then gave her verdict, as preserved in this charming note. For long after she pestered her father to bring home the remainder of the manuscript. Alice's intervention was crucial: At the following day's acquisitions meeting, Newton approved editor Barry Cunningham's proposal that *The Philosopher's Stone* be published by Bloomsbury, leading to what is widely regarded as the most successful venture in children's publishing history.



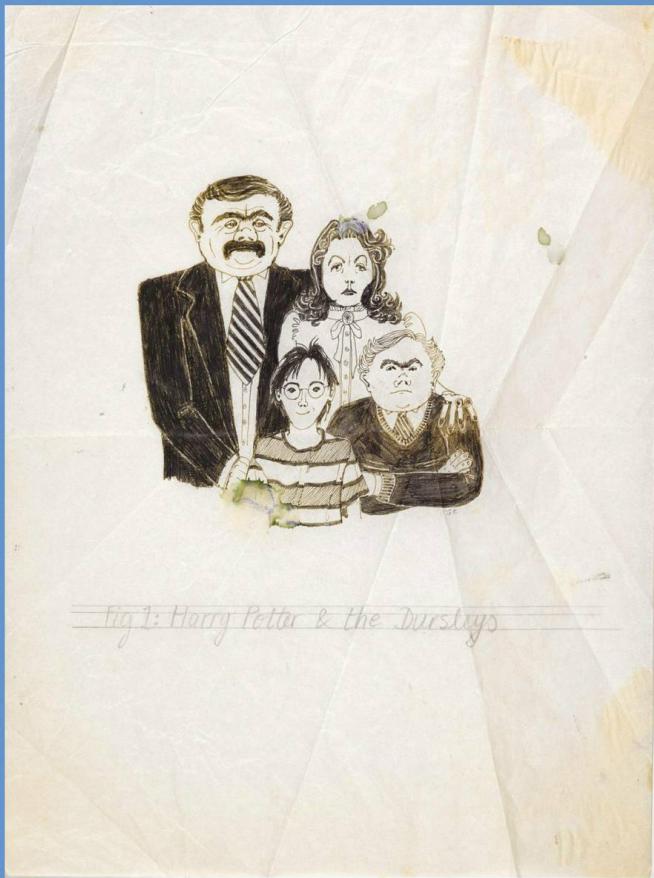
THE JOURNEY

The excitement  
in this book made  
me feel warm  
inside. I think  
it is possibly one  
of the best books  
an 8/9 year old  
could read

R E A D E R ' S R E P O R T O F A L I C E N E W T O N ,  
A G E D E I G H T , O N H A R R Y P O T T E R A N D  
T H E P H I L O S O P H E R ' S S T O N E

*Nigel Newton* (Chief Executive, *Bloomsbury Publishing* *Printed in Great Britain*)

THE JOURNEY



*Fig 1: Harry Potter & the Dursleys*

D R A W I N G   O F   H A R R Y   P O T T E R   A N D  
T H E   D U R S L E Y S   B Y   J . K .   R O W L I N G   ( 1 9 9 1 )  
J.K.   *Rowling*

## HARRY POTTER AND THE DURSL

Made several years before the publication of *The Philosopher's Stone*, this early drawing by J.K. Rowling makes it instantly clear that Harry does not belong the Dursley family. The boy's baggy T-shirt emphasizes his frailty in comparison to his sturdier relatives. Dudley Dursley has been drawn with his arms folded a permanent sulk and a large piggy nose that makes appear particularly beastly. Uncle Vernon stands gla behind, while Aunt Petunia protectively clasps her shoulder. Despite the misery he experienced living Privet Drive, Harry is the only person who seems al to raise a smile.



THE JOURNEY



ARTHUR A. LEVINE BOOKS  
AN IMPRINT OF SCHOLASTIC PRESS

December 19, 1997

J.K. Rowling

[REDACTED]

Dear Joanne,

Greetings from the United States. I hope this letter finds you well, and intact after the holidays! I am looking forward (with some trepidation) to cooking Christmas dinner for 22 people, so the "intact" part is by no means assured for me! And since I'm Jewish, I then have Hanukkah *and* New Years to contend with. It's a lot of celebrating.

But speaking of celebrating: I hope you got the flowers and card I sent about the Smarties Prize. Everyone here was so pleased to hear that you'd won. I hope you've been able to savor the accolades!

We are gearing up for the American publication of your book. I'm scribbling away at catalog copy. We've hired a magnificent artist named Mary Grandpre to do the jacket and small spot illustrations for the chapter openings. The production department has gotten involved, and will be getting special uncoated paper for the jacket to give it a lovely, classic look (and which will make the art and the gold-stamped type we're planning, show up beautifully.) I can't wait to see it come together and to show it to you!

The marketing department is also coming up with plans for the promotion of the book, and they will eventually be in touch with you about your availability for interviews, your willingness to travel, etc.

I am also going over the manuscript to see if there are any places where an American audience might need a word or two of "translation" or explanation. Mostly my attitude about such things is to leave the text as/is unless I think there is a chance for complete incomprehension, or worse, a word that means something quite different in our versions of English (for instance, a "jumper" in the U.S. is a one-piece skirt-and-bib-with-suspenders that only a small girl would wear.) You should receive that manuscript with my questions early in the new year. (Don't worry - there won't be much to do!)

The one question I'd like to pose to you right now, Joanne, is how wedded you are to the title. When I edited the first installment of Philip Pullman's trilogy in the U.S. we changed the title to THE GOLDEN COMPASS (it was "Northern Lights" in the U.K.) which had a better reception here. Similarly, I'd like to propose an alternative title for the

[REDACTED]



THE JOURNEY

first Harry Potter in the U.S. I like the sound of HARRY POTTER AND THE PHILOSOPHER'S STONE, but those who have heard it so far have found themselves misled into thinking the book will have an obscure, "philosophical" overtone. Chalk it up to idiot Americans, but I think we'd be better off *here* with a title that was a bit more playful (and easier to design)

What do you think of HARRY POTTER AND THE SCHOOL OF MAGIC. I think it has a nice ring to it; it evokes all the fun to come at Hogwarts without giving too much away, and it's a bit of a play on the sense of the word "school" (i.e. both an institution of learning, and a...philosophy as it were!)

Would you mull it over and give me your thoughts? I'll be looking forward to hearing from you, Joanne. I can't tell you how thrilled we are about HARRY.

All the best,



LETTER FROM ARTHUR LE

TO J.K. ROWLING

(DECEMBER 19, 1997)

*Scholastic*



## HARRY POTTER AND THE...

In December 1997, seven months prior to the publication of the first Harry Potter book in America, Scholastic editor Arthur Levine wrote to the then relatively unknown British author J.K. Rowling to suggest an alternative title. Concerned that the *Philosopher's Stone* title didn't perfectly reflect the humor and the wide range of magic in the book (which contained far more than alchemy), Levine suggested changing the title to a more comprehensive and playful one: *Harry Potter and the School of Magic*. The choice did not feel right to the thirty-two-year-old author who countered with *Harry Potter and the Sorcerer's Stone*, a title that would launch Potter mania in the United States. The question of changing the title was resolved relatively quickly—in the letter from Rowling to Levine, written about a month later, the *Sorcerer's Stone* title is already in place. Levine's School of Magic title idea did not disappear altogether. The French edition of *Philosopher's Stone*, for example, was renamed *Harry Potter à L'école des Sorciers*.



## A SCARLET STEAM ENGINE WAS WAITING NEXT TO A PLATFORM PACKED WITH PEOPLE. A SIGN OVERHEAD SAID HOGWAR' EXPRESS, ELEVEN O'CLOCK.

— HARRY POTTER AND THE SORCERER'S STONE

### THE HOGWARTS EXPRESS

The painting by Jim Kay on the next page is a preliminary version of the artwork featured on the cover of the illustrated edition of *The Sorcerer's Stone*. It shows the busy platform nine and three-quarters King's Cross as students board the Hogwarts Express at the beginning of term. Harry Potter is singled out, standing with his loaded trolley and Hedwig amidst hustle and bustle of families seeing off their children. The Hogwarts Express has a fierce, fire-breathing an head decorating the top of its chimney and a shining bright light—a small winged hog sits at the very front a nod to the name of Hogwarts. This journey marked Harry's transition to the world of magic, away from Muggle-realm of the Dursleys.





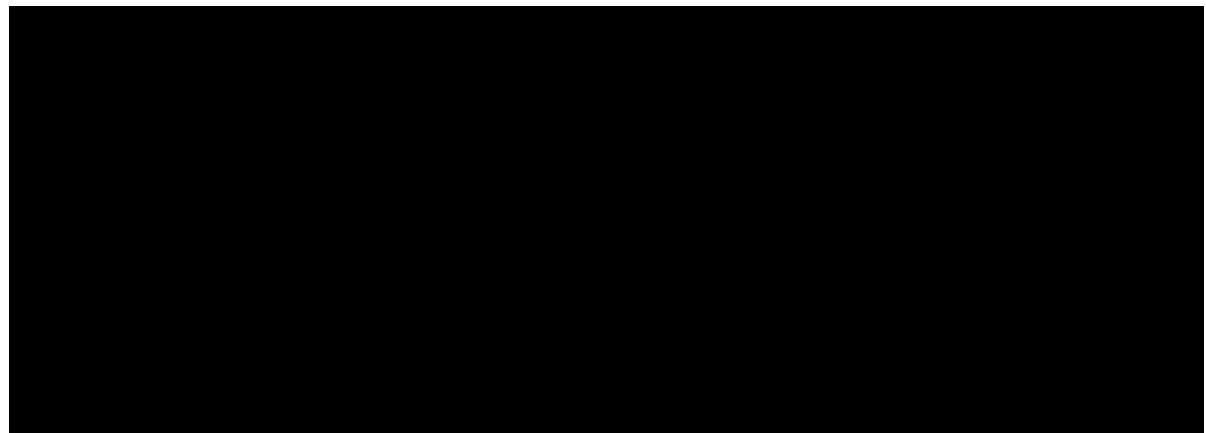
S T U D Y   O F   P L A T F O R M   N I N E   A N D   T H R E E -

Q U A R T E R S

B Y   J I M   K A Y

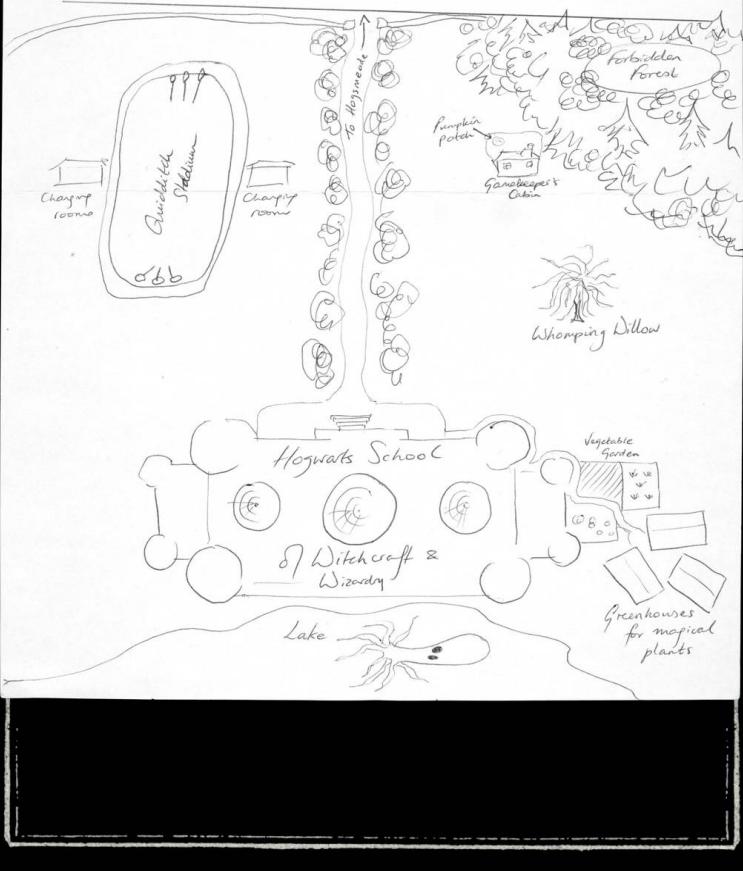
*Bloomsbury*





N  
 W E  
 S

Southern approach over lake (castle stands on high cliff above lake/loch) - station's on other side  
 To reach the school by stagecoach, go right round lake to front entrance at North.  
 Giant squid in lake.  
 Seats all crowd Quidditch pitch - 3 long poles with hoops on at either end.  
 There can be other trees/bushes dotted around lawns but Whomping Willow must stand out.





## WELCOME TO HOGWARTS

This annotated sketch by J.K. Rowling shows the layout of Hogwarts School of Witchcraft and Wizardry, complete with the giant squid that lives in the lake. In an accompanying note addressed to her editor, J.K. Rowling stated, "This is the layout as I've always imagined it." The sketch provides a vital stepping-stone between the author's imagination and the world she has brought to life for so many readers. Note how the author insists that the "Whomping Willow must stand out," recognizing its significance in *The Chamber of Secrets* and *The Prisoner of Azkaban*.

**SLIPPING AND STUMBLING, THEY FOLLOWED HAGRID DOWN WHAT SEEMED TO BE A STEEP, NARROW PATH [...] THERE WAS A LOUD "OOOOOH!" THE NARROW PATH HAD OPENED SUDDENLY ON TO THE EDGE OF A GREAT BLACK LAKE. PERCHED ATOP A HIGH MOUNTAIN ON THE OTHER SIDE, ITS WIND SPARKLING IN THE STARRY SKY, WAS A VA**  
**CASTLE WITH MANY TURRETS AND TOWERS**

—HARRY POTTER AND THE SORCERER'S STONE



## PROFESSOR DUMBLEDORE

This portrait of Professor Albus Percival Wulfric Briar Dumbledore shows him gazing intently toward the right with bright blue eyes. A gargoyle vase sits on the table containing the dried branch of the plant of *Lunaria annua* or "honesty," known for its translucent seedpods. There is also a small flask, containing what might well be dragon's blood, referring to the wizard's achievement of discovering all twelve uses of the magical substance. Dumbledore's favorite sweets, lemon drops, feature as one of the passwords to his office. His knitting lies to one side, the orange wool curling across the table. Jim Kay's portrait captures the complexity of Dumbledore's personality—the powerful and serious wizard with a penchant for sweets and knitting.

"Albus means 'white' in Latin. Hagrid's first name, Rubeus, means 'red.' Harry's two father figures symbolically represent different stages of the alchemical process needed to create the Philosopher's

*Stone.*"

J O A N N A N O R L E D G E

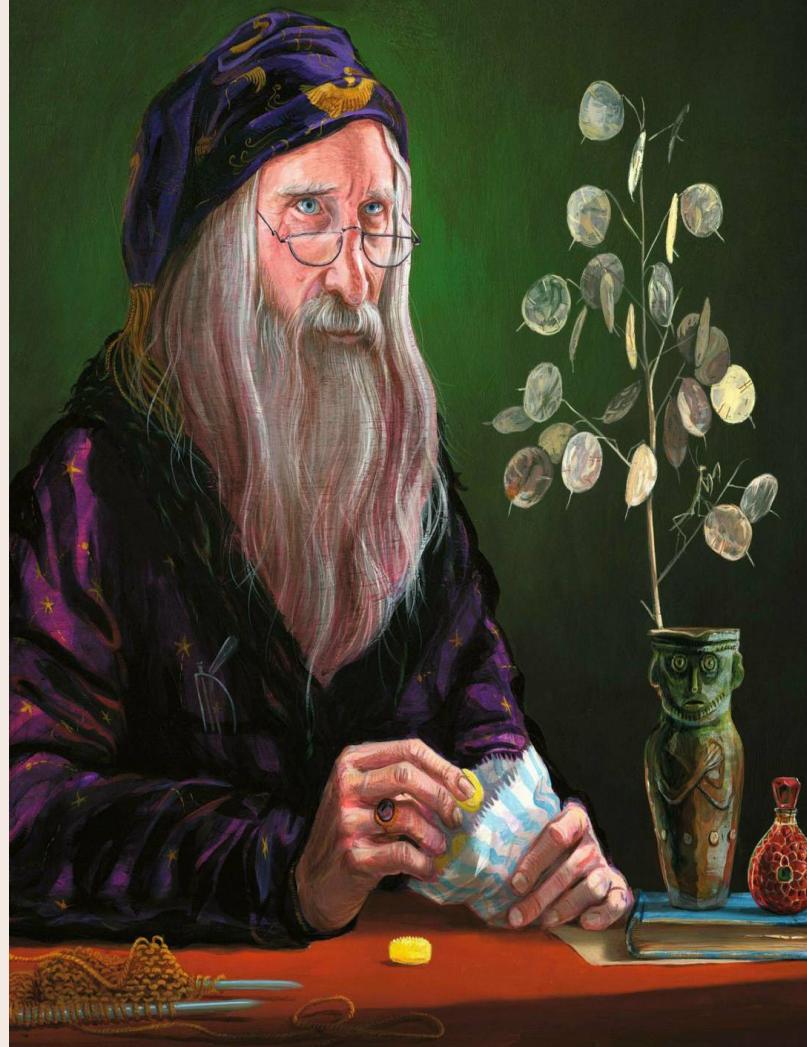
*Curator*

AND THERE, IN THE CENTER  
OF THE HIGH TABLE, IN A  
LARGE GOLD CHAIR, SAT  
ALBUS DUMBLEDORE. HARRY  
RECOGNIZED HIM AT ONCE FRO  
THE CARD HE'D GOT TEN OUT O  
THE CHOCOLATE FROG ON THE  
TRAIN. DUMBLEDORE'S SILVER  
HAIR WAS THE ONLY THING IN  
THE WHOLE HALL THAT SHONE  
AS BRIGHTLY AS THE GHOSTS.



H

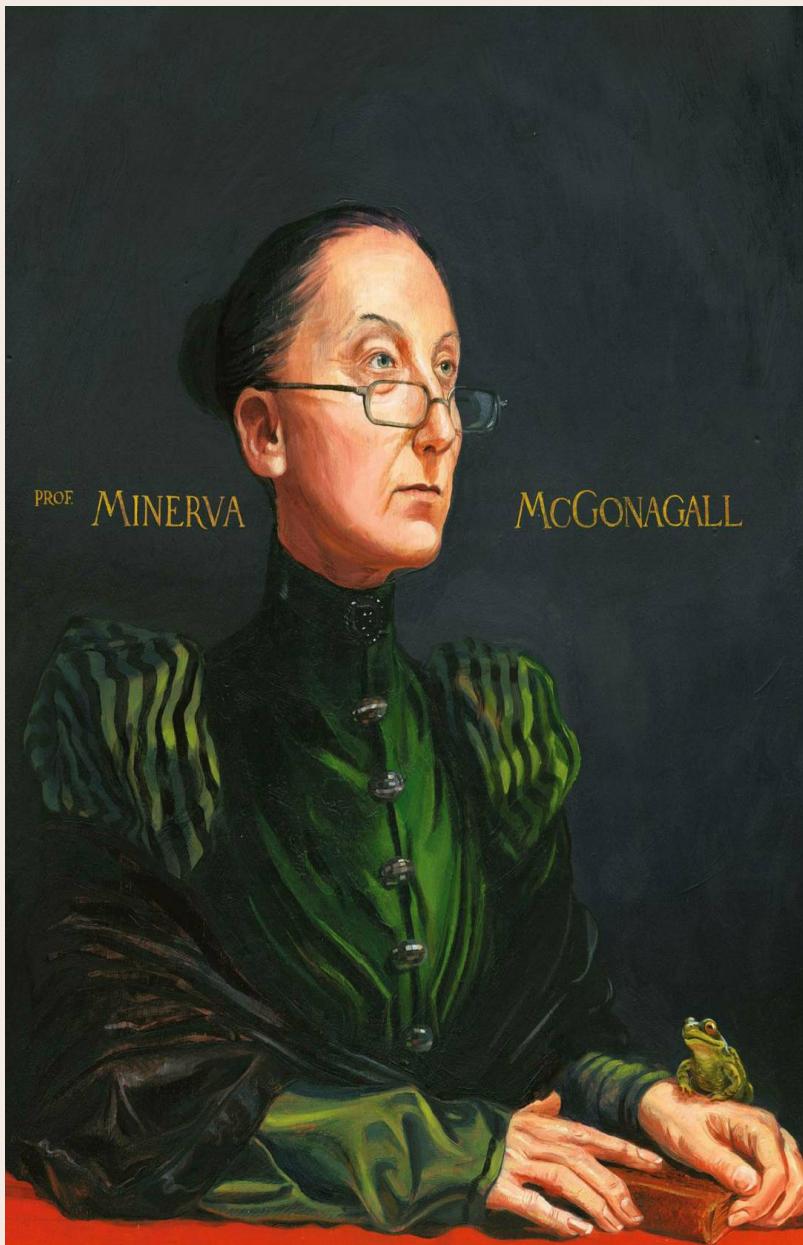
PROF. ALBUS DUMBLEDORE



P O R T R A I T O F P R O F E S S O R  
D U M B L E D O R E B Y J I M K A Y

*Bloomsbury*

1000



P O R T R A I T O F P R O F E S S O R M I  
M c G O N A G A L L B Y J I M K A Y

*Bloomsbury*

## PROFESSOR McGONAGALL

Professor Minerva McGonagall is Deputy Headmistress, Head of Gryffindor House, and Transfiguration teacher at Hogwarts. Dressed in dark green with her hair drawn back in a severe bun, this portrait captures intelligence and no-nonsense attitude. Her glasses sit low on her nose, ideal for peering piercingly at students. She is named "Minerva" after the Roman goddess of wisdom—her surname echoes the notoriously bad Scottish poet, William McGonagall. Giving such a high capable and intelligent character the surname of a hopelessly awful poet is an example of the humor and wit employed throughout the world of Harry Potter.

A TALL, BLACK-HAIRED WITCH IN  
EMERALD-GREEN ROBES STOOD THERE.  
SHE HAD A VERY STERN FACE AND  
HARRY'S FIRST THOUGHT WAS THAT  
THIS WAS NOT SOMEONE TO CROSS.

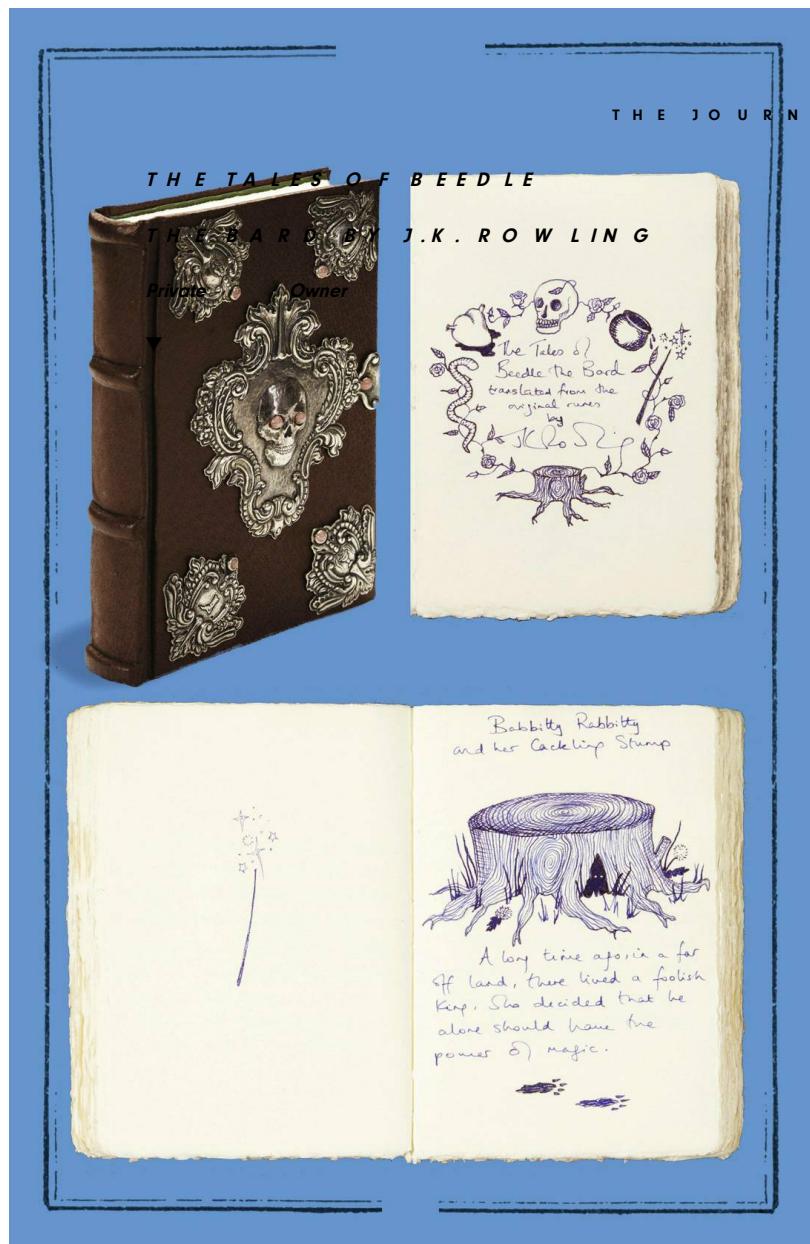
— HARRY POTTER AND THE SORCERER'S STONE



## THE TALES OF BEEDLE THE BARD

In the final Harry Potter novel, Dumbledore bequeaths his own copy of *The Tales of Beedle the Bard*, written runes, to Hermione Granger. It contains several bedtime stories told widely in the magical world, equivalent to Muggle fairy tales such as those by Hans Christian Andersen or the Brothers Grimm. One particular story, "The Tale of the Three Brothers," plays a vital role in helping Harry, Hermione, and Ron uncover three legendary magical objects known as the Deathly Hallows—the Elder Wand, the Resurrection Stone, and the Invisibility Cloak. This copy of *Beedle the Bard* was handwritten and illustrated by J.K. Rowling and embellished with rhodochrosite stones, associated with love and balance. It was originally gifted to Barr Cunningham, who accepted the first Harry Potter book for publication in the UK by Bloomsbury.







## WRITTEN IN RUNES

Runes are the characters of an early Germanic writing system, used in parts of northern Europe from roughly the 2nd century C.E. The early have long been understood to possess magical qualities. The common Germanic "rune" is *rūn*, which meant "mystery" or "secrecy" in languages—Old Norse, Old High German, Old English—that employed these characters. Although runes are no longer written today, their symbols are still commonly used in magic. Made from antler, these divination discs are inscribed with red runes, and are meant to be

scattered and then interpreted.

## RUNE ANTLER DISCS

The Museum of Witchcraft  
and Magic, Boscastle







CHAPTER 2

POTIONS and



ALCHEMY



BUDDY



P O R T R A I T   O F   P R O F E S S O R   S E V E R U S  
S N A P E   B Y   J I M   K A Y

*Bloomsbury*

“I DON’T EXPECT YOU WILL  
REALLY UNDERSTAND THE  
BEAUTY OF THE SOFTLY  
SIMMERING CAULDRON WITH  
ITS SHIMMERING FUMES,  
THE DELICATE POWER OF  
LIQUIDS THAT CREEP THROUGH  
HUMAN VEINS, BEWITCHING  
THE MIND, ENSNARING  
THE SENSES. . . .”

— PROFESSOR SNAPE, HARRY POTTER AND THE SORCERER'S STONE

## THE POTIONS MASTER

This formal portrait by Jim Kay captures the sneering Professor Snape that Harry so mistrusts in the first book, but the objects scattered in front of him hint his complex character and his role in the stories.



①

②

The bottled mole signifies his role as

③

a spy for the Order of the Phoenix.

④

Lilies of the valley by his hands represent his

enduring love for Harry's mother, Lily.

Scissors refer to Sectumsempra. Snape <sup>PROF</sup> had invented, and might <sup>SEVERUS</sup> <sup>SNAPE</sup> halves of his identity as a double agent.

A snake pattern  decorates his shirt, while a snake clasps his green cravat and the tabletop echo the color of his house, Slytherin. J.K. Rowling  has explained elsewhere

that, in the

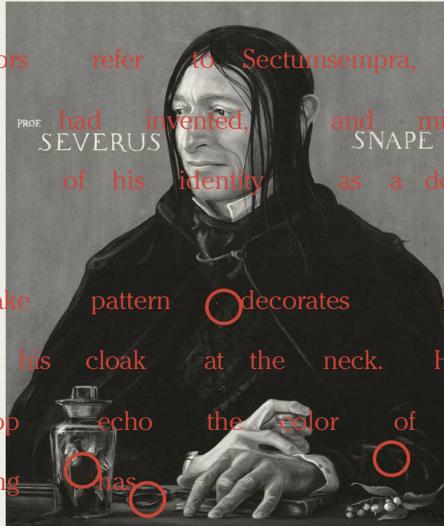
novels, Dark

Magic is often

represented

by the color

green.



1

3

4

60

## A LEAKY CAULDRON

Cauldrons are one of the most ancient and widely recognized symbols of magic in Western culture. Indeed, to be a *striopportius* (witch's cauldron carrier) was a punishable offense in 6th-century Salic law. All first-year students at Hogwarts were required to pack their own cauldron when attending school. This enchanted cooking pot is coated in a black, tarry substance. It exploded when some Cornish witches were concocting a powerful potion by the sea. The group had gathered to invoke a spirit. One account describes how, when "it was realized that the volume the smoke was reaching unprecedented proportions they lost their nerve and panicked and fled the spot best they could."

**HERMIONE THREW THE NEW INGREDIENTS INTO THE CAULDRON AND BEGAN TO STIR FEVERISHLY. "IT'LL BE READY IN A FORTNIGHT," SHE SAID HAPPILY.**



POTIONS AND ALCHEMY





POTIONS AND ALCHEMY



①

②

③

1

2

3

A SET OF APOTHECARY JARS

(SPAIN ?, 17TH OR 18TH CENTURY)

Science

Museum

Ocul. Cancr. —“crabs’ eyes”—stony concretions taken from the stomachs of putrefied crayfish, prescribed aid digestion!

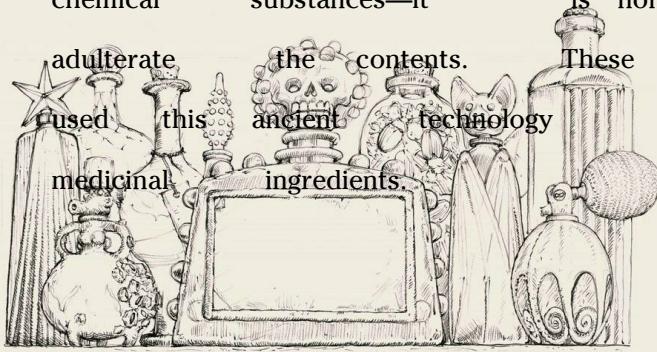
Sang. Draco.V.—“Dragon’s Blood,” a potent red resin

is still widely used in medicine, magic, art, and alchemy

Vitriol. Coerul.— copper sulphate

## A POTHECARY JARS

As early as 1500 B.C.E., the ancient Egyptians recognized that glass was an excellent vessel for storing chemical substances—it is nonabsorbent and will not adulterate the contents. These glass apothecary jars are used to store a selection of medicinal ingredients.



*Bloomsbury*



U L R I C H M O L I T O R , D E L A N I I S E T P H I T O N I C I  
M U L I E R I B U S . . . T R A C T A T U S P U L C H E R R I M U S  
( R E U T L I N G E N , 1 4 8 9 )

*British Library*

*"The woodcut illustration in this book was massively influential. The image of women gathered around a*

*cauldron      established      a powerful      visual      iconography  
witchcraft      that      has      lasted      for      centuries.      Not      ever      ybod  
can      read      words,      but      anyone      can      read      a      picture."*

A L E X A N D E R   L O C K

*Curator*

## **—FIRE BURN AND CAULDRON**

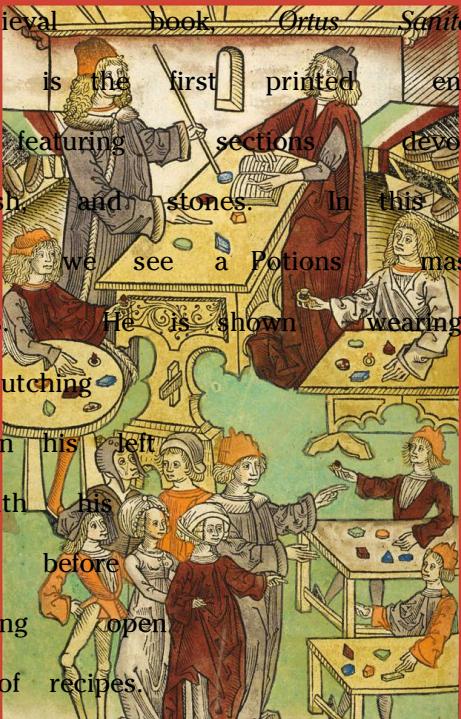
### **B U B B L E**

Although the association of cauldrons with witches dates back to at least the 6th century, this motif did not gain widespread acceptance until *On Witches and Female Fortune-Tellers* was published in 1489. Ulrich Molitor's book is the earliest illustrated treatise on witchcraft and contains the first printed depiction of witches with a cauldron. This page shows two elderly women placing a snake and a rooster into a flaming cauldron in an attempt to summon a hailstorm. The book was widely reproduced that it helped to consolidate modern impressions of how witches were supposed to behave.



## A POTIONS CLASS

This medieval book, *Ortus Sanitatis* ("The Garden of Health"), is the first printed encyclopedia devoted to plants, animals, birds, fish and stones. In this hand-colored woodcut engraving we see a Potions master instructing a group of students. He is shown wearing an ermine-lined cloak, clutching a stick in his left hand, with his assistant before him holding open a book of recipes.



It is questionable

how much

attention the  
students are  
paying to their  
teacher.

(The Garden of natural plants, animals, woodcut instructing a group an ermine-lined gr

M E Y D E N B A C H ,  
O R T U S

S A N I T A T I S

( M A I N Z , 1 4 9 1 )

*British Library*



A PHARMACY'S  
IN THE SHAPE OF  
A UNICORN'S HEAD  
(18TH CENTURY)

*Science*      *Museum*



“IT’S NOT EASY TO CATCH  
A UNICORN, THEY’RE  
POWERFUL MAGIC  
—  
CREATURES. I NEVER KNEW  
ONE TO BE HURT BEFORE”

— RUBEUS HAGRID, HARRY POTTER AND THE SORCERER’S STONE

## AN APOTHECARY’S SIGN

Throughout history, the blood, hair, and horns of unicorns were believed to possess powerful medicinal properties. Because of their rarity, they commanded very high prices. In *The Sorcerer’s Stone*, Voldemort survives on unicorn blood, and potions are made from “silver unicorn horns” that in Diagon Alley cost “twenty-one Galleons.” This 18th-century sign from apothecary’s shop features a very handsome unicorn. The expertly carved sign shows the prosperity of the apothecary and his ability to acquire precious and exotic cures. Although the ivory horn looks like it belongs to a genuine unicorn, this example is actually made from a narwhal’s tusk. Known as the “unicorn

the sea," narwhal  
in this way. tusk were often sold and marketed

## PREPPING POTION INGREDIENTS

The mortar and pestle, a bowl of wood or metal with a club-shaped instrument for grinding ingredients in a fine powder, was an essential tool of apothecaries and alchemists. Hogwarts students used mortars and pestles to prepare ingredients for potions. Typical of sets used in the US during the 19th century, this mortar and pestle is made of lathe-turned wood and was used by members of the Babcock family of Rhode Island, most likely for grinding herbs and spices. The metal herb grinder offered an even more efficient method: grasping the wooden handle with two hands and rolling the heavy, sharp-edged cast-iron wheel produced pulverized potion ingredients with minimal effort. This boat-shaped device may have been cast in the New Jersey iron foundry of Philadelphia pharmacist and entrepreneur Clayton Brown Rogers.



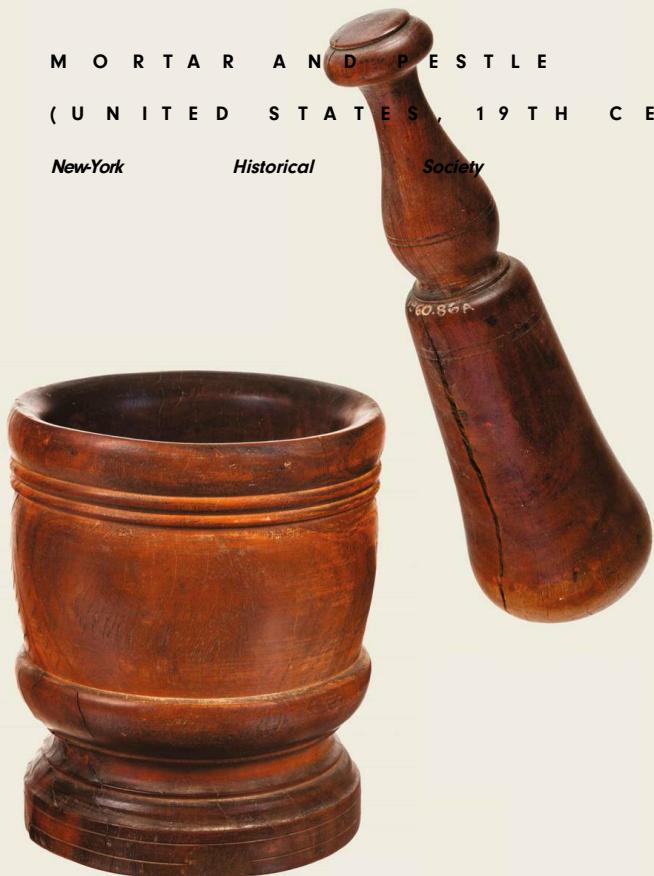
POTIONS AND ALCHEMY

MORTAR AND PESTLE  
(UNITED STATES, 19TH CENTURY)

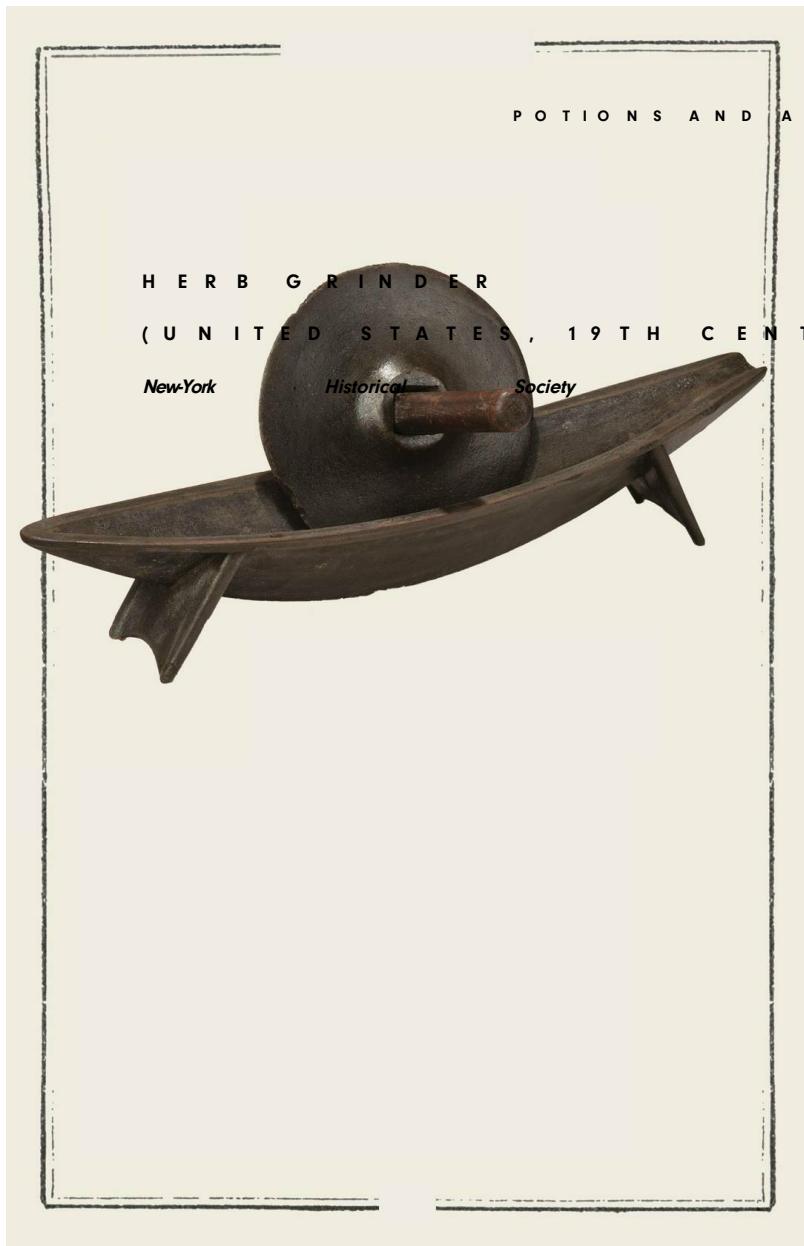
New-York

*Historical*

Society







**SNAPE PUT THEM ALL INTO PAIRS AND SET THEM TO MIXING UP A SIMPLE POTION TO CURE BOILS. HE SWEPT AROUND IN HIS LONG BLACK CLOAK, WATCHING THEM WEAR DRIED NETTLES AND CRUSH SNAKE FANGS CRITICIZING ALMOST EVERYONE EXCEPT MALFOY, WHOM HE SEEMED TO LIKE.**

*— HARRY POTTER AND THE SORCERER'S STONE*

## HARRY POTTER AND

### THE HALF-BLOOD PRINCE

These two pages show annotations by J.K. Rowling her editor on a typed draft of *Harry Potter and the Half-Blood Prince*. The action on the first page takes place in Professor Slughorn's class. The wizard presents a series of potions, which Hermione, naturally, is able to identify. The added text marked by an asterisk reveals the smells that Hermione finds attractive, including the scent of "new parchment." The second page is the draft of a scene in which Harry consults the Half-Blood Prince's copy of *Advanced Potion-Making* to find out how to brew more Felix Felicis. ▶

T H E B N A J L K - B R O W D I N P G / M G D, M I R N D D T

( C A . 2 0 0 4 - 2 0 0 5 ?

*Bloomsbury*

'It's Veritaserum, a colourless, odourless potion that forces the drinker to tell the truth,' said Hermione.

'Very good, very good!' said Slughorn, beaming at her. 'Now, this one here is pretty well-known... featured in a few Ministry leaflets lately, too... who can -?'

Hermione's hand was fastest once more.

'It's Polyjuice Potion, sir,' she said.

Harry, too, had recognised the slow-bubbling, mud-like substance in the second cauldron, but did not resent Hermione getting the credit for answering the question; she, after all, was the one who had succeeded in making it, back in their second year.

'Excellent, excellent! Now, this one here... yes, my dear?' said Slughorn, now looking slightly bemused, as Hermione's hand punched the air again.

'It's Amortentia!'

'It is indeed. It seems almost foolish to ask,' said Slughorn, who was looking mightily impressed, 'but I assume you know what it does?'

'It's the most powerful love potion in the world!' said Hermione.

'Quite right! You recognised it, I suppose, by its distinctive mother-of-pearl sheen?'

'And the steam rising in characteristic spirals,' said Hermione. \*

'May I ask your name, my dear?' said Slughorn, ~~ignorant~~ ignoring these signs of embarrassment.  
Hermione Granger, sir.'

'Granger? Granger? Can you possibly be related to Hector Dagworth-Granger, who founded the Most Extraordinary Society of Potioneers?'

'No, I don't think so, sir. I'm Muggle-born, you see.'

↳ 'and it's supposed to smell differently to each of us,  
according to what attracts us, and I can smell  
freshly-mown grass and new parchment and -'  
But she turned slightly pink and did not complete the sentence.  
175  
Hermione took



—‘How many times have we been through this?’ she said wearily. ‘There’s a big difference between needing to use the room and wanting to see what Malfoy needs it for—’

—‘Harry might need the same thing as Malfoy and not know he needs it!—said—’

Ron: ‘Harry, if you took a bit of Felix, you might suddenly feel the same need as Malfoy—’

Harry: ‘Don’t go wasting the rest of that Potion! You’ll need all the luck you can get if Dumbledore takes you along with him to destroy a—she dropped her voice to a whisper, ‘horcrux—so you just stop encouraging him to take a slug of Felix every time he wants something!—she added sternly to Ron.

‘Couldn’t we make some more?’ Ron asked Harry, ignoring Hermione. ‘It’d be great to have a stock of it... have a look in the book...’

Harry pulled his copy of *Advanced Potion-Making* out of his bag and looked up *Felix Felicis*.

‘Blimey, it’s seriously complicated,’ he said, running an eye down the list of ingredients. ‘And it takes six months... you’ve got to let it stew...’

Typical!

Dammit!

(Harry  
would do  
much  
better!)

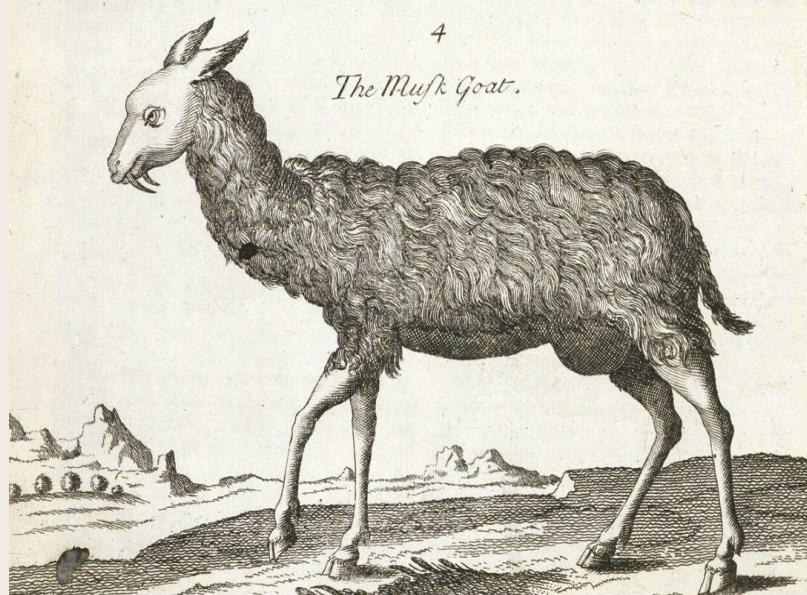
Harry was about to put his book away again when he noticed that the corner of a page turned down; turning to it, he saw the ‘Sectumsempra’ spell, captioned ‘for Enemies,’ that he had marked a few weeks previously. He had still not found out what it did, mainly because he did not want to test it around Hermione, but he was considering trying it out on McLaggen next time he came up behind him unawares.

The only person who was not particularly pleased to see Katie Bell back at school was Dean Thomas, because he would no longer be required to fill her place as Chaser. He took the blow stoically enough when Harry told him, merely grunting and

Quidle

3  
to Sphynx  
butterbeer  
Katie Bell  
Katie  
McLaggen  
McLaggen





P I E R R E P O M E T , A C O M P L E A T H I S T O R Y  
O F D R U G G S , 2 N D E D N ( L O N D O N , 1725 )

*British Library*

## THE BEZOAR GOAT

In his very first Potions lesson, Professor Snape aske Harry Potter, "where would you look if I told you to find me a bezoar?" Bezoars are a mass of undigested fiber formed in the stomach of animals, and were on believed to be an antidote to poison. They have been found in the guts of cows and even elephants, but mostly they come from the "bezoar goat." Bezoars were first introduced into medieval Europe by Arab physicians. Although doubts were sometimes cast their properties, the demand continued well into the 18th century. Wealthy collectors spent considerable sums to acquire the best "stones," which were kept elaborate cases. According to A *Compleat History of Druggs*, first published in French in 1694, the medicinal

strength of the bezoar depended on the animal that produced it. "Bezoar Stones taken from Cows," for instance, "have nothing near the good Qualities" of true bezoar goat. On the other hand, a mere two grains of "the Bezoar that is found in Apes" will have a far greater effect than that of a mere goat. In *The Half-Blood Prince*, Harry put his learning to good effect. In his copy of *Advanced Potion-Making*, Harry had noticed instruction, "Just shove a bezoar down their throats." He did exactly that when Ron Weasley drank some

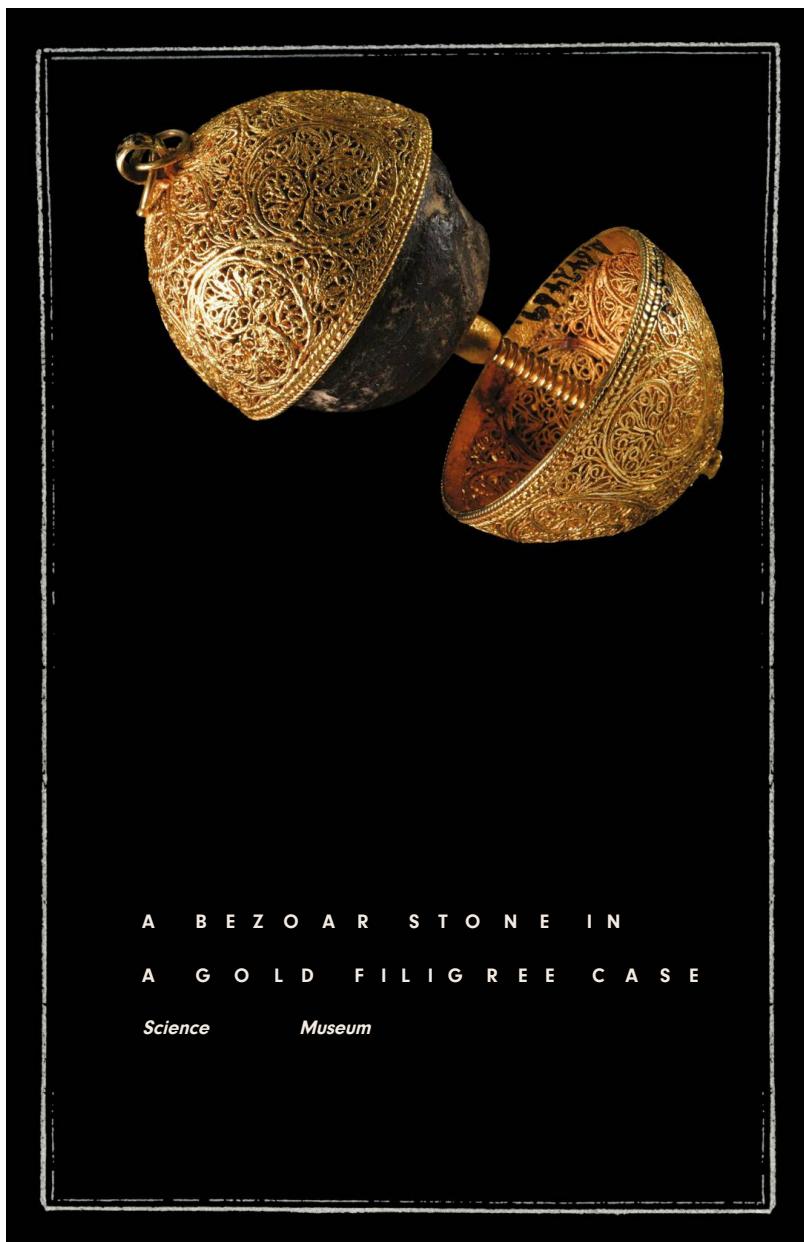
poisoned mead, thereby saving his friend's life.

*"There are lots of interesting stories and anecdotes about bezoars. Scrapings of the stone were swallowed in an attempt to cure a range of illnesses. Repelling poison may not have been such a stretch, as ingesting the stone would likely cause vomiting."*

A L E X A N D E R   L O C K

*Curator*





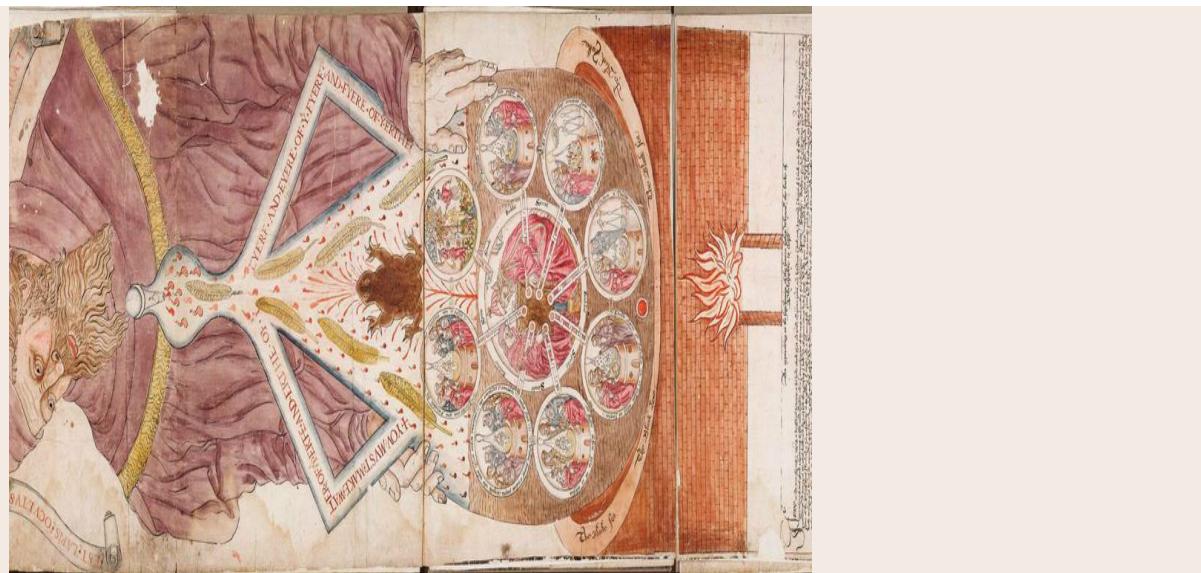
A B E Z O A R S T O N E I N  
A G O L D F I L I G R E E C A S E

*Science*

*Museum*

“BLIMEY, IT WAS LUCKY YOU  
THOUGHT OF A BEZOAR,” SAID  
GEORGE IN A LOW VOICE.  
“LUCKY THERE WAS ONE IN THE  
ROOM,” SAID HARRY, WHO KEPT  
TURNING COLD AT THE THOUGHT  
OF WHAT WOULD HAVE HAPPENED  
IF HE HAD NOT BEEN ABLE



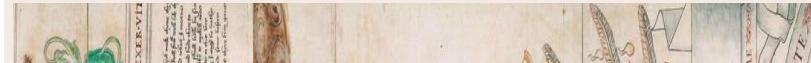


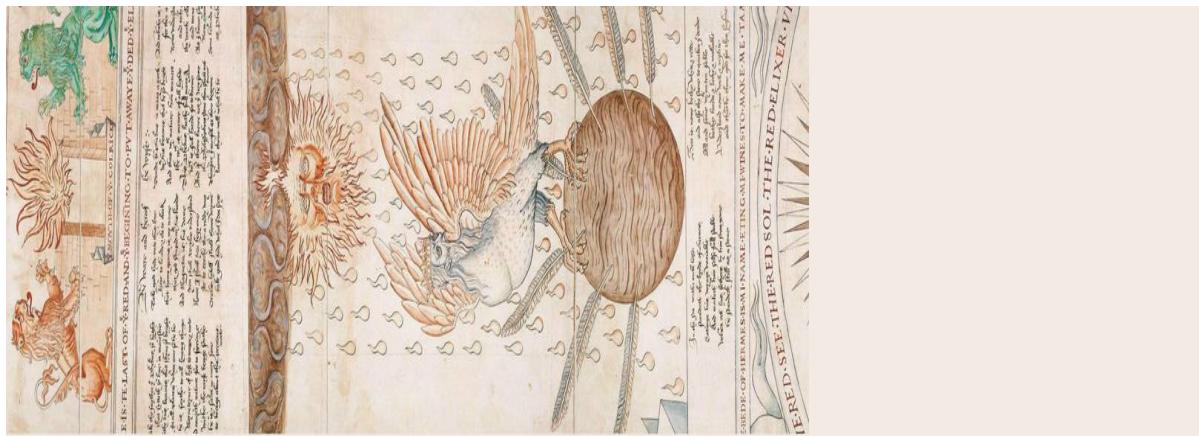
## THE RIPLEY SCROLL

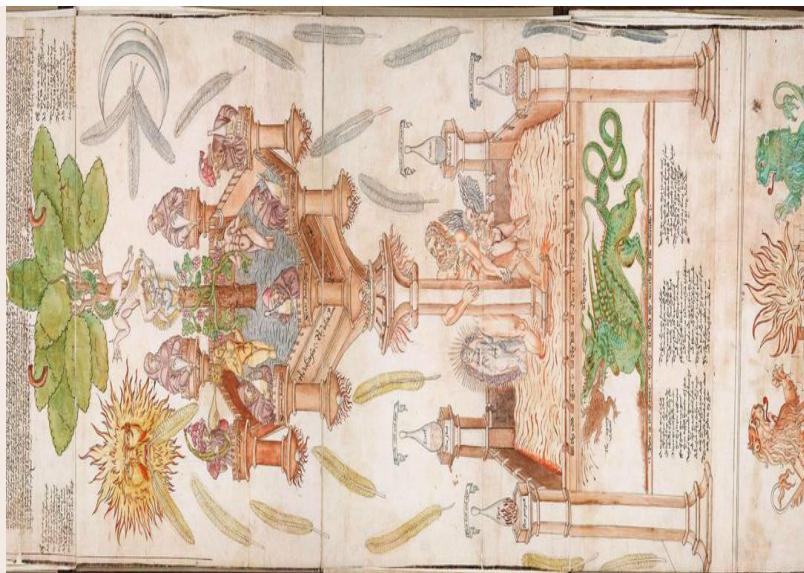
The Ripley Scroll is the name given to a mystical alchemical treatise that features a series of verses about the Elixir of Life. The scroll takes its name from George Ripley, a canon at Bridlington Priory in Yorkshire and a skilled alchemist. Ripley had reportedly studied alchemy in Italy and at the University of Louvain in modern-day Belgium. He subsequently wrote a book on how to make the Philosopher's Stone, known as *The Compound of Alchymy*. This manuscript is based on Ripley's teachings, and stretches almost six meters in length. It features beautiful illustrations of dragons, toads,

▲  
THE RIPLEY SCROLL (ENGLAND, C.A. 1570)

Beinecke Rare Book and Manuscript Library, Yale University







and a winged bird captioned, "The Bede of Hermes is mi name, eting mi wines to make me tame." At the head of the scroll is a robed, bearded figure holding alchemical vessel. Inside two figures can be seen lift up the so-called "Book of Philosophy."

*"Ver y few people have seen the Ripley Scroll in its fullest extent, simply because it is such an enormous document. The manuscript in its entirety is full of symbolism—richly decorated with creatures and motifs that represent the alchemical process."*

JULIAN HARRISON

*Lead Curator*



THE RIPLEY SCROLL (ENGLAND, CA. 1570)

Beinecke Rare Book and Manuscript Library, Yale University





THE ANCIENT STUDY OF  
ALCHEMY IS CONCERNED  
WITH MAKING THE  
SORCERER'S STONE, A  
LEGENDARY SUBSTANCE  
WITH ASTONISHING  
POWERS. THE STONE  
WILL TRANSFORM ANY  
METAL INTO PURE GOLD.  
IT ALSO PRODUCES THE  
ELIXIR OF LIFE, WHICH  
WILL MAKE THE DRINKER  
IMMORTAL.

— HARRY POTTER AND THE SORCERER'S STONE



## S P L E N D O R   S O L I S

Perhaps the most beautiful of all illuminated manuscripts about alchemy, this book contains the work known as *Splendor Solis* or "Splendor of the Sun." The authorship is unknown, but it has often been attributed in error to Salomon Trismosin, a man who claimed to have used the Philosopher's Stone to conquer old age. This page shows an alchemist holding a flask filled with a golden liquid. A black scroll emerges out of the flask, inscribed with the words "*Eamus quesitum quatuor elementorum naturas*," Latin for "Let us ask the four elements of nature."

*"The splendid gold border on this page is equally as impressive as the portrait in the center. The frame has been painstakingly decorated with pictures of flowers, birds, and animals—among them a peacock, a stag, and an owl."*

J U L I A N   H A R R I S O N

*Lead Curator*



POTIONS AND ALCHEMY



S P L E N D O R   S O L I S   ( G E R M A N Y ,      1 5 8 2 )

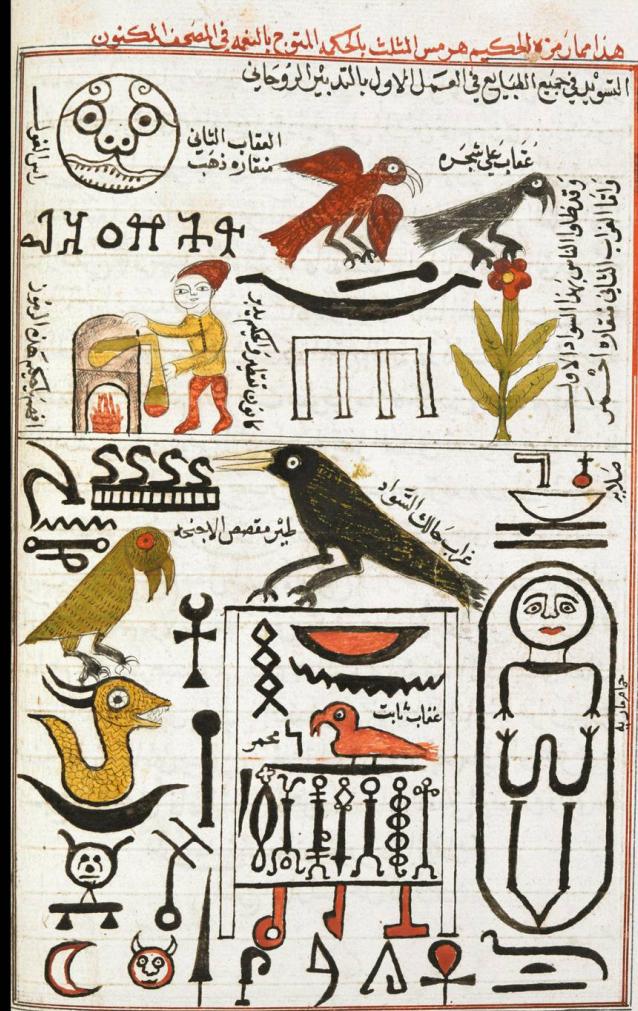
*British Library*

## BOOK OF THE SEVEN CLIMES

Abū al-Qāsim Muhammad ibn Ahmad al-'Irāqī was an author of books on alchemy and magic, and lived in Egypt in the 13th century. His *Book of the Seven Climes* is the earliest known study focused wholly on alchemical illustrations. This picture was supposedly taken from a "Hidden Book" attributed to Hermes Trismegistus, a legendary sage-king of ancient Egypt, believed to have mastered the secrets of alchemy and recorded them in hieroglyphs on the walls of tombs. 'Irāqī gave each element an alchemical interpretation, but in fact this illustration holds no such meaning! Unbeknownst to al-'Irāqī, the picture actually depicts an ancient monument erected in memory of King Amenemhat II, who ruled Egypt around 1922–1878 BC.

P R O K C I E S S , A I N - A A C B A L A M - Q A A - S S I A M B ' A A L H - ' ( R  
O F T H E S E V E N C L I M E S ) ( 1 8 T H C E N T

*British Library*





## NICOLAS FLAMEL, ALCHEMIST

In *The Sorcerer's Stone*, Harry, Hermione, and Ron spent considerable time in the library at Hogwarts trying to identify a certain Nicolas Flamel. Eventually, Hermione pulled out an old book she had put aside a bit of light reading. "Nicolas Flamel," she whispered dramatically, "is the only known maker of the Sorcerer's Stone!" According to Hermione's noted alchemist and opera-lover, quietly in Devon with his wife, Perenelle. Eventually, he agreed with his friend Albus Dumbledore that the Sorcerer's Stone should be destroyed. Flamel and his wife had "enough Elixir stored to set their affairs in order" before finally being laid to rest.

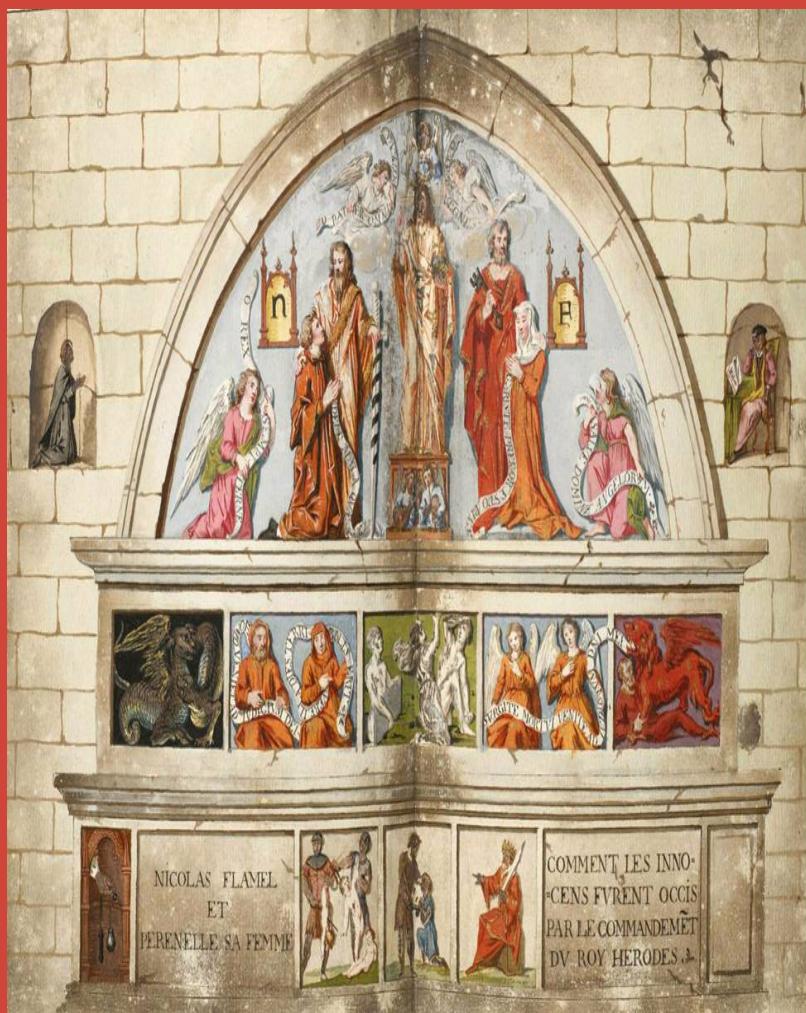
In reality, Flamel spent his life in medieval Paris and was a landlord, sometimes said (incorrectly) to have been involved in the book trade. The watercolor illustration pictured shows a memorial to the Holy Innocents commissioned by Nicolas and Perenelle, the Flamel's praying at the top beside two saints. At reputed death in 1418, he was buried in the church Saint-Jacques-de-la-Boucherie in Paris, his grave marked by a small tombstone showing Christ flanked by Saint Peter and Paul, along with the Sun and the Moon, and the deceased lying below the main inscription, carved

in French.

Flamel's reputation as an alchemist derives ultimately from posthumous accounts of his life. According to these 16th- and 17th-century legends, Flamel had a prophetic dream that led him to discover a rare manuscript revealing the true composition of Philosopher's Stone (known as the Sorcerer's Stone the American editions of the Harry Potter novels).] published in Germany in 1735, the *Uraltes Chymisches Werck* ("Age-Old Chemical Work"), reputedly by the rabbi Abraham Eleazar, claimed to be a translation this lost text. In the picture that follows, a serpent is a crowned dragon form a circle, head-to-tail. This is common alchemical illustration, which symbolizes unification of *materia* (primary *universalis* (the universal spirit). matter) with *spiritus* This unification was considered essential in the creation of the Stone.

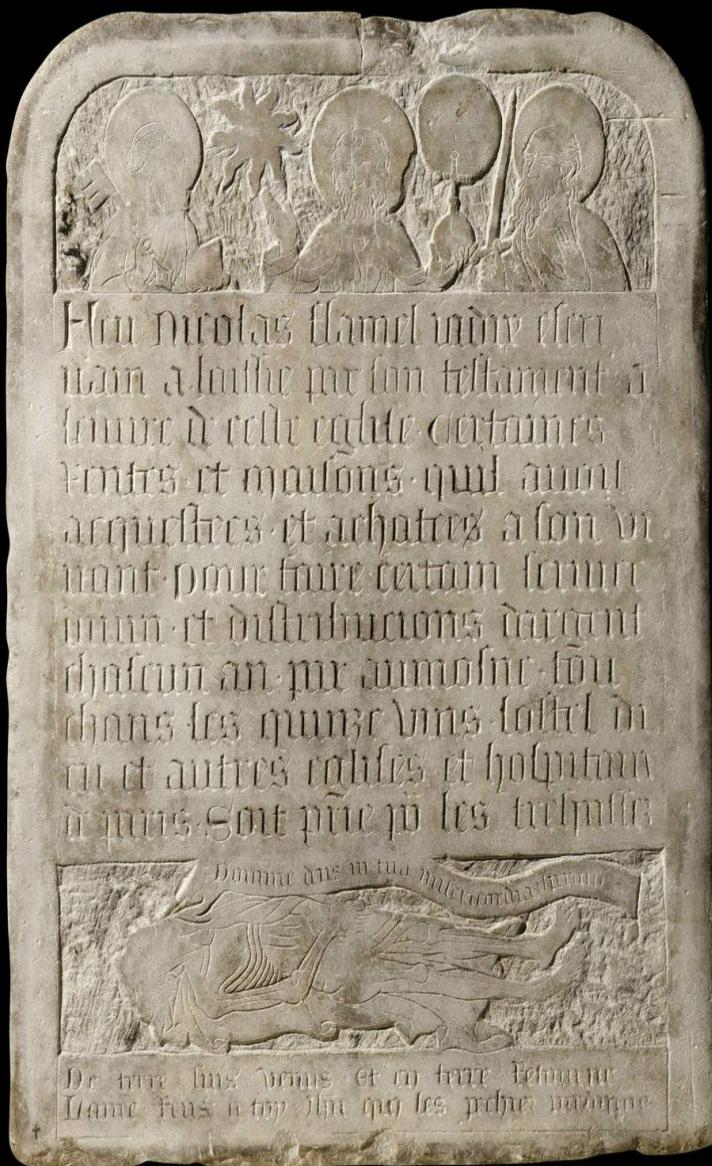
*"Nicolas Flamel is a fascinating character—an intersection in history between myth, legend, and the magic of Harry Potter. Almost everything we knew about him was incorrect. The real Flamel wasn't an alchemist, yet after his death this fantastical story somehow rose up around his name."*

J U L I A N H A R R I S O N  
*Lead Curator*



THE WATERCOLOR ILLUSTRATION PICTURED  
SHOWS A MEMOIR OF NICOLAS FLAMEL AND  
HIS WIFE (FRANCE, 18TH CENTURY)





{ P A M R B S T O 1 5 N T E H O C F E N I C U O R Y } A S F L A M E L

*Musée*

*national*

*du*

*Moyen*

*Âge,*

*Paris*

“TO ONE AS YOUNG AS YOU,  
I’M SURE IT SEEKS INCREDIBLY  
BUT TO NICOLAS AND PERENEL  
IT REALLY IS LIKE GOING TO  
BED AFTER A VERY, VERY LONG  
DAY. AFTER ALL, TO THE WELL-  
ORGANIZED MIND, DEATH IS BUT  
THE NEXT GREAT ADVENTURE.”

— PROFESSOR DUMBLEDORE, HARRY POTTER AND THE SORCERER'S STONE

*“Although scholars continue to debate whether the work is genuine and question whether Eleazar even existed, the ‘Age-Old Chemical Work’ nevertheless attempts to show how to make the Philosopher’s Stone.”*

ALEXANDER LOCK

*Curator*





R. ABRAHAM I ELEAZARIS, U R A L T E S

C H Y M I S C H E S W E R C K (ERFURT, 1735)



## ALL IS LOST

In this satirical engraving, the seated alchemist uses tongs to grasp a crucible in one hand while with the other he drops a coin (his last?) into another vessel. Behind him, his wife searches for a coin in her empty purse, while their three unruly children scramble in an empty larder above and a fool fans the flames in a brazier. At the right, a heavily robed scholar reads instructions from a manual inscribed *Alge-Mist*, a pun in Flemish on the word "alchemist", meaning "all is lost." Through the window is a vignette showing the destitute alchemist, his wife, and their three children entering the poorhouse. Philip Galle based this engraving on a 1558 drawing by Pieter Bruegel. Bruegel's day, alchemy was a recurrent theme in Dutch and Flemish genre painting. The print's Latin inscription is probably an impossible riddle just like the Stone.



POTIONS AND ALCHEMY



PHILIP GALLE, AFTER PIETER BRUEGEL

THE ELDER, THE ALCHEMIST

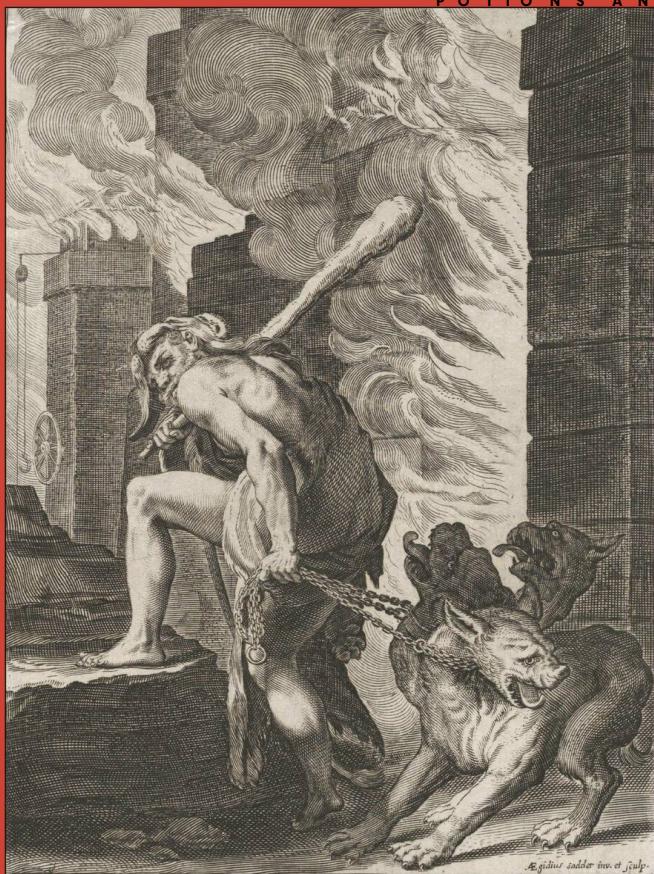
(ANTWERP, AFTER 1558)

Metropolitan

Museum

of Art





*Egidius Sadeler inv. et sculp.  
Marcus Sadeler excud.*

Clauiger ad superos triplici constricta catena  
Ter gemini Alcides pertrahit ora canis.

A E G I D I U S S A D E L E R I I , H E R C U L E S  
A N D C E R B E R U S (1600-1627)

*Metropolitan Museum of Art*

## GUARDING THE GATES

In Greek mythology, Cerberus is a monstrous three-headed dog that guards the gates of the Underworld and prevents dead souls from escaping. Cerberus is primarily known for his capture by Hercules. Descending into Hades and capturing the mythical canine is the final and most daunting of Hercules's twelve Labors. In Sadeler's engraving, the strongman Hercules wears his characteristic lion-skin, the prize garnered from his first Labor, the Lion. Holding a club in one hand and leashing the trio of snarling heads in the other, he'd Cerberus away from the licking flames at the entrance to Hades. After his harrowing of Hell, Hercules deliver the horrific hound to Eurystheus, supervisor of his twelve Labors, after which he return the monster to the Underworld.



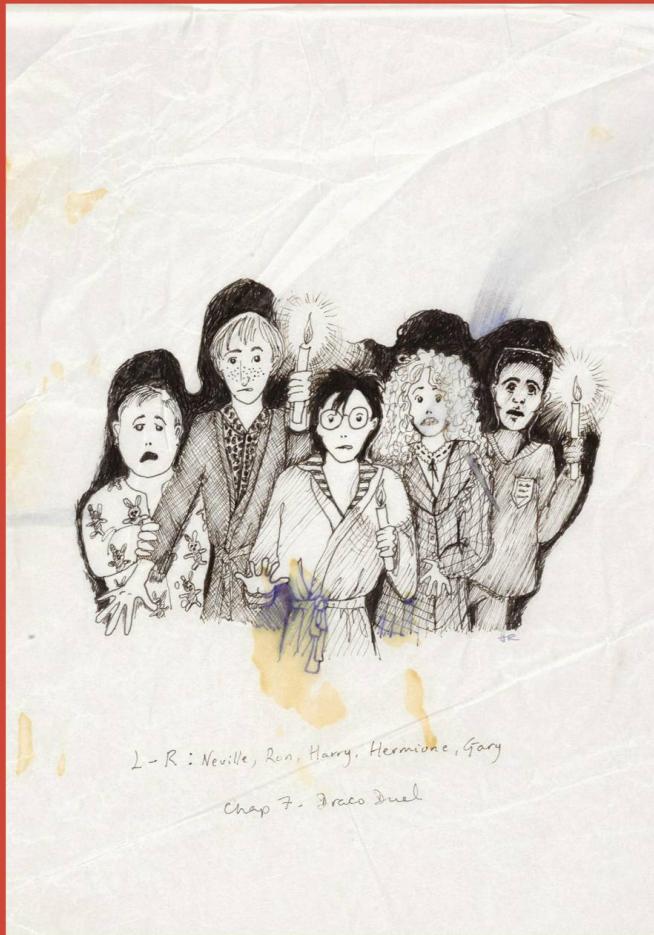
## SEEING FLUFFY

In this original drawing by J.K. Rowling, Neville, Ron, Harry, Hermione, and "Gary" (later renamed Dean and a cut from this scene) are faced with a terrifying, huge three-headed dog. Each student has a detail appropriate to their character—note Neville's bunny pajamas, Ron's freckles, and Hermione's large front teeth. This early drawing shows us how the characters might have appeared in the author's mind. Originally designed to be part of Chapter Seven, "Draco's Duel," this scene eventually became Chapter Nine and was renamed "The Midnight Duel." Only Hermione has the composure to spot that "Fluffy" is guarding a trapdoor, leading Harry to realize that they have found the hiding place of Hagrid's mysterious package from Gringotts vault 713.

**"SEE?" SAID HERMIONE, WHEN HARRY AND RON HAD FINISHED. "THE DOG MUST BE GUARDING FLAMEL'S SORCERER'S STONE. I BET HE ASKED DUMBLEDORE TO KEEP SAFE FOR HIM, BECAUSE THEY'RE FRIENDS AND HE KNEW SOMEONE WAS AFTER IT.**

**THAT'S WHY HE WANTED THE STONE MOV  
OUT OF GRINGOTTS!"**

*— HARRY POTTER AND THE SORCERER'S STONE*

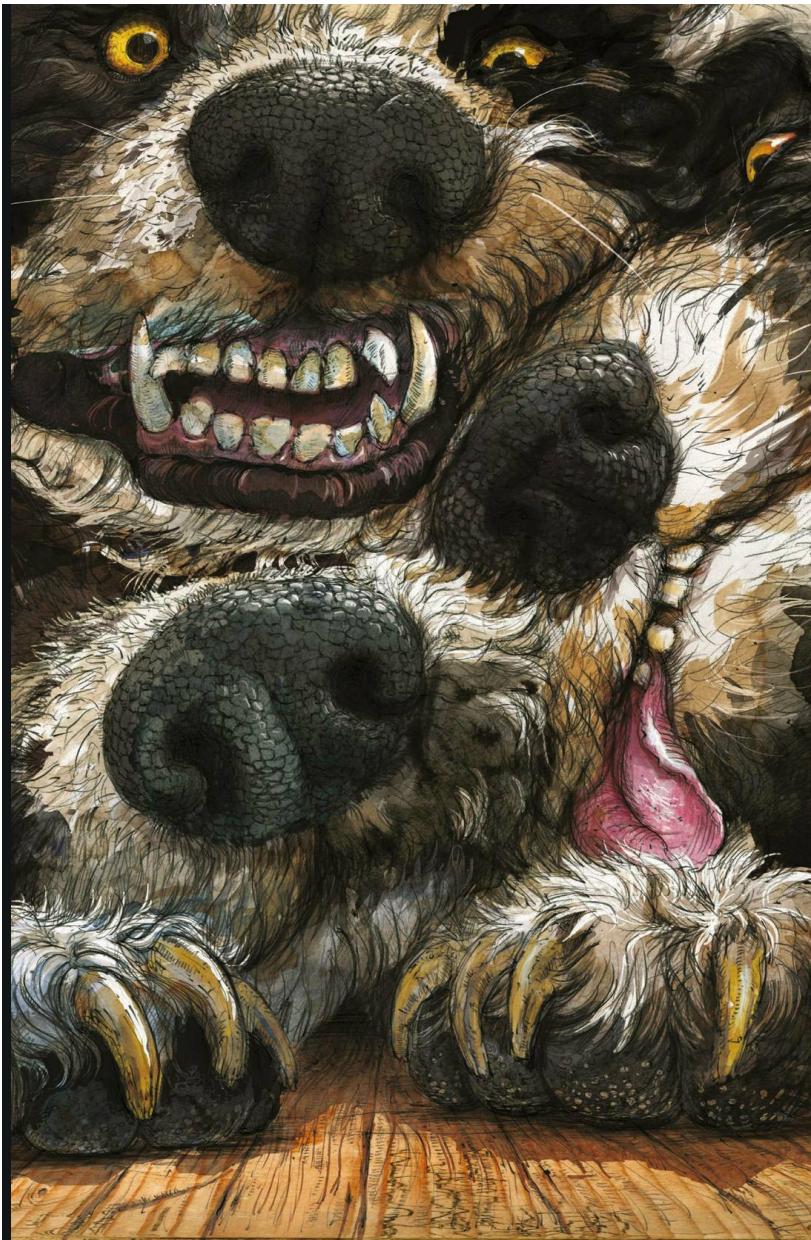


L - R : Neville, Ron, Harry, Hermione, Gary

chap 7. Draco duel

P E N   A N D   I N K   D R A W I N G   O F   H A R R Y   A N D  
H I S   F R I E N D S   B Y   J . K .   R O W L I N G   ( 1 9 9 1 )

J.K.   *Rowling*



F L U F F Y B Y J I

*Bloomsbury*

THEY WERE LOOKING  
STRAIGHT INTO THE EYES OF  
A MONSTROUS DOG, A DOG  
THAT FILLED THE WHOLE  
SPACE BETWEEN CEILING AND  
FLOOR. IT HAD THREE HEADS,  
THREE PAIRS OF EYES, ROLLING,  
MAD EYES; THREE NOSES,  
TWITCHING AND QUIVERING  
IN THEIR DIRECTION; THREE  
DROOLING MOUTHS, SALIVA  
HANGING IN SLIPPERY ROPES  
FROM YELLOWISH FANGS.



## —QUIRRELL AND

### THE SORCERER'S STONE

This handwritten draft of "The Man with Two Faces", Chapter Seventeen of *The Sorcerer's Stone*, shows J.K. Rowling's writing in ballpoint pen on unlined paper. While you can see some small deletions in the text, much of the dialogue in this early draft remains the same as the published text. On discovering that Professor Quirrell was behind the attempts to steal the Sorcerer's Stone, not Snape as he had suspected, Harry is given this defiant line: "You haven't got the stone [... ] Dumbledore will be here soon. He'll stop you." and — Quirrell's next line were cut during the editorial process, in which the confrontation was reorganized. the published version, Quirrell discloses that he had the troll into the school immediately after he had b<sup>o</sup> Harry in ropes.

"J.K. Rowling has expressed how much she loves writing dialogue, and this draft shows how small changes in dialogue can have a powerful effect

*on characterization."*

J O A N N A N O R L E D G E

*Curator*

A D R A F T O F H A R R Y P O T T E R A N D T H E S O R C E  
S T O N E , C H A P T E R S E V E N T E E N ,  
H A N D W R I T T E N B Y J . K . R O W L I N G

J.K. Rowling

Chapter Sixteen  
The Man with Two Faces.

It was Quirrell.

"You!" said Harry.  
Quirrell smiled, and his face wasn't twitching at all.

"Me," he said calmly.

"But I thought - Snape -"

"Severus?" Quirrell laughed and it wasn't his usual quivering treble either, but cold and sharp. "Yes, Severus does seem the type, doesn't he? So useful to have him swooping around like an overgrown bat. Next to him, who would suspect me? P-p-poor

st-st-stuttering ~~P-P~~ Professor Quirrell."

"But he tried to kill me -"

"No, no, no," said Quirrell. "I was trying to kill you. Your friend Miss Granger accidentally knocked me over as she rushed to set fire to Snape. It broke my eye contact with you. Another ~~few~~ few seconds and I'd have got you off that broom. I'd have wrapped it before then if Snape hadn't been muttering a counter-curse, trying to save you."

"He was trying to save me?"

"Of course," said Quirrell coolly. "Why do you think he wanted to referee your next match? He was trying to make sure I didn't do it again. Funny, really... he needn't have bothered. I couldn't do anything with Dumbledore watching. All the other teachers thought Snape was trying to stop Gryffindor winning, he did make a fool of himself... and he ~~needn't have bothered~~ <sup>after all, but</sup> and what a waste of time; when ~~he~~ <sup>he</sup> I'm going to kill you ~~tonight~~."

Quirrell snapped his fingers. Ropes sprang out of thin air and wrapped themselves tightly around Harry.

"Now, you wait there, Potter, while I examine this

interesting mirror -"

It was only then that Harry realised what was standing behind Quirrell. It was the Mirror of Erised.

"Standing behind Quirrell. It was the Mirror of Erised.

"You haven't got the stone yet -" said Harry

"You haven't got the stone yet -" said Harry

"You haven't got the stone yet -" said Harry

"You haven't got the stone yet -" said Harry

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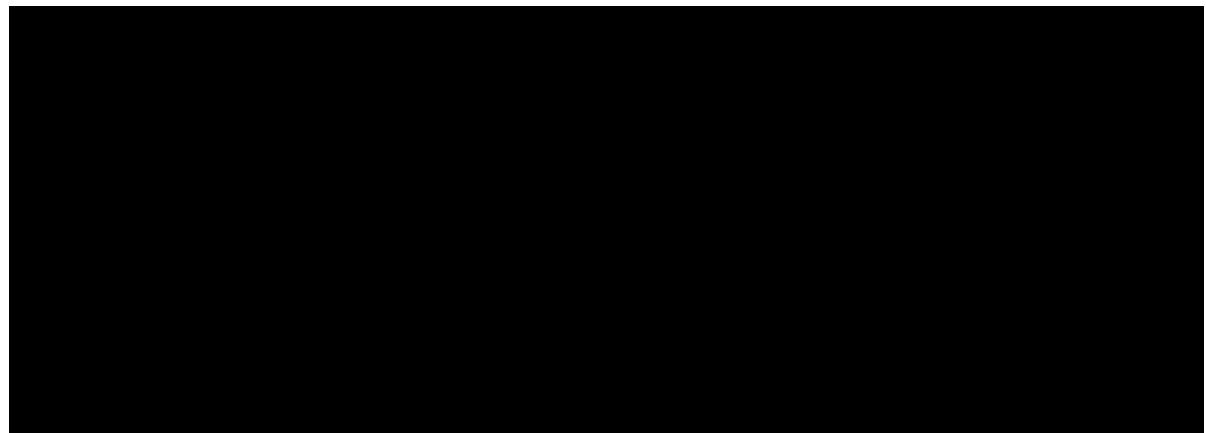
"You haven't got the stone yet -" said Harry

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"You haven't got the stone yet -" said Harry

"You haven't got the stone yet -" said Harry



that ghost with his head ~~had~~ <sup>had</sup> off the loose head tipped him off. Snape came straight to the third floor corridor to head me off ... and you didn't get killed by the troll!

That was why I tried to finish you at the Quidditch match — but blow me if I didn't fail again."

Quirrell rapped the Mirror of Erised impatiently.

"Dreadful thing... trust Dumbledore to come up with something like this..." He stared <sup>worried</sup> into the mirror. "I see the stone," he said. "I'm presenting it to my Master... but where is it?"

He went back to feeling his way around the mirror. <sup>at his</sup> ~~A sudden thought struck~~ Harry's mind was racing. <sup>of moments,</sup> "What I want more than anything else in the world," he thought, "is to find the stone before Quirrell does. So if I look in the mirror, I should see myself finding it — which means I'll see where it's hidden. But how can I look without him realising what I'm up to? I've got to play for time..."

"I saw you and Snape in the forest," he blurted out.

"Yes," said Quirrell idly, walking around the mirror to look at the back. "He was ~~onto~~ me. <sup>trying to find out</sup> how far I'd got. He suspected me all along. <sup>Tried to</sup> ~~He~~ <sup>though I had</sup> fight me — as though he could scare me, ~~with~~ <sup>on</sup> my side."

Lord Voldemort ~~stood~~ <sup>was</sup> on my side."

"But Snape always seemed to hate me so much —"

"Oh, he does," Quirrell said casually. "Heavens, yes. He was at ~~school~~ Hogwarts with your father, didn't you know? They loathed each other. But he ~~never~~ didn't want you dead."

"And that warning burned into my bed —"

"Yes, that was me," said Quirrell, now ~~feeling~~ <sup>tracing</sup> the mirror's clawed feet. "I heard you and Weasley in my class, talking about Philosopher's Stones. I ~~had~~ <sup>had</sup> thought you might try and interfere. ~~But~~ Pitiful you didn't heed my warning, isn't it? Curiosity has led you to your doom, Potter."

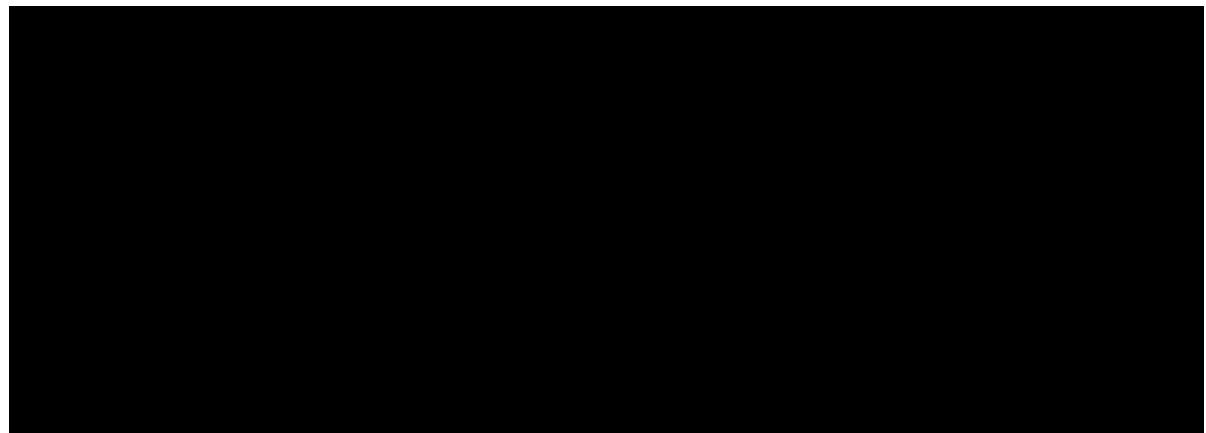
"But I heard you a few days ago, ~~but~~ sobbing — I thought Snape was threatening you —"

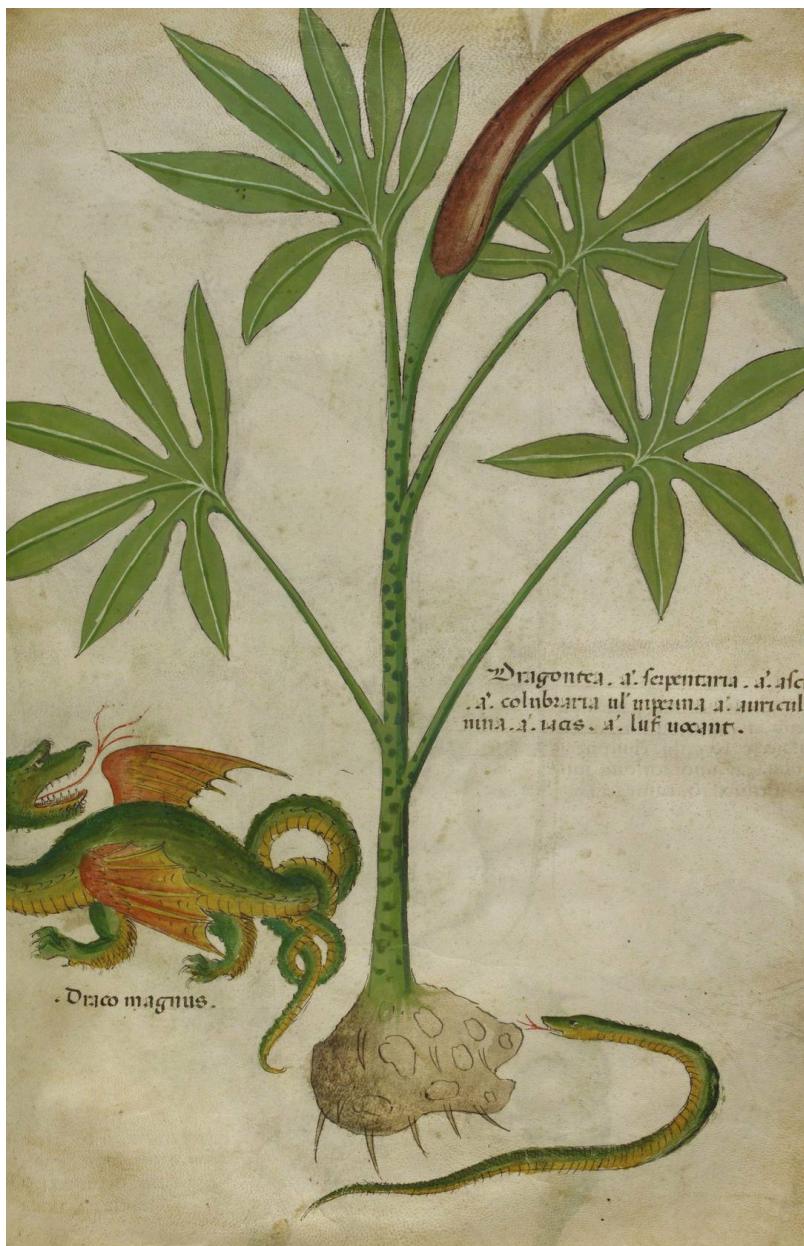
For the first time, a spasm of fear flitted across Quirrell's face.

"Sometimes —" he said, "I find it hard to follow my Master's instructions — he is a great man and I am weak —"

"You mean he was there in the classroom with you?" Harry gasped.

"He is with me wherever I go," said Quirrell softly. "I met ~~him~~ <sup>him</sup> when I ~~travelled~~ <sup>travelled</sup> round the world, a ~~reckless~~ <sup>foolish</sup> young man, full of ~~reckless~~ <sup>ridiculous</sup> ideas about good and evil. Lord Voldemort showed me how wrong I was. There is no good and evil. There is only power, and those too weak to seek it ... Since then, I have served him faithfully, though I have let him down many times. He has ~~had~~ <sup>had</sup> to be hard on me." Quirrell shuddered suddenly. "He does not forgive mistakes easily. When I failed to steal the stone from





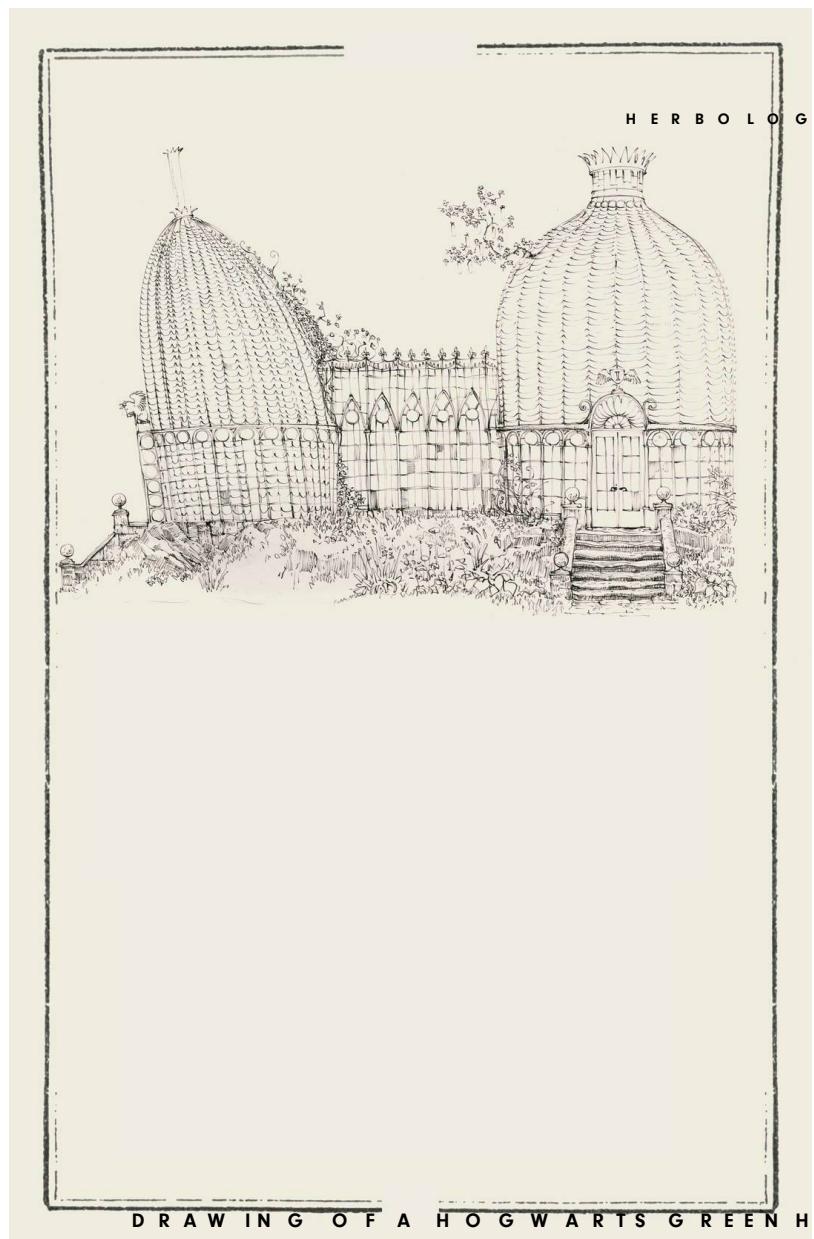


CHAPTER 3

HERBOLOGY







*Bloomsbury*

**HARRY, RON, AND HERMIONE LEFT THE  
CASTLE TOGETHER, CROSSED THE VEGETA-  
TION PATCH, AND MADE FOR THE GREENHOUSES  
WHERE THE MAGICAL PLANTS WERE KEPT.**

— HARRY POTTER AND THE CHAMBER OF SECRETS



## HERBOLOGY AT HOGWARTS

Herbology classes at Hogwarts took place in the greenhouses on the castle grounds. This is a meticulous drawing by Jim Kay of one of the Herbology greenhouses, showing the structural sections and glass panels. The artist once worked at Kew Gardens in London, where the Palm House, the Temperate House, and the Alpine House proved good sources of inspiration for these drawings. They are excellent examples of specialized greenhouses designed to provide varying environments for plants.

*"The greenhouses in Kay's vision are clearly designed around the plants' needs—some hang, some will creep up walls, some will grow in water, others spread out in the shade."*

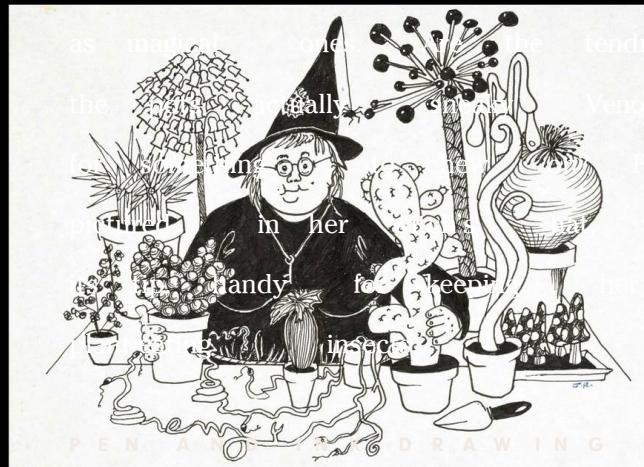
JOANNA NORLEDGE

*Curator*



## A SQUAT LITTLE WITCH

J.K. Rowling's early drawing of Professor Sprout, made eight years before the publication of *Harry Potter and the Sorcerer's Stone*, shows the character surrounded by the plants studied in her Herbology class. At Hogwarts, Herbology included the study of normal plants as well as magical ones, such as the Tentacula, spreading from one to the next, and the Venomous Tentacula, looking



J.K. Rowling

PROFESSOR SPROUT  
DECEMBER 30, 1990



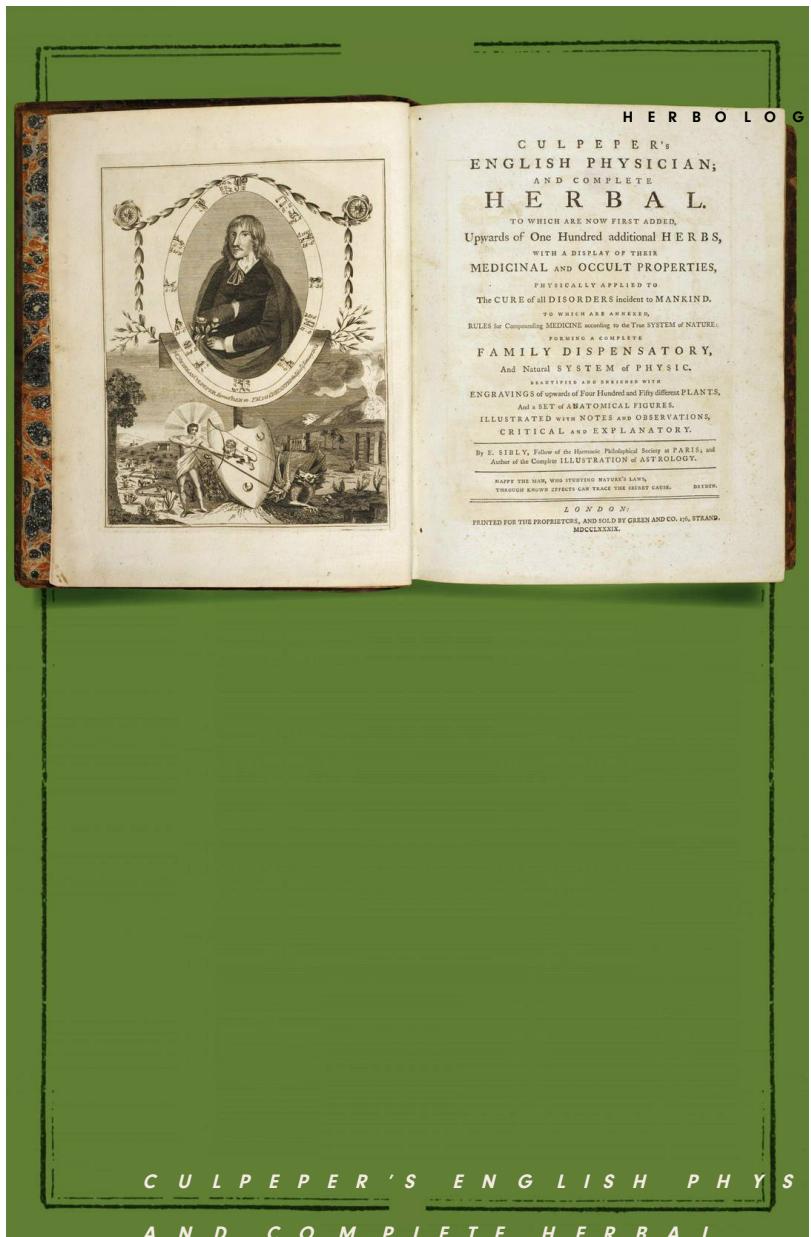
## CULPEPER'S HERBAL

When seeking inspiration for naming her herbs and potions, J.K. Rowling used the herbal of the apothecary Nicholas Culpeper. The book was first published in as *The English Physician*. It has subsequently appeared in over a hundred editions, and was the first medical book to be published in North America. Culpeper's herbal provides a comprehensive list of native medicinal herbs, indexed against specific illnesses, and prescribes the most effective forms of treatment and when to take them. Culpeper was an unlicensed apothecary, disliked by the medical profession, who jealously guarded their monopoly to practice medicine in London. He came into conflict with the College of Physicians, and in 1642 was apparently tried, but acquitted, for practicing witchcraft.

**THREE TIMES A WEEK THEY WENT OUT TO THE GREENHOUSES BEHIND THE CASTLE TO STUDY HERBOLOGY, WITH A DUMPY LITTLE WITCH CALLED PROFESSOR SPROUT, WHERE THEY LEARNED HOW TO TAKE CARE OF ALL THE STRANGE PLANTS AND FUNGI, AND**

# FOUND OUT WHAT THEY WERE USED FOR.

— HARRY POTTER AND THE SORCERER'S STONE



(LONDON, 1789)

British Library

*"Culpeper was concerned with informing the less educated members of society, and so he wrote in English rather than the traditional Latin."*

ALEXANDER LOCK  
*Curator*



G A R D E N I N G   I M P L E M E N T S  
M A D E   F R O M   A N T L E R   A N D   B O N E  
*The      Museum      of      Witchcraft      and      Magic,      Boscastle*

## MAGICAL GARDENING IMPLEMENTS

Herbology is a mandatory subject taken by all student at Hogwarts, reflecting the importance of plants to magic, medicine, and herbal lore. These gardening implements, made from bone and antler, were used by practitioners of magic specifically for sowing and harvesting plants. It was essential that these tools formed entirely from natural resources so they did not corrupt the plants being harvested. The materials had symbolic importance. Tools shaped from antlers, which rise upward above the head, were considered to connect the Earth with the higher spirit world. As antlers are shed and regrown annually, they symbolize the magic of regeneration and renewal.

*"Tools like these have been used for thousands of years. Many plants are harvested not only for their medicinal qualities, but for their alleged supernatural powers—in such cases, the rituals involved in gathering them*

*are extremely important.”*

ALEXANDER LOCK

*Curator*

“ OH , HELLO THERE ! ” HE  
CALLED , BEAMING AROUND  
AT THE ASSEMBLED  
STUDENTS . “ JUST BEEN  
SHOWING PROFESSOR  
SPROUT THE RIGHT WAY  
TO DOCTOR A WHOMPING  
WILLOW ! BUT I DON ’ T WAN  
YOU RUNNING AWAY WITH  
THE IDEA THAT I ’ M BETTER  
AT HERBOLOGY THAN SHE  
I JUST HAPPEN TO HAVE M  
SEVERAL OF THESE EXOTIC

# PLANTS ON MY TRAVELS .

— PROFESSOR LOCKHART, HARRY POTTER AND THE CHAMBER OF SECRETS

## R E M E D Y   F O R   S N A K E B I T E

What was one of the most effective remedies for snakebite? This 12th-century manuscript advises that afflicted to seek out two plants known as *Centauria major* and *Centauria minor*. The "greater" and "lesser" centaury were named after the ancient Greek centaur Chiron. In Greek mythology, Chiron was renowned a physician, astrologer, and oracle. Among his pupils was Asclepius, the god of medicine and healing, who had been rescued as a baby and was taken to Chiron to be reared. In this pen and ink drawing, Chiron is shown handing over the two plants to the toga-wearing Asclepius. A snake can be seen slithering away from under their feet. ▶

C E N T A U R Y   I N   A N   H E I  
( E N G L A N D ,   1 2 T H   C E N T

*British*      *Lil*

**N**omen herbe *Aspochlos*. Omocos. polozos. Alii *Buburru*. Itali  
Albutini uocant. Alii *Rabidion*. Alii *Afireus*. *Egypti*  
Asperch dicit. Punico *Astiflor* Romani *Albutini*  
Fusci *Ampulata*. **Ad dolore libarii pedum.**

**H**erba *Aspodili* sive cui oleo amigdalino in-

gues qui dolet mififice sanat.

**Ad iocmeris dolore ut epatis**

**H**erbe *Aspolidi* radicos decoq; cui aqua  
mulsa pota iocmeris dolore tollit.

**N**omen herbe *Oxylapati*. Itali dicit  
*Lapati* acutum. Alii *Idia* uocant  
Romani *Rumicet* dicit. Alii *Rumixean-*  
*tartas*. *Egypti* *Seme*. **Si q; duritia i corpore**

**nascit. Herba**  
*Lapati* acutum

cui *aximia* uece i pane simul contia facies  
q;si malaga ma & ipius mirabiliter sanat.

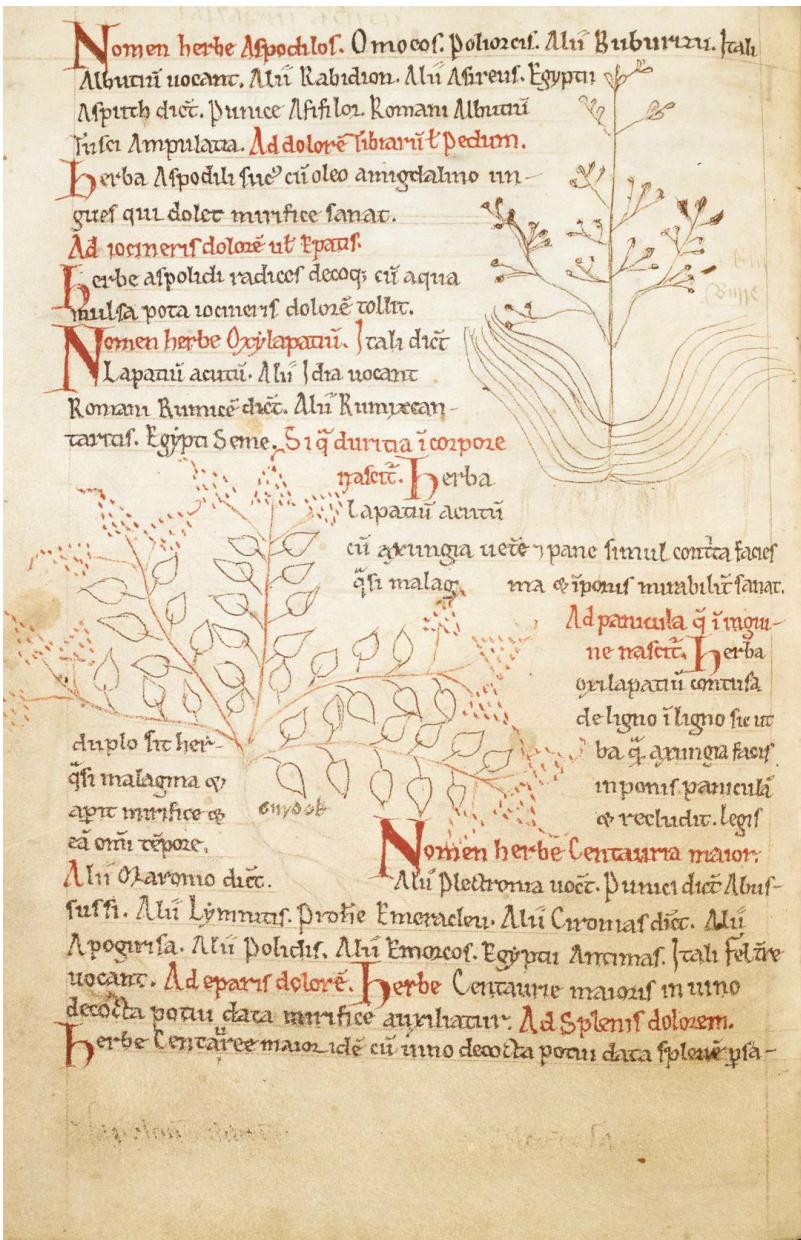
**Ad panicula q; i magi-**  
**ne nascit. Herba**  
*Oxylapati* contusa  
de ligno i ligno sic ut  
ba q; *aximia* facis  
in pomis panicula  
& recludit. legis

Alii *Maromo* dicit.

Alii *Plestronia* uocet. Punici dicit *Abus-*  
*sussi*. Alii *Lymnus*. Prothi *Emeraceli*. Alii *Cromas* dicit. Alii  
*Apogrisa*. Alii *Polidis*. Alii *Emorcos*. *Egypti* *Antimas*. Itali felare  
uocant. **Ad epatis dolore. Herbe Centaurie maioris in uno**

**decolta potu data mififice auxiliatur. Ad Splenis dolorem.**

**H**erbe *Centaurie maioris* id est cui uno decolta potu data splenem pfa-





nat nos ipsi expera sumus. **A**d **u**lna & **C**anceromata. **H**erba **C**entaur<sup>2</sup>  
maior contrita & apposita. timorem fieri non patitur. **A**d **s**uggillaciones &  
**l**uores. **H**erbe centaurie suci puncti summe facit. **A**d **u**lna **r**ecentia. **H**er-  
be centaurie puluis missus plaga<sup>s</sup> conglutinat. ut etiam carnes coherescant  
& centauria maior in aqua decocta. unde uuln<sup>2</sup> soueat<sup>2</sup>.

**N**omen herbe cen-  
tauria minor. **O**moeos. **I**lebonos. **P**phe. **C**oa-

heraldoes. **E**gypti.

**A**marach. **V**aci. **S**tr-

**S**ozila. **I**tal. **F**ebrisfugia.

**U**lu. **fel**. **tre**. **R**omam.

**A**maritudo. **H**as herbas  
duas dictim circuentaurum  
iuenisse & eas asclepio dedis-  
se. unde nom<sup>2</sup> centauria ac-  
ceperunt. **H**ascat locis solidis  
& fortibus.



**A**d **u**lpere **m**orsum. **H**erbe **C**entaurie **m**inore **c**ontrita **p**ulus ei<sup>2</sup> aut



## DRAGON AND SERPENT

During the Middle Ages, many scholars compiled manuscripts for their own practical use, recording and illustrating the properties of individual plants. This magnificently decorated herbal was made in Lombardy, northern Italy, around the year 1440. It was most probably compiled for a wealthy landowner. Each page has been filled with lifelike drawings of plants short notes explaining their names. On the second we can see snakeroot. The author has recorded some of the species' Latin names beside it—"Dragontea," "serpentaria," and "viperina" reveal the plant's ability to cure snakebite. A hissing green serpent can also be seen curling around the plant's root. A snarling dragon is perched in Latin "Draco magnus" is perched to its left, painted with a forked tongue and an elaborately knotted tail.

"The term 'snakeroot' is applied today to various plants with medicinal qualities, such as plantain. A poultice of plantain applied to a wound is widely believed to accelerate the healing process."

JULIAN HARRISON

Lead Curator

S N A K E R O O T I N A N H E R B A L ( I T A L Y )

15TH CENTURY) *British Library*









## A CURIOUS HERBAL

A *Curious Herbal* is a book with a remarkable history. This work was illustrated, engraved, and hand-colored by Elizabeth Blackwell in order to raise funds to have her husband, Alexander, released from a debtors' prison. The book was issued in weekly parts between 1737 and 1739, and contained images of 500 of "the most useful plants, which are now used in the practice of physick." Elizabeth made her drawings at Chelsea Physic Garden in London and then took her drawings to Alexander in prison, where he identified the plants in question. Although the venture raised enough income to secure Alexander's release, he eventually left for Sweden, where he was executed for treason, having become involved in a political conspiracy. Elizabeth died alone in England in 1758.

**AND SO THE THREE WITCHES AND THE FORLORN KNIGHT VENTURED FORTH INTO THE ENCHANTED GARDEN, WHERE RARE HERBS, FRUIT, AND FLOWERS GREW IN ABUNDANCE ON EITHER SIDE OF THE SUNLIT PATHS.**





A C U R I O U S H E R B A L , C O N T A I N I N G F I V E  
H U N D R E D C U T S O F T H E M O S T U S E F U L P L A  
W H I C H A R E N O W U S E D I N T H E P R A C T I C E  
P H Y S I C K , 2 V O L S ( L O N D O N , 1737-9 )

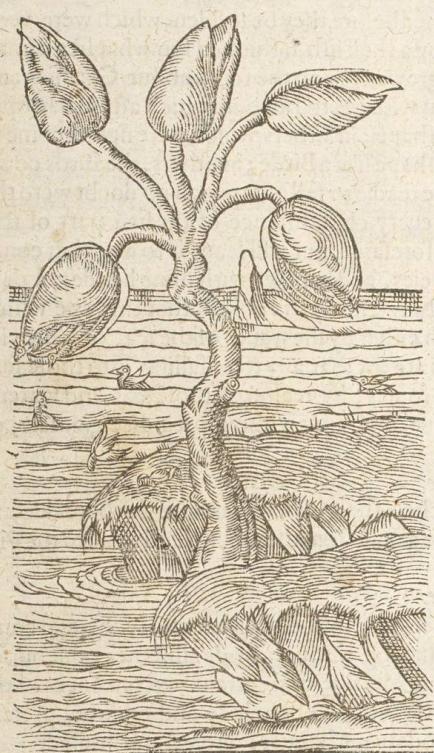
*British Library*

## G E R A R D ' S   H E R B A L

John Gerard was an English herbalist, whose most famous work was entitled *The Herball or Generall Historie of Plantes*. Gerard maintained his own garden in Holborn, London. He cultivated all manner of plant there, including exotic specimens such as the recently discovered potato. *The Herball* contains more than 1,800 woodcut illustrations. Only sixteen of these were actually original to Gerard's work, the remainder having been taken (without acknowledgment) from a book printed in Germany six years previously. The final woodcut in the book illustrates "the tree bearing geese"—a tree that supposedly grew goose embryos inside its fruit. Gerard claimed to have seen one of these in Lancashire, England.



R B O L O G Y



"THE TREE BEARING GEESE," IN THE

B E R P B L A A L N T C E & . G G E A N T B H R E A R L E L D H B I S T J O O R H I M  
G E R A R D E O F L O N D O N , M A S T E R I N  
C H I R U R G E R I E ( L O N D O N , 1597 )

*British Library*

HIS HEART SANK. HE HAD NOT ADDED SYRUP OF HELLEBORE, BUT HAD PROCEEDED STRAIGHT TO THE FOURTH LINE OF THE INSTRUCTIONS AFTER ALLOWING HIS POTIUM TO SIMMER FOR SEVEN MINUTES.

— HARRY POTTER AND THE ORDER OF THE PHOENIX

## DRIED GARDENS

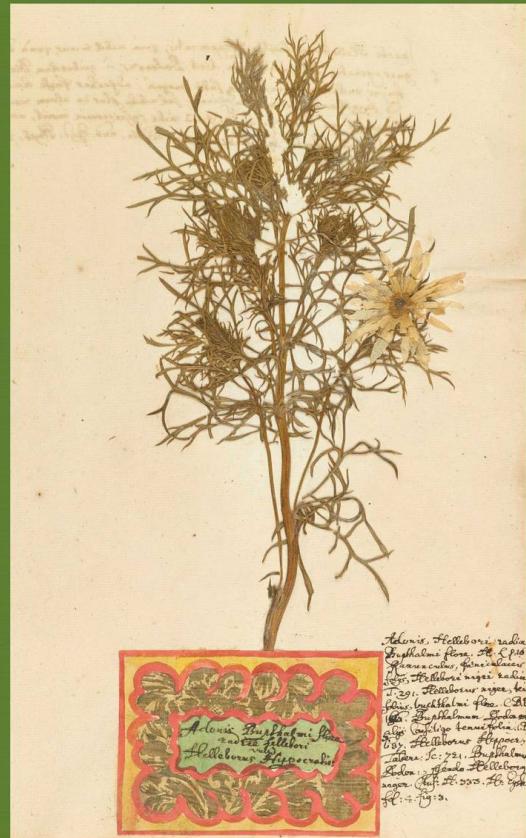
For hundreds of years, apothecaries, ardent students of botany have and preserved plants in so-called *horti siccii*. This practice allowed studied and researched regardless

professors, and diligently pressed “dried gardens” for the plants to be of the change of seasons or garden accessibility. Around the turn of 18th century—with new plant classification systems shaking scientific circles—loose-leaf pages became preferred method of preserving plants and recording their data, and allowed for rearrangement and easy comparison. The pressed plant on the next page see to be *Adonis vernalis*, or fake hellebore. Though the plant contains toxic substances, the aboveground of the plant have been used in folk medicinal remedies for fever and intestinal worms. In the magical world

Harry Draught Potter, hellebore is a primary ingredient in the

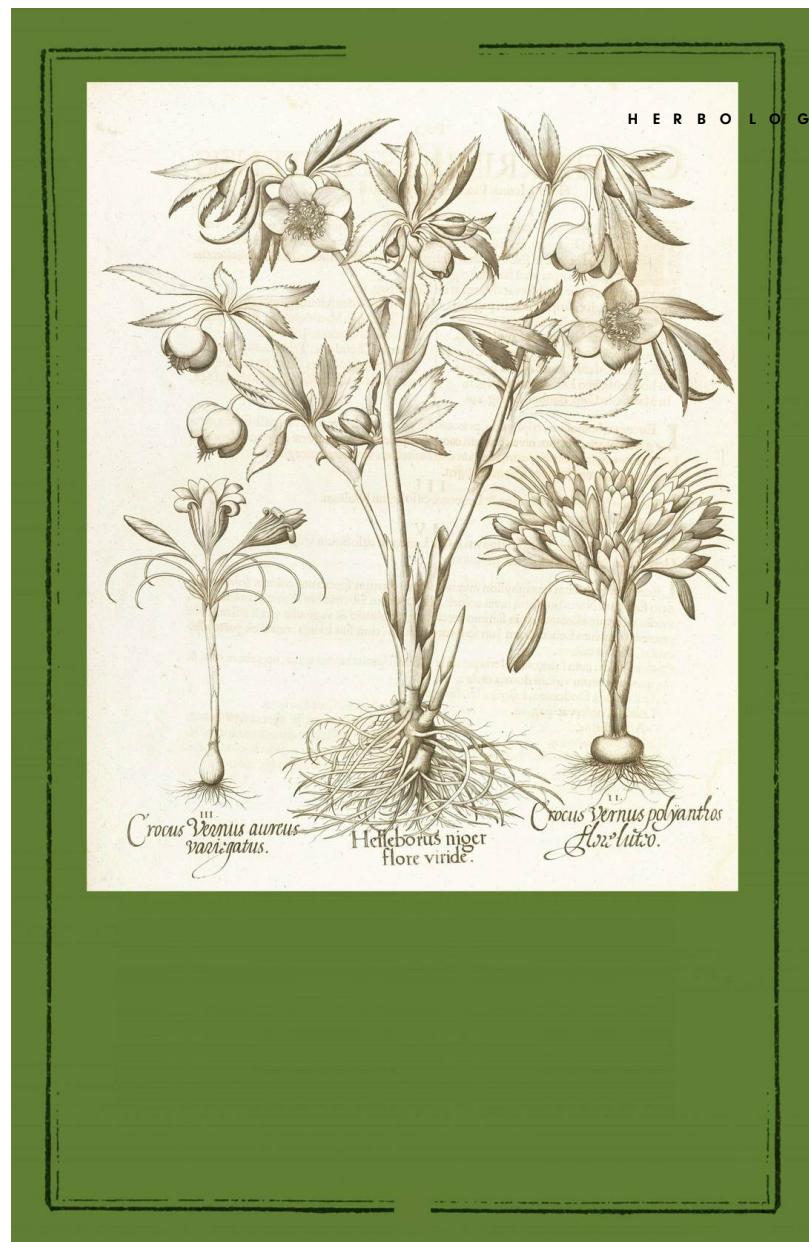
of Peace.

## H E R B O L O G Y



Adonis, *Prunus*, *Prunus*  
- *Prunus*, *Prunus*  
Helleborus, *Helleborus*  
Helleborus, *Helleborus*

A D O N I S H E L L E B O R E , I N C A T A L O G U S  
P L A N T A R U M F L O R E ( P O S S I B L Y  
P O R T U G A L , 1 8 T H C E N T U R Y ) *The LuEsther*  
*T. Mertz Library of the New York Botanical*  
*Garden*



B A S I L I U S B E S L E R , H O R T U S

E Y S T E T T E N S I S ( N U R E M B E R G ,

1713 )

The LuEsther

T. Mertz

Library

of the

New York



## THE GARDEN OF EICHSTÄTT

Commissioned in 1611 by Johann Konrad von Gemmingen, Prince Bishop of Eichstätt in Bavaria, the *Hortus Eystettensis* is a magnificent catalog of the plants grown in the bishop's palace garden. The book was produced by Basilius Besler, a botanist from Nuremberg, who supervised both artists who drew the plants. This undertaking, with the flowers having to be illustrated as they bloomed throughout the seasons. It contains 367 engravings and was printed on the largest paper then available. Harry Potter may have forgotten the hellebore in his Draught of Peace, but it was well known to Besler, who cultivated several varieties of the plant in the garden. One, *Helleborus niger* (black hellebore), has been used as a medicine since antiquity, although it is considered a poison.





DEVIL'S TONGUE, IN DU CAO

(CHINA, 19TH CENTURY)

British Library

## DEVIL'S TONGUE

This beautifully illustrated Chinese manuscript deals



making weight-loss supplements and facial massage products. The exotic-looking flower is a member of the same genus as titan arum, the worst-smelling plant on Earth.

*"Herbal medicine has a long history in China. According to tradition, it originated with the mythical emperor, Shen Nong (the 'Divine Farmer'), who is believed to have been the inventor of agriculture and medicine, as well as the author of the first book on the subject, the Bencaojing."*

E M M A G O O D L I F F E

*Curator*



## “CAREFUL, WEASLEY, CAREFUL!” CRIED PROFESSOR SPROUT AS THE BEANS BURS INTO BLOOM BEFORE THEIR VERY EYES.

— HARRY POTTER AND THE PRISONER OF AZKABAN

### THE TEMPLE OF FLORA

Described as a “visually magnificent failure,” this elaborate book on botany nearly bankrupted its auth the physician and botanist, Robert John Thornton. Using a range of modern printing techniques, Thornton employed teams of master engravers and colorists reproduce highly dramatized paintings of flora from across the world. Thornton’s timing was unfortunate,

however: War with France brought higher taxes and meant that the target audience (the wealthy) had less disposable income for such an expensive book. Despite being granted a license from Parliament to a fund-raising lottery, Thornton never recovered his investment.

*“This exquisite black flower is called ‘dragoi arum’ (Dracunculus vulgaris), also known by the somewhat less appealing name ‘stink*

*lily.' It produces flies for the smell of putrefying meat*

ALEXANDER LOCK

*Curator*



D R A C O N T I U M , I N R O B E R T J O H N T H O R N T O N ,

T H E T E M P L E O F F L O R A (L O N D O N ,

1807)

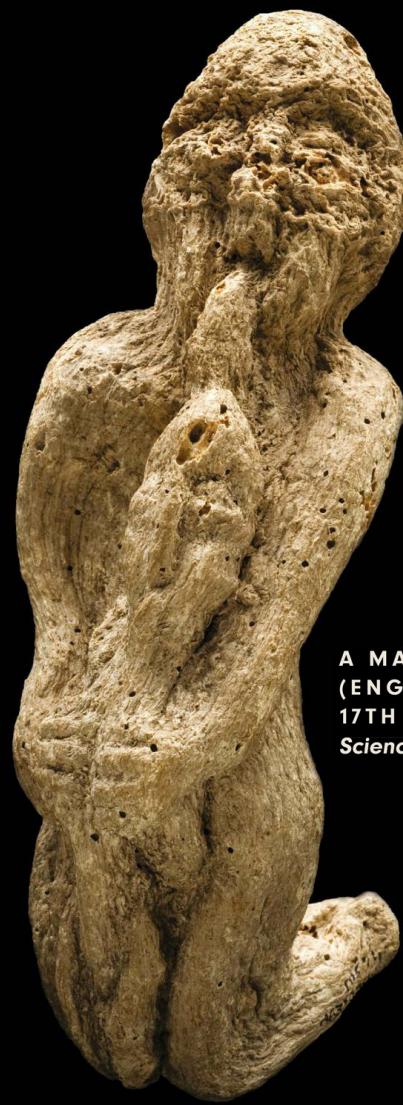
*The LuEsther*

*T. Mertz*

*Library*

*of the*





A MANDRAKE ROOT  
(ENGLAND, 16TH OR  
17TH CENTURY)

*Science Museum*



## A MANDRAKE ROOT

Harry and his friends first came face-to-face with a mandrake in Greenhouse Three, which contained the most "interesting and dangerous plants" at Hogwarts. As Hermione Granger immediately knew, "Mandrake, or Mandragora, is a powerful restorative [ ... ] used to return people who have been transfigured or cursed, to their original state [ ... ] The cry of the Mandrake fatal to anyone who hears it." While the mandrakes encountered by Harry, Hermione, and Ron are still young, this specimen has the appearance of a bearded old man. The resemblance of mandrakes to the human form has influenced many cultures over the centuries. In reality, the mandrake's root and leaves are poisonous and it can induce hallucinations.

**"AS OUR MANDRAKES ARE ONLY SEEDLINGS, THEIR CRIES WON'T KILL YET," SHE SAID CALMLY, AS THOUGH SHE'D JUST DONE NOTHING MORE EXCITING THAN WATER A BEGONIA.**

*— PROFESSOR SPROUT, HARRY POTTER AND THE CHAMBER OF SECRETS*



## H A R V E S T I N G A M A N D R A K E

According to medieval herbals, mandrakes were said to cure headaches, earache, gout, and insanity, among other ailments. Harvesting them, however, has long been deemed an extremely hazardous business. The best way to obtain the plant safely was to unearth it roots with an ivory stake, attaching it to a dog. The dog could be encouraged to move forward by blowing a horn, dragging the mandrake with it. The sound of the horn would also serve to drown out the plant's terrible shriek.

*"A macabre feature of the mandrake in the foreground of this image is the two severed hands growing out of its stems. These symbolize the plant's use as an anesthetic during amputations."*

J U L I A N H A R R I S O N

*Lead Curator*



HERBOLOGY



G I O V A N N I C A D A M O S T O ' S I L L U S T R A T E D H E R

( I T A L Y O R G E R M A N Y , 1 5 T H C E N T U R Y )

*British Library*

## THE MALE AND FEMALE

### MANDRAKE

This illuminated manuscript contains an Arabic versification of Books Three and Four of *De materia medica* ("On medical material"), originally written in Greek by Pedanius Dioscorides. Dioscorides was a botanist and a pharmacologist, working as a physician in the Roman army. The manuscript contains no fewer than 287 colored illustrations of plants, together with spaces left blank for a further 52 drawings. Dioscorides was one of the first authors to distinguish between the male and female mandrake, as shown here. One should almost refer them as the "mandrake" and "womandrake." However, this identification is misleading; Dioscorides had actually identified two different species of mandrake native to the Mediterranean.

T H E   M A L E   A N D   F E M A L E   M A N D R A K E ,   I N   K  
M A W Ā D D   A L - ' I L Ā J   ( B A G H D A D ,   1 4 T H   C E N T

*British*                    *Lil*

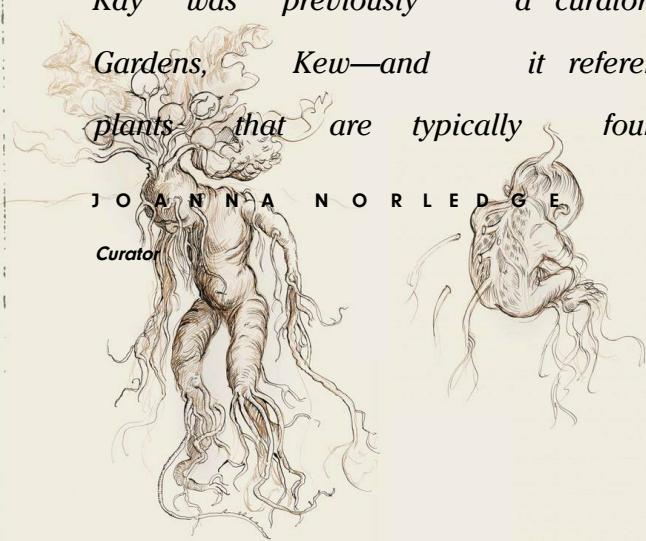


**مَكْوَفُ لِهِ سَاقٌ وَالْأَصْنَفُ**  
 الْأَخْرَى يُعْرَفُ بِالذِّكْرِ وَهُوَ  
 اسْبَعُ وَبَعَدُ لَهُ مُوَرِّبُونَ وَلَهُ وَرْقٌ اسْبَعُ  
 امْلَسٌ كَبَارٌ عَرَامٌ  
 شَبَهٌ بِوَرْقِ الْمَلْقَبِ سَكَاهُ وَلَدَاهُ اصْوَفٌ مُزَعِّجٌ  
 الْأَصْنَفُ الْأَوَّلُ لَوْنُهُ سَبَيْهٌ لَوْنُ الْعَفْرَانِ طَبَّ الْأَرْجَةِ مَعْنَقُهُ وَبَأْكُلُهُ  
 الْرُّعَاةُ فَعُرَضُ لَهُمْ مِنْ ذَكَرٍ شَيْءٌ وَسَيِّرُهُمْ مِنْ السَّيَّاتِ وَلَهُ اصْلَشَبَهٌ  
 بِاَصْلِ الْأَصْنَفِ الْأَوَّلِ الْأَلَهُ أَكْبَرُهُمْ الْأَصْنَفُ الْأَوَّلُ وَاسْبَعُهُمْ  
 وَهُذَا الْأَصْنَفُ لِسَلْهَ سَاقٌ وَقَدْ يُسْتَخْرَجُ عَصَارَهُ قَسْرَ أَصْلَهُ  
 الْأَصْنَفُ وَهُوَ طَرِيٌّ أَنْ يُدْقَ الْمُسْتَرُ وَيُصْبَرَ كَشَيْ نَقْبَلُهُ  
 وَسُعِيَ إِنْ سَخَّرَ الْعَصَارُ وَمَخَنَ بَعْدَ أَنْ يُخْنَ وَرْقُهُ فِي الْأَمْمَاءِ مِنْ حَرْفِ



H E R B O L O G Y

"This illustration appears to be drawn from life—Jim Kay was previously a curator at the Royal Botanic Gardens, Kew—and it references the natural studies plants that are typically found in any botanical libra



S T U D Y O F M A N D R  
B Y J I M K A Y  
Bloomsbury

**INSTEAD OF ROOTS, A SMALL, MUDDY, AND EXTREMELY UGLY BABY POPPED OUT OF THE EARTH. THE LEAVES WERE GROWING HIGH OUT OF HIS HEAD. HE HAD PALE GREEN,**

**MOTTLED SKIN, AND WAS CLEARLY BAWLING  
AT THE TOP OF HIS LUNGS.**

*— HARRY POTTER AND THE CHAMBER OF SECRETS*

## Gnomen-Figuren des Gartentechnischen Geschäfts von Ludwig Möller in Erfurt.



Die von uns erster Künstlerhand geschaffenen Gnomen-Figuren, auf deren Modellirung und Bemalung die älteste Kopffalt verwandt ist, sind ein origineller und überraschender Schmuck für Gärten und besonders für Gartensäulen und für Gebüsch in der Nähe der Sitzplätze.  
Es ist namentlich Wert darauf gelegt, dass unschöne oder gar hässliche Gesichtsformen vermieden wurden, damit diese Figuren einen ihrer hauptsächlichsten Bestimmungszwecke: den Kindern Freude zu machen, nicht verfehlten. Die Bemalung kann ganz nach Wunsch erfolgen, vorausgesetzt, dass die erforderliche Zeit dafür gewehrt wird. Die gewünschten Tönungen beliebe man genau anzugeben. Kleine Abweichungen in den Farbenköpfen sind nicht immer zu vermeiden.

G N O M E S , I N K A R L G O T Z E , A L B U M F Ü R  
T E P P I C H G Ä R T N E R E I U N D G R U P P E N B E P F L A N Z  
( E R F U R T , 1 8 9 7 )

The LuEsther T Mertz Library of the New York Botanical Garden

Gnomen-Figuren des Gartentechnischen Geschäfts von Ludwig Möller in Erfurt.



**Preise der Gnomen aus dem Gartentechnischen Geschäft von Ludwig Möller in Erfurt.**  
No. 930. 80 cm hoch, 30 M. — No. 931. 67 cm hoch, 16 M. — No. 932. 60 cm hoch, 29 M. 50 Pf. — No. 933. 65 cm hoch, 23 M. 50 Pf. — No. 934. 70 cm hoch, 23 M. 50 Pf. — No. 935. 65 cm hoch, 26 M. — No. 936. 60 cm hoch, 16 M. — No. 937. 62 cm hoch, 16 M. — No. 938. 60 cm hoch, 26 M. 50 Pf. — No. 939. 60 cm hoch, 28 M. 50 Pf. — No. 940. 95 cm lang, 28 M. 50 Pf. — No. 941. 70 cm lang, 16 M. — No. 942. 65 cm lang, 16 M. — No. 943. 65 cm hoch, 16 M. — No. 944. 60 cm hoch, 16 M. — No. 945. 90 cm hoch, 26 M. — No. 946. 115 cm hoch, 60 M. — Verpackung billiger zum Betriebspreise.



## G N O M E S   G A L O R E

While de-gnoming may have been a chore for the Weasleys, gnoming—or beautifying gardens with gnome sculptures—has been a popular hobby for families since the 1870s when August Heissner and Philipp Griebel began mass-producing garden gnomes in their workshops in Gräfenroda, Germany. This 1897 catalog of the Ludwig Möller Garden Company illustrates a selection of gnomes designed for garden beds and shrubberies near outdoor seating areas. Unlike the gnomes resembling “fat little Father Christmases” that Ron notes are all the rage among Muggles, the Thuringian retailers emphasize that “care has been taken to avoid unattractive or even ugly facial expressions so that these figures could fail to achieve one of their most important purposes: delighting children.”





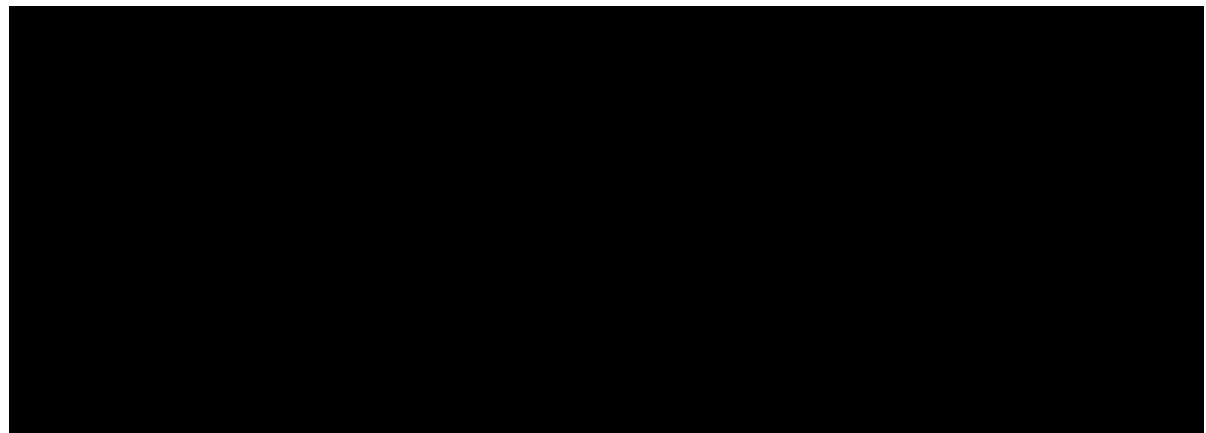
STUDY OF GNOMES BY JIM KAY

*Bloomsbury*

IT WAS SMALL AND LEATHERY LOOKING, WITH A LARGE, KNOBBY, BALD HEAD EXACTLY LIKE A POTATO. RON HELD IT AT ARM'S LENGTH AS IT KICKED OUT AT HIM WITH ITS HORNED LITTLE FEET . . .

*— HARRY POTTER AND THE CHAMBER OF SECRETS*



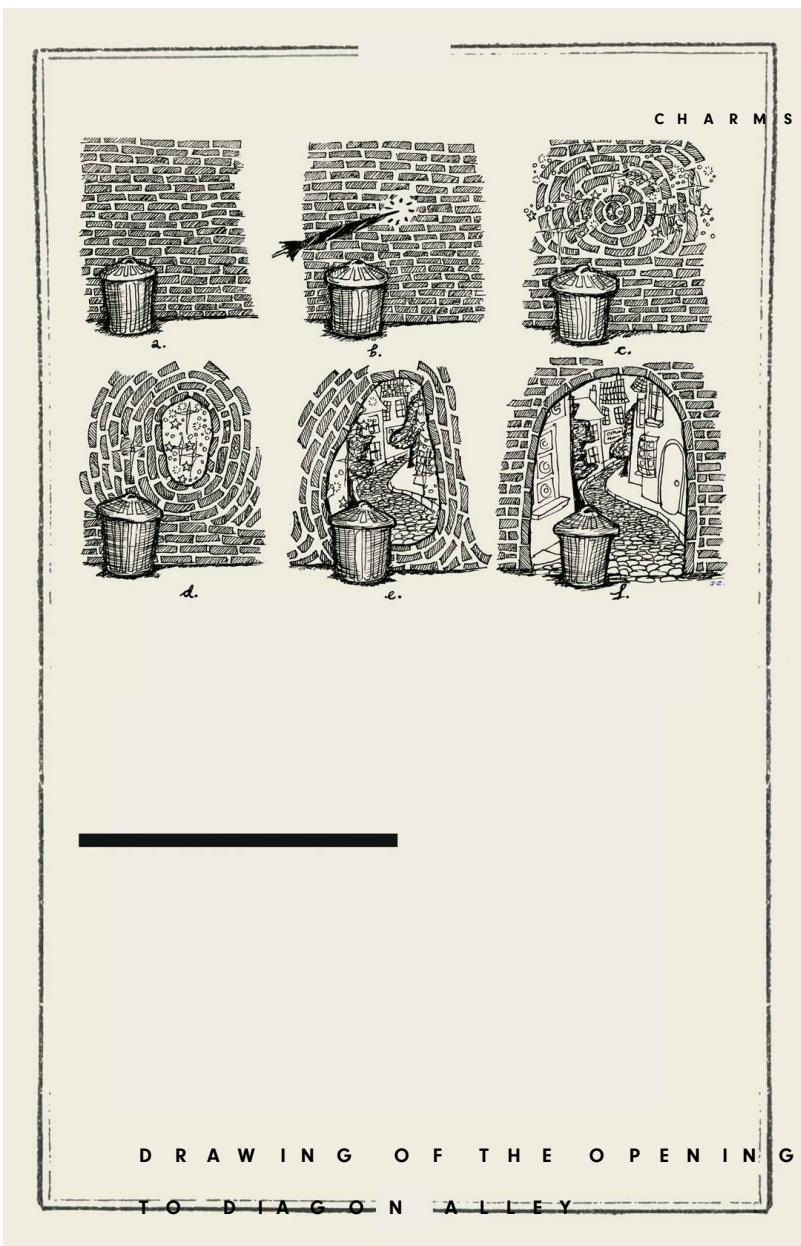


CHAPTER 4

# CHARMS







BY J.K. ROWLING (1990)

J.K. Rowling

## INTO THE ALLEY

This drawing reveals, in six stages, how the entrance arch to Diagon Alley appears when tapped three times by Hagrid's umbrella at the beginning of *The Sorcerer's Stone*. This fully worked-out visualization shows how

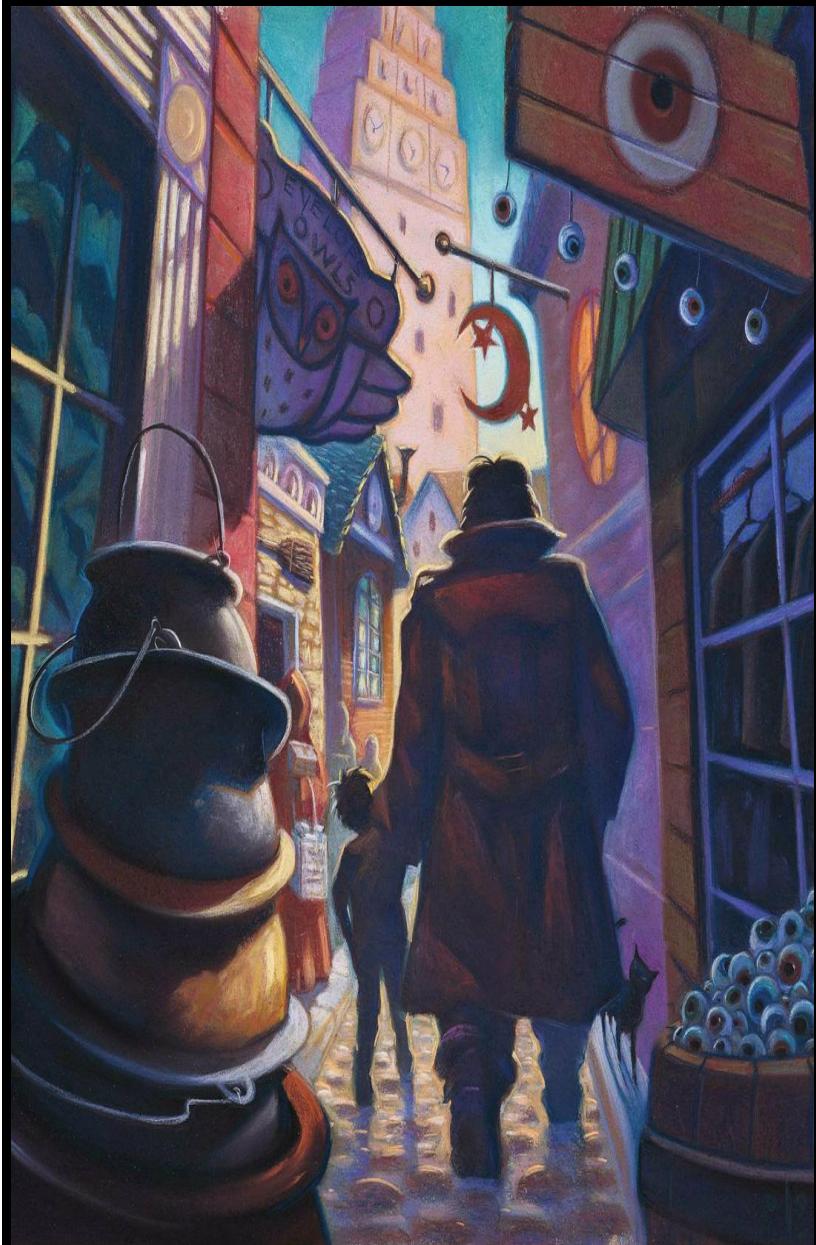
J.K. Rowling rooted the magic in the book as closely as possible to real-world logic. The concept of bricks reorganizing themselves into an archway is far more plausible than an opening simply appearing out of

the blue. These imaginative touches, and the serious considerations that have gone in to explaining magical processes, underline what makes J.K. Rowling's work so vivid and real to so many readers.

THE BRICK HE HAD TOUCHED  
QUIVERED – IT WRIGGLED – IN  
THE MIDDLE, A SMALL HOLE  
APPEARED – IT GREW WIDER AND  
WIDER – A SECOND LATER THEY  
WERE FACING AN ARCHWAY LARGE  
ENOUGH EVEN FOR HAGRID,  
AN ARCHWAY ONTO A COBBLED  
STREET THAT TWISTED AND  
TURNED OUT OF SIGHT.

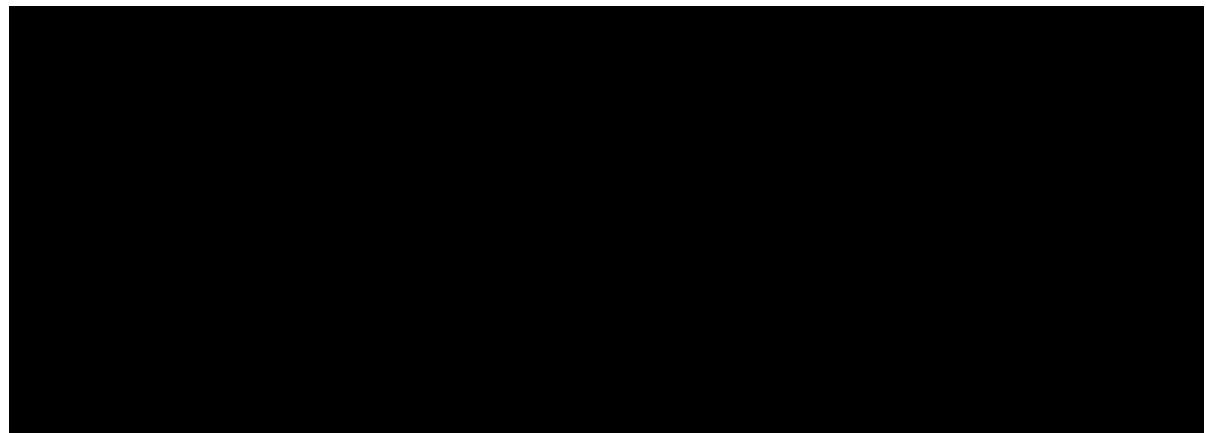
— HARRY POTTER AND THE SORCERER'S STONE

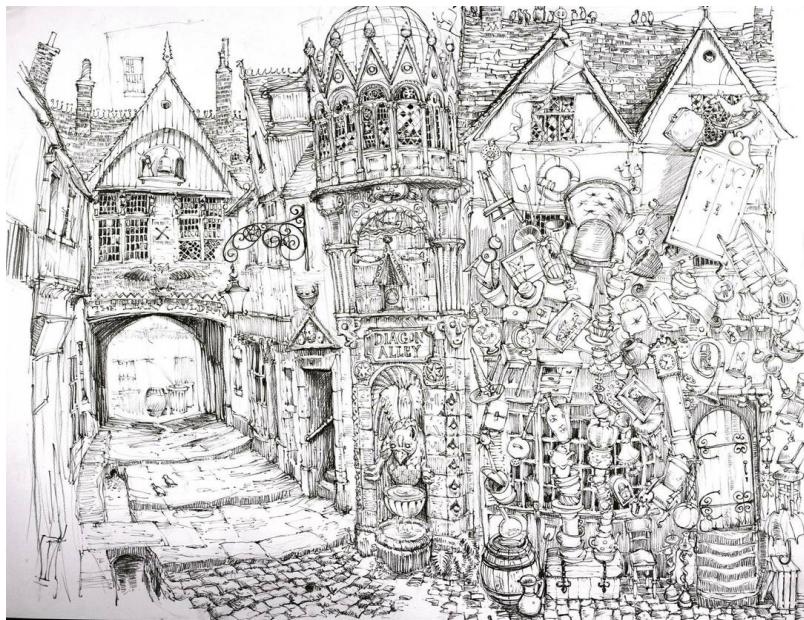




DIAGON ALLEY BY MARY GRANDPRÉ

*Scholastic*





D R A W I N G   O F   D I A G O N   A L L E Y   B Y   J I M   K A Y   Bloomsb

## A TRIP TO THE SHOPS

Jim Kay created fantastically meticulous drawings showing the panorama of the shops along Diagon Alley. The atmosphere of this renowned street is captured in the uneven cobbles and the fountainhead beneath the street sign. The shop in the foreground of the drawing has a vast array of wares all over the building. Why limit yourself to a window display when magic can adorn the whole



## DECIDING ON A SORTING HAT

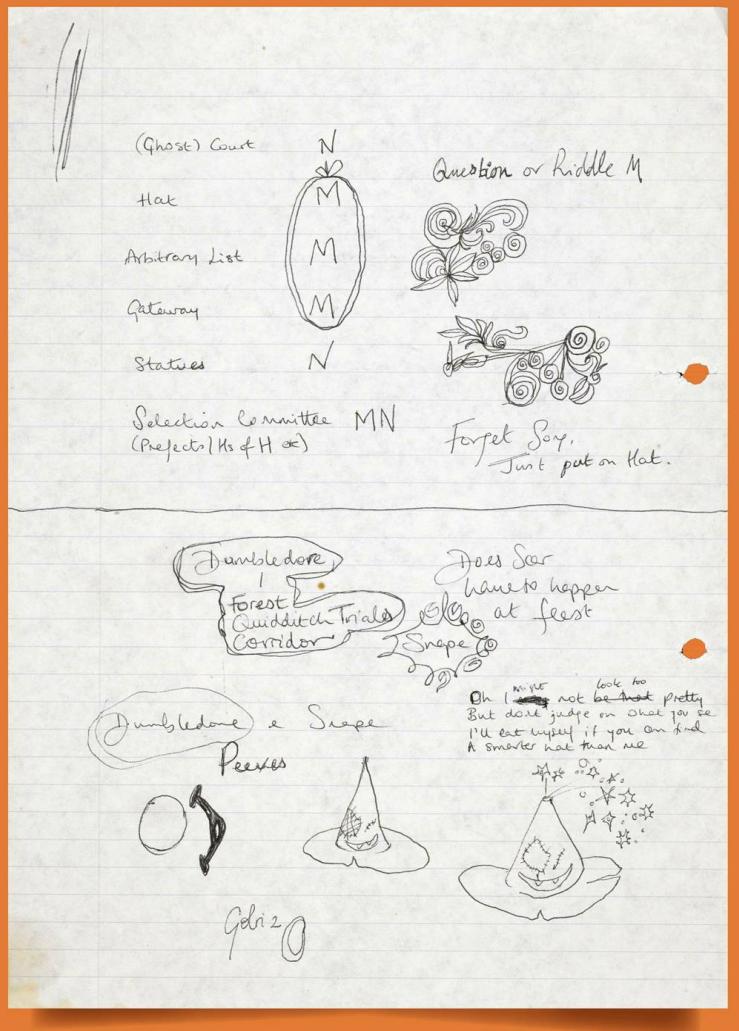
J.K. Rowling spent five years planning out Harry Pott world and his story. She decided that Hogwarts woul have four school houses—Gryffindor, Ravenclaw, Hufflepuff, and Slytherin—with distinct qualities attributed to each. After that, she had to work out the students would be sorted into the houses. These notes show the author listing some possible ways. note “statues” represents her idea that four statues of the founders in the Entrance Hall might come alive and select students from the group in front of them idea. Rowling later modified for the Sorting Ceremony at the North American school of magic, Ilvermorny, as she wrote on Pottermore). Other ideas included ghost court, a riddle, or prefects choosing students.

The Sorting Hat is also shown here, complete with patches, and a grinning mouth.

**“FINALLY, I WROTE A LIST OF THE WAYS IN WHICH PEOPLE CAN BE CHOSEN: EENY MEENY MINY MO, SHORT STRAWS, CHOSE BY TEAM CAPTAINS, NAMES OUT OF A HAD NAMES OUT OF A TALKING HAT—PUTTING**

## ON A HAT—THE SORTING HAT.”

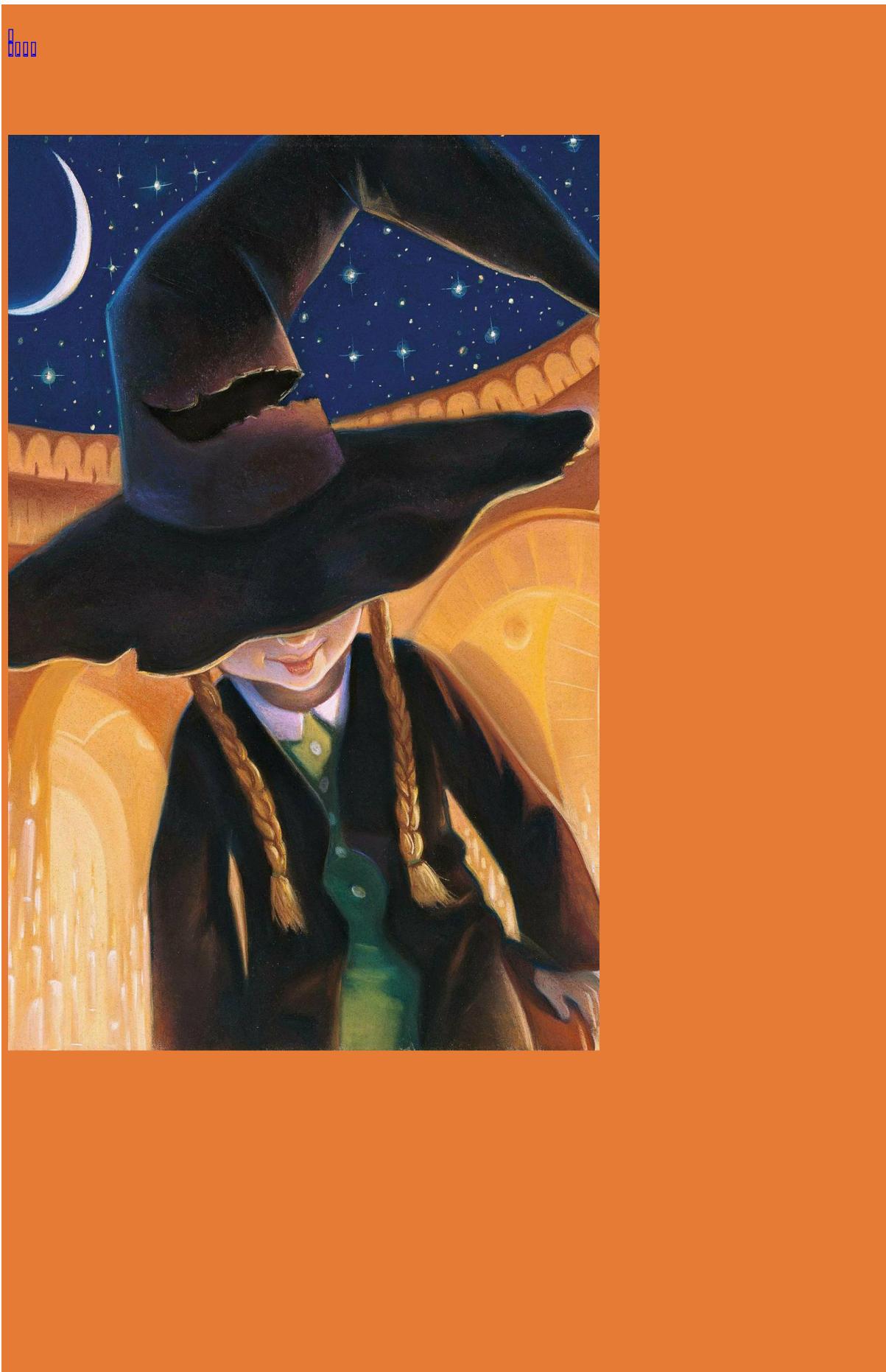
*— J.K. ROWLING ON POTTERMORE*



N O T E S   O N   S O R T I N G   T H E   S T U D E N T S

B Y   J . K .   R O W L I N G

J.K. *Rowling*



THE SORTING HAT BY MARY GRANDPRÉ

*Scholastic*

# THE SORTING HAT SONG

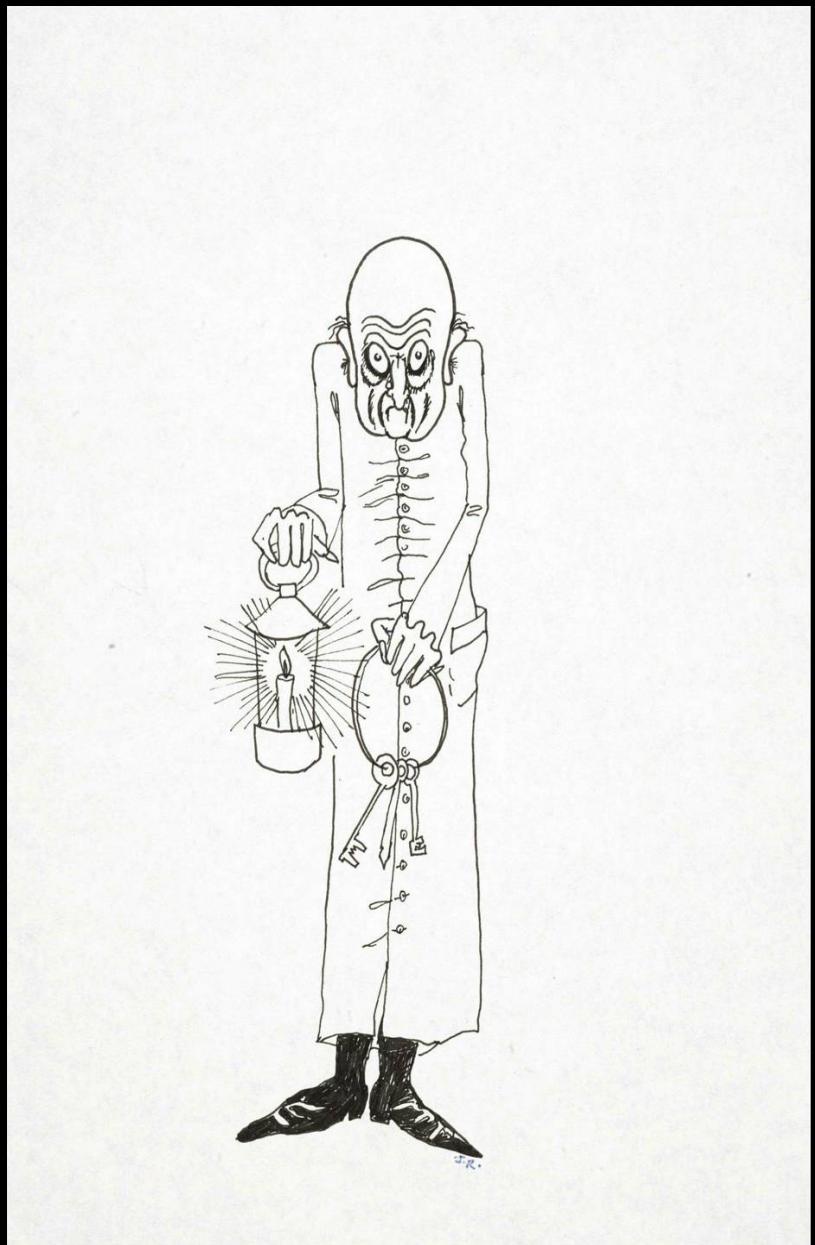
At the start of every academic year at Hogwarts, never students are sorted in to their houses by the Sorting Hat. This is J.K. Rowling's original, handwritten draft of the song that the hat sings at Harry's Sorting Ceremony in his first year. The draft contains some crossings-out and additional edits, but most of these lines survived the final published text of *The Sorcerer's Stone*.

S A R T S I O N B G

B Y J . K .

R O W L I N G

J.K. *Rowling*



S K E T C H   O F   A R G U S   F I L C H

BY     J . K .     R O W L I N G     ( 1 9 9 0 )

J.K.     *Rowling*

## A R G U S   F I L C H

Argus Filch, the caretaker at Hogwarts, often came close to discovering Harry Potter on his nighttime adventures around the school. Harry only escaped detection thanks to his Invisibility Cloak, which once belonged to his father, James Potter. The lamp held by Filch while he was patrolling the school corridors, shown here in a sketch by J.K. Rowling, enabled him to spot any students wandering the castle when they should have been tucked up in bed. This drawing itself caused by years of chasing after "Argus" or "Argos" is a name from Greek mythology, a many-eyed or one-hundred-eyed giant whose epithet "Panoptes," means "all-seeing."



## MAKE ME TO BE INVISIBLE

For those who won't inherit an Invisibility Cloak, oth  
methods of disappearing must be found instead.

*The Key of Knowledge* was an instructional text on  
magic that was spuriously attributed to King Solomon.  
Here it cites a charm to achieve invisibility. The meth  
proposed varies from manuscript to manuscript,  
because the book was widely shared, copied, and  
recopied by students of magic. This manuscript once  
belonged to the English poet Gabriel Harvey. Care  
should be taken when reciting this spell, however—*The  
Key of Knowledge* does not include a charm to make  
yourself reappear again!



you will make all shyness of manlynesse, wch you will make unto me in this maner  
and to shone and fewnesse to test mynesse and power: I beseeche the <sup>h</sup> C H A R M S  
god father for thy only sonnes sake, I beseeche **Jesus Christ**, in thy name  
and mynesse work without ende, that thou myghte graunt me to shone  
expes of this experiment. **So be ye**, Amen.

Afterwarde shalbe the place mynes subte shyness, as shallbe appoynted  
in that shyness: **C**omplete wch also mynes number, and wch shalbe mynes  
pury to make of syrups, let syrups an one be made as yis appoynted, and  
knowyng the same. If any other cermentis be required in this ex-  
periment do it then. **W**hen all shynes be shyness, say thy conura-  
tion, wch shalbe shone do by syrups, and shalbe made by syrups sayt. **H**

Patet noster, Rorax, Terson, Syleton. I dñe you by his  
holyn name Faith, he, Vale, wch is myneth in **12** letters that  
by this shyness shalbe may see this truthe; Ja, Ja, Ja,  
ya, ya, raus; spes syrups to shone wch shalbe shyness. I conurte you  
aforenamed syrups, by all that is aforesayd, and by hym to myneth  
all creatures do shone that ymmedlye you shone wch shyness  
that we require; or else hym that tolde yis awaynt. **H** yis to do this  
experiment, yis to requisites to write letters and figures, they are  
to be myneth, as yis described in this shyness booke; note that yis  
myneth shyness, expes for shyness are made or done, requisites  
wch yis, that shyness be shyness expes besides this, as yis above sayt.

**Howe expes to be shyness  
must be prepared, Cap. 7.**

Wch shyness will haue an expes to be shyness, wch shyness will be shyn-  
ess to write this expes, shyness will be shyness in myneth puryness  
and mynes pury and mynes, as shallbe appoynted in this shyn-  
ess of shyness mynes, wch shyness to conurte be required,  
shyness before yis conurte sayt shyness as followeth.

Stabian, Asin, Gabellum, Lanteray, Noty, Enobal, Labore-  
rem, Balamet, Balnon, Tyamet, Mifragas, Fure-  
nels, Hearma, Hamorache, yesa, Seva, Senoy, Henen,  
Banucadas, Acaravas, Taxacub, Bucarat, Caram,  
by this shyness mynes you shone towardes manlynesse, make me to be  
shyness; afterward make up conurte, and if you myneth make  
of syrups, make syrups an one as is appoynted in this chapter of  
making of syrups: if you myneth any figures and letters,  
make syrups as are described in this chapter, and conurte shyness  
notes, or figures, if you myneth mynes any shone, wch  
syrups, as is also shyness appoynted, wch this is required  
if you myneth any conurte in wch shyness as followeth.

"HOW EXPERIMENTS TO BE INVISIBLE  
MUST BE PREPARED," IN THE BOOK OF  
KING SOLOMON CALLED THE KEY OF  
KNOWLEDGE (ENGLAND, 17TH CENTURY)

*British Library*

## OLGA HUNT'S BROOMSTICK

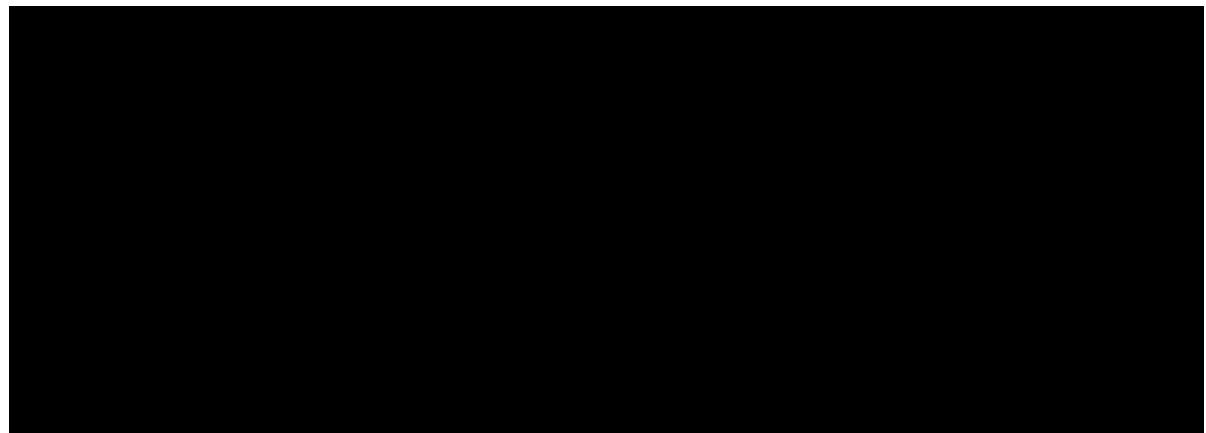
Few charmed objects are more closely associated with the Western image of the witch than the broomstick. Although the tradition has ancient roots in pagan fertility rights, the connection between witchcraft and broomsticks developed significantly in the art and popular superstitions that fed the witch hysteria of 16th- and 17th-century Europe. This colorful broomstick was once owned by a Devonshire woman named Olga Hunt. When there was a full moon, Olga could be spotted with her broomstick leaping around Haytor Rocks on Dartmoor, much to the alarm of courting couples and campers! ▶

**AS EVERY SCHOOL-AGE WIZARD KNOWS, THE FACT THAT WE FLY ON BROOMSTICKS IS PROBABLY OUR WORST-KEPT SECRET. NO MUGGLE ILLUSTRATION OF A WITCH IS COMPLETE WITHOUT A BROOM [...] BROOMSTICKS AND MAGIC ARE INEXTRICABLY LINKED IN THE MUGGLE MIND.**

B R O O M S T I C K B E L O N G I N G T O O L G A H  
( E N G L A N D , 2 0 T H C E N T

*The Museum of Witchcraft and Magic, Boscastle*





CHARMS

## A CLOUD OF KEYS

These two draft sketches show how Jim Kay created some of his illustrations, using a detailed pencil sketch that was then digitally colored in or overlaid with a watercolor painting. Here you can see him experimenting with the design and colors of the winged keys, capturing the "whirl of rainbow feathers"



of rainbow feathers". The keys have been Flitwick as one of the the Hogwarts teachers Harry used his broomstick that would open a

Bloomsbury

STUDIES OF WINGED KEYS BY JIM KAY





CHARMS

STUDIES OF WINGED KEYS BY JIM KAY

*Bloomsbury*

THEY EACH SEIZED A BROOMSTICK AND  
KICKED OFF INTO THE AIR, SOARING  
INTO THE MIDST OF THE CLOUD OF KEYS.  
THEY GRABBED AND SNATCHED, BUT THE  
BEWITCHED KEYS DARTED AND DIVED  
SO QUICKLY IT WAS ALMOST IMPOSSIBLE  
TO CATCH ONE.

— HARRY POTTER AND THE SORCERER'S STONE



## HARRY AND DRACO

The world of magic was new and complicated for Harry when he arrived at Hogwarts, but in his very first fly lesson, having never previously touched a broom, he flew so naturally that Professor McGonagall instantly whisked him away to meet the Gryffindor Quidditch team captain. Harry became the youngest Seeker in a century to play in a Hogwarts Quidditch game. In this painting by Jim Kay, Harry is shown with his cap billowing and his hands firmly clasped around his broomstick, while a rain-blurred Draco Malfoy heads toward him in the background.

**WITH A ROAR FROM THE CROWD TO SPEED THEM UPWARD, THE FOURTEEN PLAYERS ROSE TOWARD THE LEADEN SKY. HARRY FLEW HIGHER THAN ANY OF THEM, SQUINTING AROUND FOR THE SNITCH.**





"Kay's painting brings to life the opening Quidditch match against the Slytherin team in Harry's second year. In the match, a Bludger went rogue and followed Harry relentlessly, eventually breaking his arm. Despite this, Harry caught the Snitch and won the game."

JOANNA NORLEDGE

*Curator*

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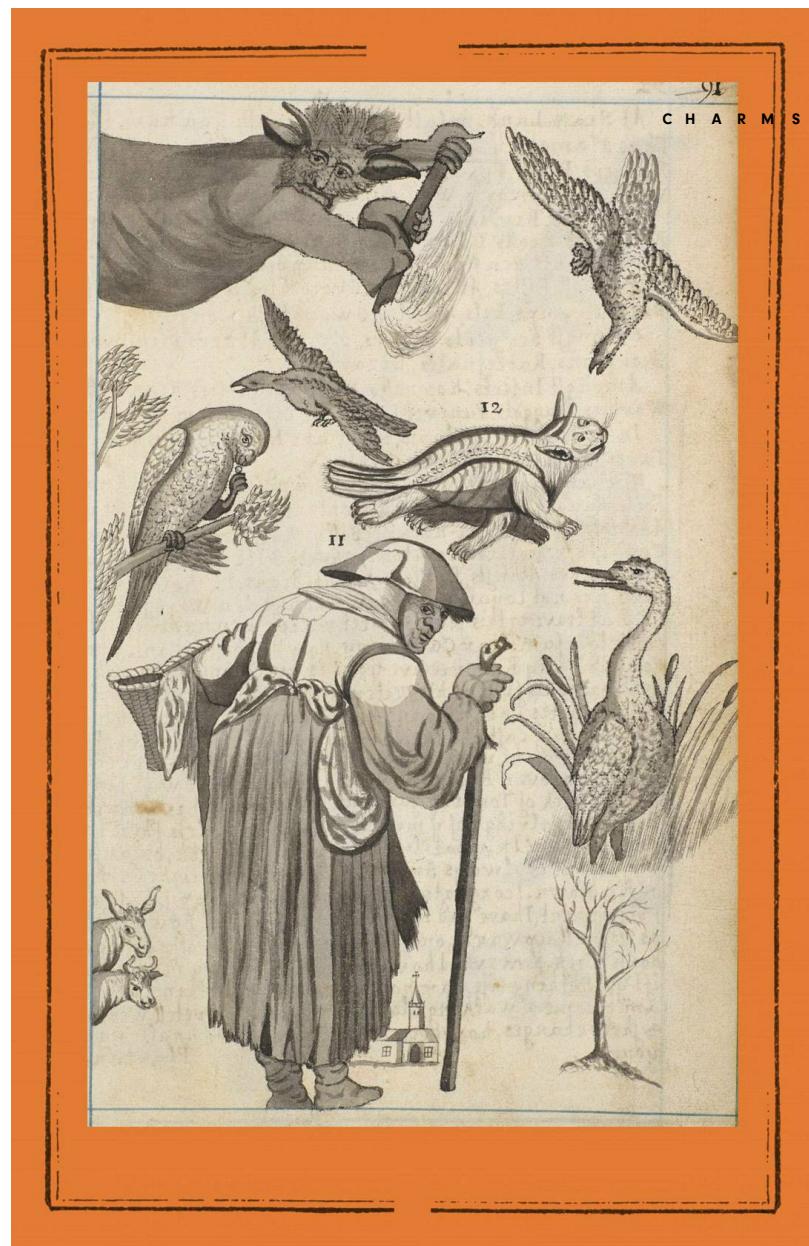
## A WITCH AND HER FAMILIAR

In 1621, Anne Fairfax, the younger daughter of Edward Fairfax of Fewston, Yorkshire, died suddenly. Two of her sisters, together with a friend, accused some local women of practicing witchcraft. The women were taken to trial, but the case collapsed when the friend confessed that the whole thing had been a hoax. Edward Fairfax, however, remained resolute in his belief that Anne's death was caused by witches. This manuscript sets out his case for the prosecution. A later illustrator has added drawings of the "witches" and their familiars—demons or spirits, often in the form of an animal, that accompany and obey witches. One witch, "Margaret Wait the elder" is described as a widow whose "husband died by the hand of the executioner. Her familiar is a deformed thing with n<sup>r</sup> feet, rough with hair, the bigness of a cat, and the n<sup>r</sup> of it is unknown."

IN THE FAMILY OF M R . EDWARD FAIRFAX OF FUYS

(ENGLAND, 18TH CEN

*British* *Lil*





## THE LANCASHIRE WITCHES

As the anonymous author of this book noted, the English county of Lancashire is "famous for witches the very strange pranks they have played." Lancashire's popular association with witchery stems from the famous Pendle trials of 1612, when some nineteen people were accused of practicing witchcraft. While the story of the Pendle witch craze is an unhappy one—the majority of the accused were hanged—the author of this text was eager to portray Lancashire witches in a more positive light. The book is illustrated with simple woodcuts, including this picture of a jolly wit mounting a broomstick.

*"The text accompanying this illustration states, 'Lancashire witches chiefly divert themselves in merriment and sport.' Perhaps it is little wonder, then, that Quidditch Through the Ages cites the first known account of a Quidditch match in 1385, as 'a game in Lancashire.'"*

*T H E   H I S T O R Y   O F   T H E   L A N C A S H I R E   W I T*

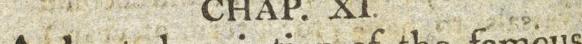
*(C O V E N T R Y ,*      1

*British*      *Lil*

in destroying and laming of cattle, and drowning ships at sea, by raising storms. But it appears that the Lancashire witches chiefly divert themselves in merriment and sport; therefore they are found to be more sociable than any others.



CHAP. XI.  
A short description of the famous  
Lapland Witches.





C H A R M S

854

THE  
TRYALS  
OF  
Several Witches,  
Lately Executed in  
NEW-ENGLAND:  
Published by the Special Command of the  
GOVERNOUR.

C O T T O N M A T H E R , T H E W O N D E R S O F T H E  
I N V I S I B L E W O R L D (LONDON, 1693)

*New-York Historical Society*

## WITCHCRAFT ON TRIAL

Like the Pendle witch trials in Lancashire, England, in 1612, the Salem witch crisis eighty years later depended largely on local feuds, religious strife, and long-held cultural beliefs about women and gender. Puritan New England, many leaders used accusations of witchcraft as a way to control "disruptive" female behavior. Cotton Mather, a Congregational minister Boston and staunch defender of Puritan orthodoxy, wrote *The Wonders of the Invisible World: Being an Account of the Tryals of Several Witches, Lately Execute in New-England* in 1693 as his justification for the Salem witchcraft crisis and executions. While Mather attacked witches as the embodiment of evil and defended the court's verdicts, he also voiced his great discomfort with the court's admission of spectral evidence (testimony from dreams, ghosts, and visions). Mather called on the court to admit only testimony from human witnesses, rather than spectral testimony, in the persecution of witches. Only humans, he argued, should "turn the scale" of justice in court.



## A MAGICAL RING

This 4th-century papyrus is part of an ancient Greek handbook for magic. As well as containing charms to discover thieves and to reveal the secret thoughts of men, the handbook describes how to prepare a magical ring. The owner was advised to inscribe the ring with  according to the following formula: "May something never happen as long as this remains buried." It was intended that the ring be hidden in the ground, in order to prevent something from happening. By inscribing and burying the ring, the owner could specify, for example, that they did not want a rival to be lucky in love. With the exception of one added word, the inscription reads the same in either direction. This is a well-known characteristic of magical charms.

A R I N G C A P T I O N E D " M A Y S O M E T H I N G N E V  
H A P P E N A S L O N G A S T H I S R E M A I N S B U R I E  
I N A G R E E K H A N D B O O K F O R M A G I C ( T H E B  
4 T H C E N T U R Y ) *British Library*

## A B R A C A D A B R A

The “Abracadabra” spell has been used by generations of magicians to conjure rabbits out of hats. In ancient times, however, the same word was held to be a charm with healing powers. Its first documented use appears in the *Liber Medicinalis* or “Book of Medicine” written by Quintus Serenus Sammonicus in the 2nd century C.E. Serenus was a physician to the Emperor Caracalla, prescribing the charm “Abracadabra” as a cure for malaria. Sufferers were instructed again and again, leaving out one letter each time. The would produce a “cone-shaped” then worn as an amulet around the neck in order to drive out the fever.

*“The Abracadabra text is outlined in red ink in the margin of this manuscript. Serenus further recommended that flax, the fat of the lion, or coral stones could be used to fix the charm around one’s neck.”*

J U L I A N H A R R I S O N

*Lead Curator*



tes. annis.

CHARMS

titen. **(de enitio depelendo.**

igna-

pentes. puto

ūmā

ca figis. Et

et ceta fige

onu. conum

abzacadabza  
bzacadabza  
tacndabza  
uzcadabza  
cadabza  
adabza  
dabza  
abza  
bza  
m  
a  
p

*L I B E R M E D I C I N A L I S ( C A N T E R B U R Y ,  
13 T H C E N T U R Y )*

*British Library*

## HOW TO TURN YOURSELF

### INTO A LION

In Ethiopia, magical practitioners commonly make collections of charms, spells, and the names of plants and their properties, which are then copied into handbooks like this one. This page has been removed from a magical recipe book. It contains charms for reversing spells and for binding demons. One charm particular supplies the formula for changing yourself into a lion or another beast: "With red ink, write these secret names on a piece of white silk. To transform yourself into a lion, tie the silk to your head; to become a python, tie it on your arm; to turn into an eagle, tie it on your shoulder."

**"TRANSFIGURATION IS SOME OF THE MOST COMPLEX AND DANGEROUS MAGIC YOU WILL LEARN AT HOGWARTS," SHE SAID. "ANYONE MESSING AROUND IN MY CLASS WILL LEAVE AND NOT COME BACK. YOU HAVE BEEN WARNED."**

*— PROFESSOR McGONAGALL, HARRY POTTER AND THE SORCERER'S STONE*





## A LOVE CHARM

Love potions and charms are still widely used across the world. Sometimes this type of magic even appeared at Hogwarts—from Professor Slughorn brewing Amortentia in class to Ron Weasley accidentally ingesting Romilda Vane's love potion. Made in the Netherlands, the love charm shown here is rich in symbolism that imbued the object with magical power. Painted onto an oyster shell to ensure fertility, the charm was produced for a couple whose first initials were J and R. Red thread binds the letters together while a pair of touching hearts represent their love. Above these letters are the couple's star signs—♉ Taurus and ♊ Gemini.

*"The effectiveness of this love charm remains unknown. As Slughorn declared in his Potions class, 'It is impossible to manufacture or imitate love.'"*

ALEXANDER LOCK

*Curator*





LOVE CHARM (NETHERLANDS, 20TH CENTURY)

The Museum of Witchcraft and Magic, Boscastle

“PROFESSOR, I’M REALLY SORRY TO DISTURB YOU,” SAID HARRY AS QUIETLY AS POSSIBLE WHILE RON STOOD ON TIPTOE, ATTEMPTING TO SEE PAST SLUGHORN INTO HIS ROOM. “BUT MY FRIEND RON’S SWALLOWED A LO



## Of The Constellations

Another Company of Stars that encompass the pole of the Ecliptic @ are disposed in various places, the antients formed an Image or Constellation called of Dragon (333 Fig 3) worcking @ twisting it self betwixt the two bears, it is a nobb Constellation, having Stars in every one of 12 Signs @ the pole of the Ecliptick is in the very middle of it, (at p) it hath one Star of 2<sup>nd</sup> Magnitude, (at g) being of ear but two in the tail, the Star (at o) is called Rasabon, being a Bright Star in the Head of the Dragon, famous for that is Ingracious Mr Robert Hook fellow of the Royal Society, made use of this Star to attempt the Proof of the Motion of the Earth by observation, in 1674 where he observed (as Mr Flamsteed hath divers times since) a parallax of the Earths annual orb which infallibly proves the Motion of the Earth to be true, according to the Doctrine of Copernicus,



Draco  
the Dragon  
Fig. 3.

Behind the neck of the Dragon, the antients formed another Constellation of Stars into of Images of a Swan (335 Fig 4) the Star near the Tail (at m) is of 2<sup>nd</sup> magnitude, & is called Aridof or Aridof; @ near the Star in its Breast, where of latter (n) is placed; a new Star appeared in the year 1601, @ after some time disappeared, in the year 1658 it appeared again, @ likewise in the year 1670, and so it continued appearing and disappearing several times, it was a star of the third magnitude, and at this time wholly disappears



Cygnus  
the Swan  
Fig. 4.

The Stars in this (as in the other Constellations) are easily known & distinguished, if you observe about no: parts of the Head, Neck, Breast, Wings, Tail &c they are placed.

And this was the method made use of by the antients, to distinguish the names of greatest part of the visible Stars in the Firmament, by some



CHAPTER 5

**ASTRONOMY**





# —LISTS OF HOGWARTS SUBJECT AND TEACHERS

In this handwritten note, which was made as she was writing *The Sorcerer's Stone*, J.K. Rowling has listed subjects taught at Hogwarts alongside the prospective names of their teachers. Here you get a glimpse of some of the revisions and choices J.K. Rowling made as she developed Harry Potter's wizarding world. An early moniker for the Professor of Astronomy is recorded here as "Aurelia Sinistra." This later developed into "Aurora Sinistra." J.K. Rowling often uses Latin words for her names and spells. "Aurora," which means "dawn," can also refer to the natural phenomenon that occurs near the magnetic poles, creating breathtaking light displays in the sky. As well as meaning "left-hand side," "Sinistra" is also the name of a star in the constellation of Ophiuchus, better known as the Serpent Bearer.

*"The lists of Defense Against the Dark Arts teachers include unused characters with unfamiliar names like Enid Pettigrew, Oakden Hernshaw, and Mylor*

*Silvanus, none of whom appear in the published books."*

J O A N N A N O R L E D G E

*Curator*

## ASTRONOMY

Erin Pettigrew

Quirinus Quirrell (1)  
Gilderoy Lockhart (2), (6), (7)  
Remus Lupin (3), (7) Sinistra  
Erin Pettigrew (4), (6), (7)  
Oakden Hernshaw (5)

SUBJECTS 3rd Year

core subjects  
Potions  
Transfiguration  
Charms  
Defence Against the Dark Arts  
History of Magic  
Astronomy  
Herbology

Divination → Harry & Ron  
Studies of Ancient Runes → Hermione  
Arithmancy → Hermione  
Care of Magical Creatures → Harry & Ron  
Muggle Studies → Hermione

Divination: Erin Pettigrew

Transfiguration  
Charms  
Potions  
Defence Against the Dark Arts  
History of Magic  
Astronomy  
Herbology  
Divination  
Care of Magical Creatures

Professor Minerva McGonagall  
Filius Flitwick  
Severus Snape  
Remus Lupin  
Cuthbert Binns  
Aurelia Sinistra  
Pomona Sprout

L I S T S   O F   H O G W A R T S   S U B J E C T S   A N D

T E A C H E R S   B Y   J . K .   R O W L I N G

*J.K.      Rowling*

## ASTRONOMY

|                           |   |  |
|---------------------------|---|--|
| Transfiguration           | ♀ | Prof. Minerva McGonagall                 |
| Charms                    | ♂ | Prof. Flimy Flitwick                     |
| Potions                   | ♂ | Prof. Severus Snape                      |
| Herbology                 | ♀ | Prof. Pomona Sprout                      |
| P. A. D. A.               | ♂ | Prof. Remus Lupin                        |
| Astronomy                 | ♀ | Prof. Aurora Sinistra                    |
| History of Magic          | ♂ | Prof. Cedric Binns                       |
| Divination                | ♂ | Prof. Mopsus etc                         |
| Study of Ancient Runes    | ♂ | Prof. Babushka <del>Thick</del> Babbling |
| Arithmancy                | ♀ | Prof. Septima Vector                     |
| Care of Magical Creatures | ♂ | Prof. <del>Redmond</del> Rubens Magrid   |
| Muggle Studies            | ♀ | Prof.                                    |

Dixit

Pi  
Vector

Septima  
Vector

Fata

The fates  
re fates

Hippogriffs

Stormswif

Floothof

Fleeting

Gibberin  
Gibbering  
are check  
spells/hippogriffs Greek etc

Mylor Silvarns

Rosmeta "Good purveyor"  
village woman?

- 1) Quirrell
- 2) Lockhart
- 3) Lupin
- 4) Pettigrew
- 5) Mylor pers. Oakden Hobday

L I S T S   O F   H O G W A R T S   S U B J E C T S   A N D

T E A C H E R S   B Y   J . K .   R O W L I N G

*J.K.      Rowling*



**“LIE BACK UPON THE FLOOR,” SAID FIREnze IN HIS CALM VOICE, “AND OBSERVE THE HEAVENS. HERE IS WRITTEN, FOR THOSE WHO CAN SEE, THE FORTUNE OF OUR RACES.”**

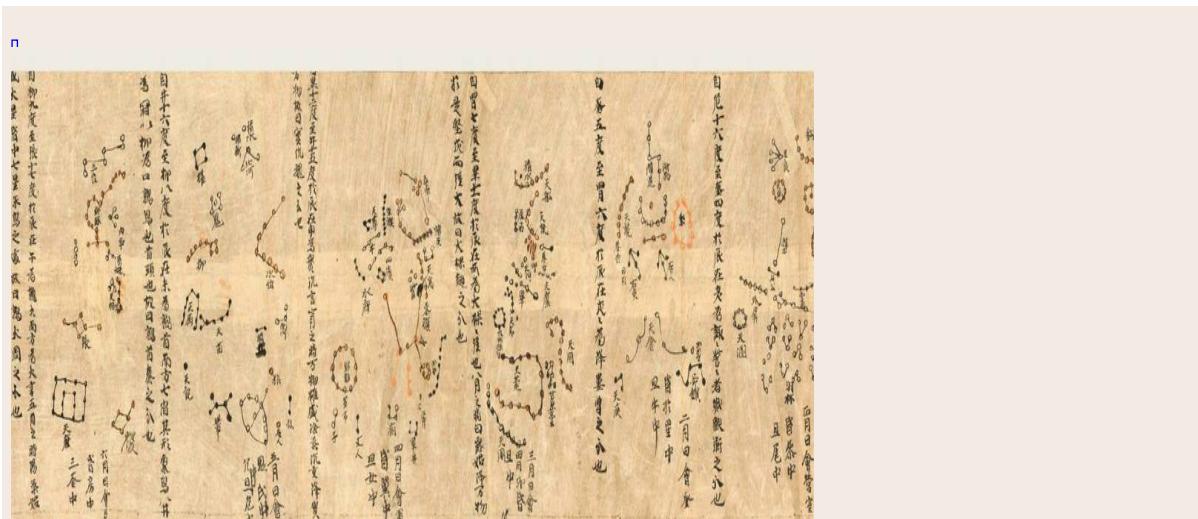
*— HARRY POTTER AND THE ORDER OF THE PHOENIX*

## THE OLDEST ATLAS OF THE NIGHT

In 1907, a Hungarian-British archaeologist named Aurel Stein was searching for artifacts in the desert on the southern Silk Road. He entered a cave in Dunhuang, Central China, that had been sealed for thousands of years and stumbled upon an amazing discovery—the cave was a treasure trove containing 40,000 ancient Buddhist manuscripts, paintings, and documents. The paper scroll was among them, the oldest preserved atlas from any civilization. At the time that the atlas







## ▲▼ THE DUNHUANG STAR ATLAS

(C H I N A , C A . 7 0 0 C . E . ) British Library

made, it was believed that the movement of the stars reflected the actions of the emperor and his court on Earth. A solar eclipse, for example, might be interpreted as a sign of a forthcoming coup. The scroll shows more than 1,300 stars visible to the naked eye in the Northern Hemisphere. It is staggering to think that a chart of such accuracy was created by observation alone—the Dunhuang Star Atlas is the oldest map of the night yet it stands up well compared to modern charts to

*"This star atlas is a remarkable survival.*

*It is astonishing to think that it was created centuries before the invention of the telescope. The scroll dates back to approximately 700 C.E., and its detail and accuracy are extraordinary."*

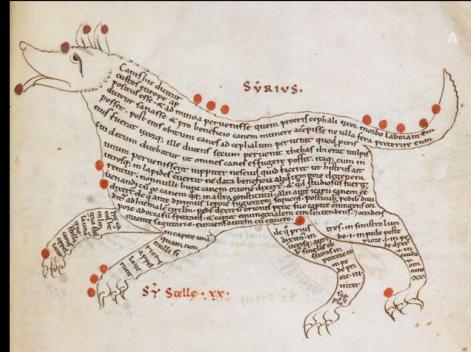
J U L I A N H A R R I S O N

Lead Curator





## ASTRONOMY



## AN ASTRONOMICAL MISCELLANY

( PETERBOROUGH, 12TH CENTURY )

*British Library*

# SIRIUS BLACK

The wonders of the night sky have inspired many of the characters in the Harry Potter series. Hogwarts alumni include Andromeda Tonks, Bellatrix Lestrange, and of course their cousin, Sirius Black. This medieval manuscript shows the constellation of Canis Major. The most famous star in that constellation and also the brightest light that can be seen from Earth is Sirius, Dog Star. The shape of the dog in this manuscript is infilled with a pattern poem in Latin, derived from the writings of the Roman author Hyginus.



FOR ONE BRIEF MOMENT,  
THE GREAT BLACK DOG REARED  
ON TO ITS HIND LEGS AND  
PLACED ITS FRONT PAWS ON  
HARRY'S SHOULDERS, BUT MRS  
WEASLEY SHOVED HARRY AWAY  
TOWARD THE TRAIN DOOR,  
HISsing, "FOR HEAVEN'S SAKE  
ACT MORE LIKE A DOG, SIRIUS!"

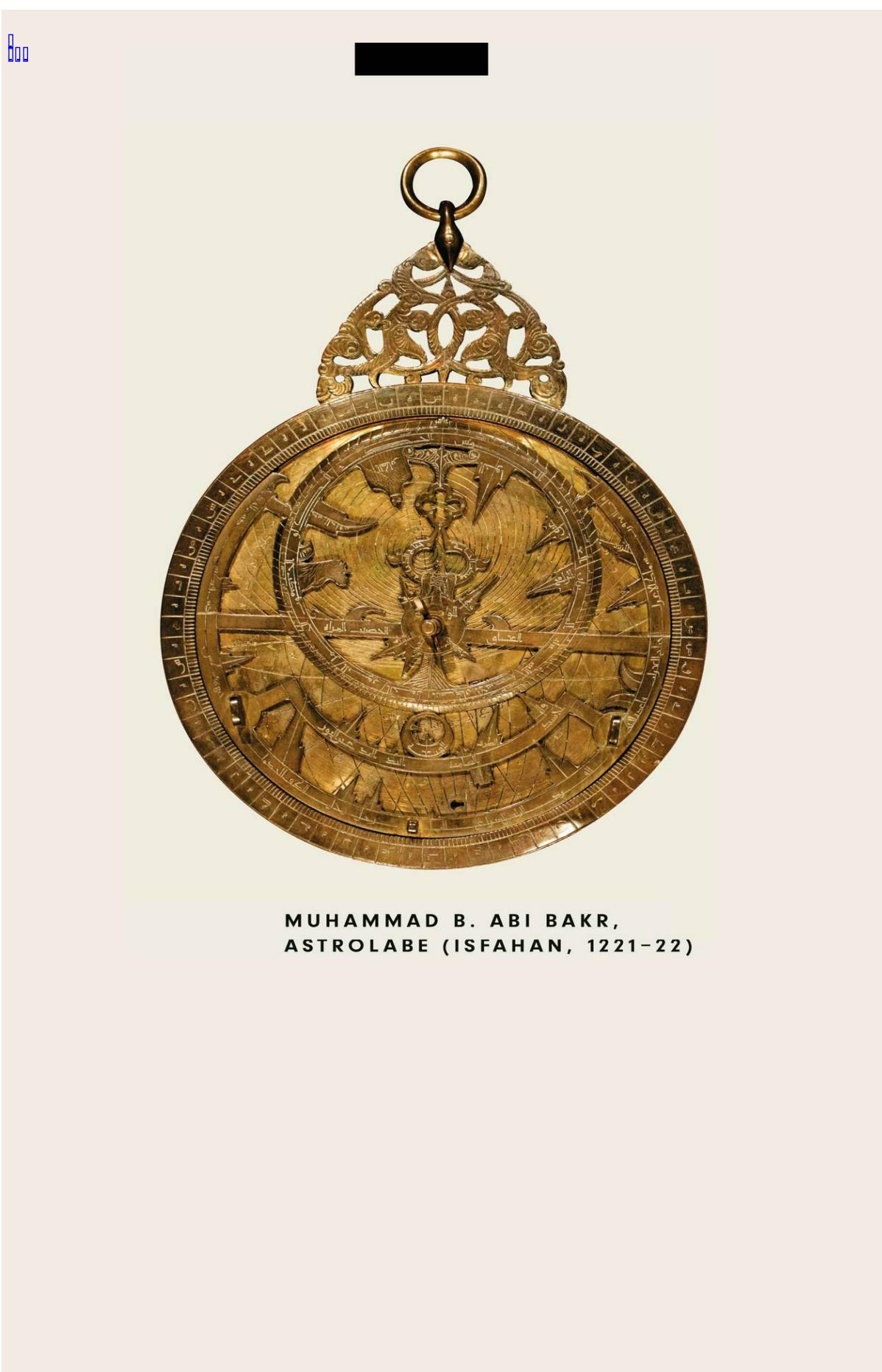
— HARRY POTTER AND THE ORDER OF THE PHOENIX



## EYES TO THE SKIES

Astronomers of the past used a range of equipment to help them plot the movement of the stars. This exquisite instrument made by Muhammad b. Abi Bakr almost eight hundred years ago is called an astrolabe. It could be used to create a two-dimensional map of heavens, similar to the star charts that Harry and his classmates were expected to plot in their Astronomy exams. An astrolabe was also able to determine the direction of Mecca. The back of this astrolabe has a calendar with three apertures including one showing the lunar phase and one the positions of the Sun and Moon in the zodiac. This astrolabe from Persia (modern day Iran) is thought to be one of the oldest existing geared instruments.





MUHAMMAD B. ABI BAKR,  
ASTROLABE (ISFAHAN, 1221-22)

*American*      *Museum*      *of*      *Natural*      *History*      *Lib*

## TURNING CIRCLES

Celestial globes show the position of stars in the sky as perceived from Earth. The art dates back thousands of years—the first celestial globes were created in ancient Greece. This example was designed by a Franciscan monk named Vincenzo Coronelli, considered to be one of the greatest globe makers in the world. Coronelli often collaborated with Jean Baptist Nolin, engraver to the French Crown. Working with draft maps provided by Coronelli, Nolin engraved beautiful baroque constellation figures of animals, men, and mythical creatures shown in constant dialogue as they move together across the sky. This globe also contains information about wind direction. Half of its emblem was left empty so that the makers could insert the name of the person to whom it was to be dedicated.

V I N C E N Z O   G LΩ B R E O N E V L E N I C E , C E L E S

*Beinecke*

*Rare*

*Book*

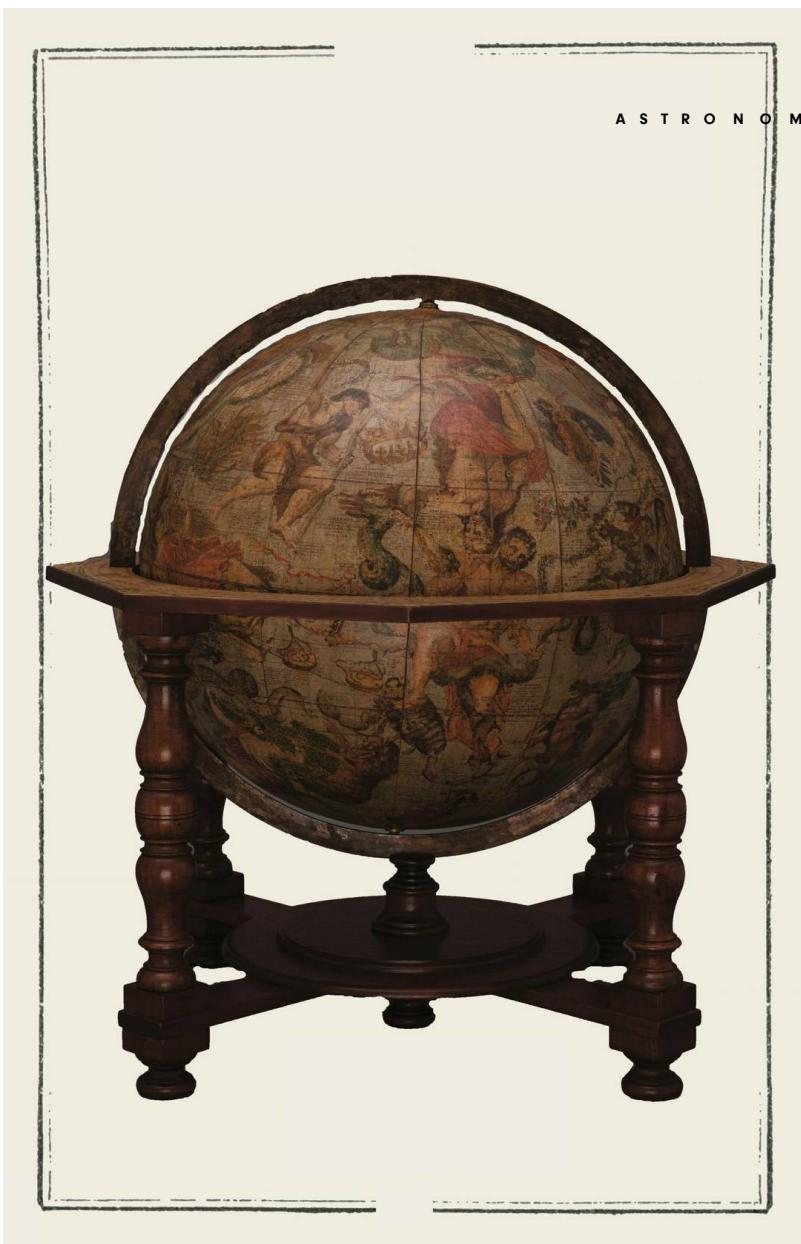
*and*

*Manuscript*

*Lib*

*Yale      Universi*

A S T R O N O M Y





## MECHANICAL MAGIC

An orrery is a model of the solar system. This mechanical marvel was made in London by the mathematical instrument maker, John Troughton. It displays the movement of Earth in relation to the M and two other planets. The model rests on an octagonal wooden base, above which curves a series of bands marking celestial longitude and latitude. Orreries have long been used in teaching and were even available purchase in Diagon Alley. At Hogwarts, they are not used for Astronomy, but also for "planetary divination." Professor Sybill Trelawney's orrery holds "the moons [... ] the nine planets and the fiery sun, all of them hanging in thin air beneath the glass."

**HE WAS SOREL TEMPTED, TOO, BY THE PERFECT, MOVING MODEL OF THE GALAXY IN A LARGE GLASS BALL, WHICH WOULD HAVE MEANT HE NEVER HAD TO TAKE ANOTHER ASTRONOMY LESSON.**

*— HARRY POTTER AND THE PRISONER OF AZKABAN*





ASTRONOMY

M I N I A T U R E O R R E R Y M A D E B Y J O H N  
T R O U G H T O N ( L O N D O N , 1 8 T H C E N T U R Y )

*Science*      *Museum*



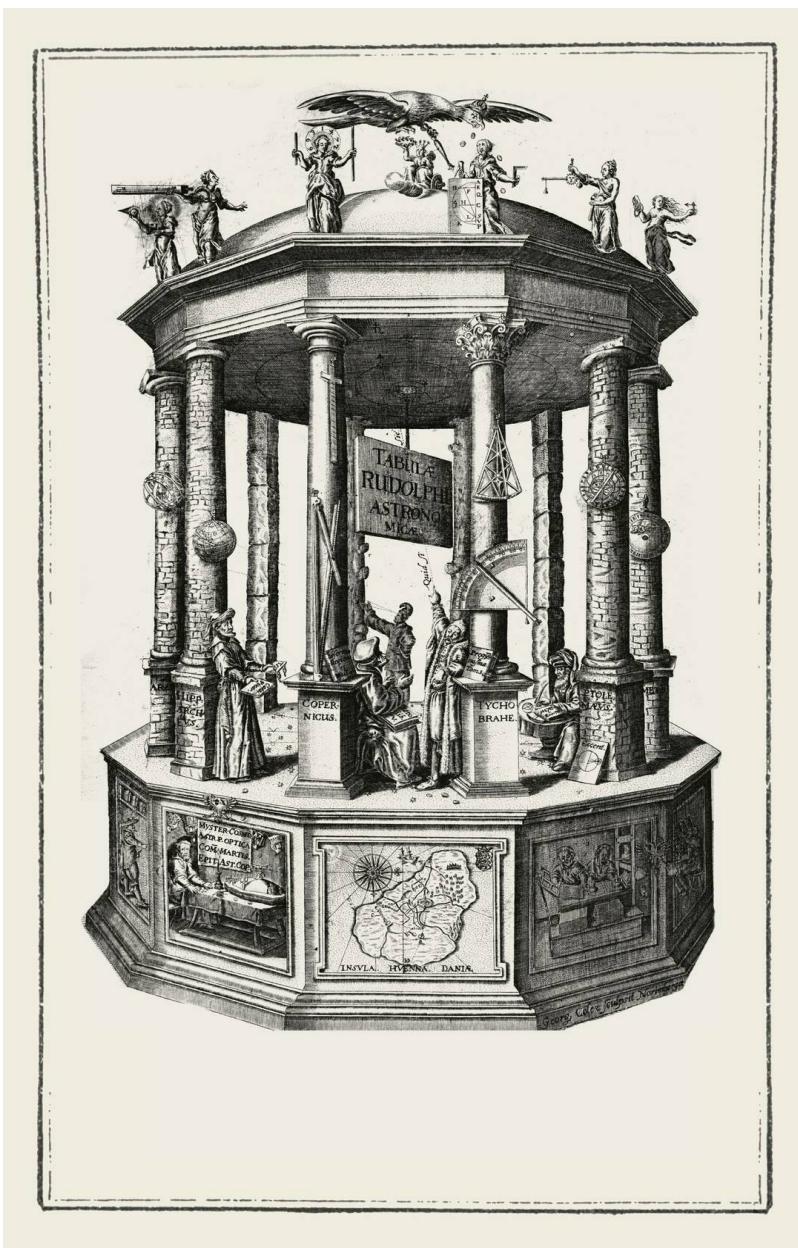
## KEPLER ON THE STARS

Written by the imperial astronomer Johannes Kepler, the *Rudolphine Tables* helped its readers to locate the planets in relation to the stars. It was a massive achievement, containing the position of 1,005 stars, is the most accurate star catalog of the pre-telescope era. The elaborate illustrated frontispiece of the book shows a temple of Urania, the Muse of Astronomy. temple is filled with great star-gazers—Hipparchus of Nicaea, Ptolemy, Nicolaus Copernicus, Kepler's predecessor Tycho Brahe, and an unnamed Chaldean, an ancient people renowned for their astronomical skills. In a panel underneath the temple there is also a picture of Kepler himself.

"In 1617, Kepler's mother was suspected of witchcraft, a crime punishable by death. The accused spent over a year in prison but was eventually released when her son intervened. Kepler was an official astronomer to the Holy Roman Emperor—this family intrigue must have been very difficult for him."

*Curator*

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J O H A N N E S K E P L E R , T A B U L A E

R U D O L P H I N A E ( U L M , 1627 )

*British Library*

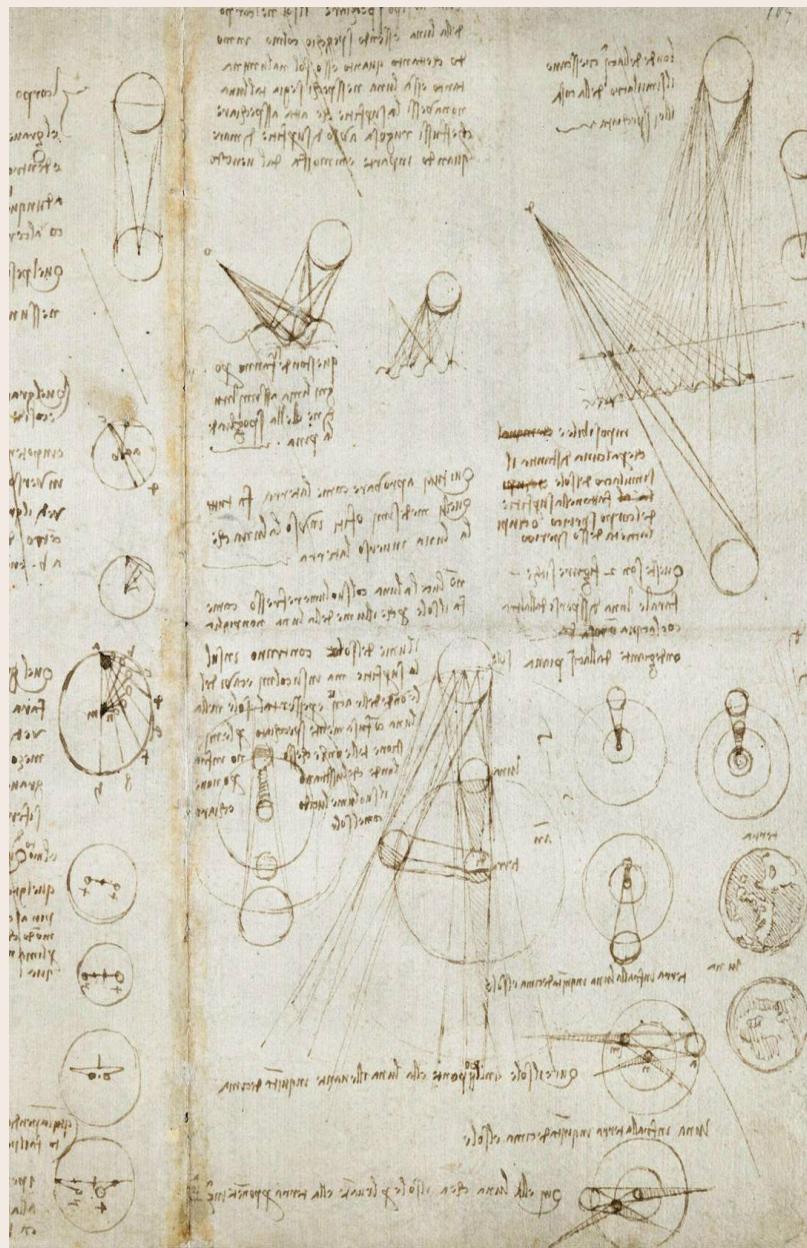
## LEONARDO ON THE MOON

Leonardo da Vinci—**inventor, scientist, artist—**  
 was centuries ahead of his time. **Throughout his care**  
 Leonardo made notes written in **curious mirrored**  
 handwriting that reads from right **to left. Some of the**  
 pages were later gathered into a **notebook known as**  
 “**Codex Arundel**,” named after a **former owner, the I**  
 of Arundel. The shaded diagram **in the center describe**  
 the reflection of light, according **to the alignments**  
 Sun, Moon, and Earth. Leonardo’s **drawing shows the**  
 Sun and Moon revolving around **the Earth, accepting**  
 the theory by the Greek astronomer **Ptolemy that the**  
 Earth was the center of the universe. **Leonardo also**  
 believed that the Moon was covered **with water and**  
 that its surface would reflect light **like a convex mirror**

**HARRY WATCHED THE CLOUDY SKY, CURVE  
 OF SMOKE-GRAY AND SILVER SLIDING OVE  
 THE FACE OF THE WHITE MOON. HE FELT  
 LIGHT-HEADED WITH AMAZEMENT AT HIS  
 DISCOVERIES.**

*— HARRY POTTER AND THE DEATHLY HALLOWS*





LEONARDO DA VINCI'S NOTEBOOK

(ITALY, C. 1506-8)

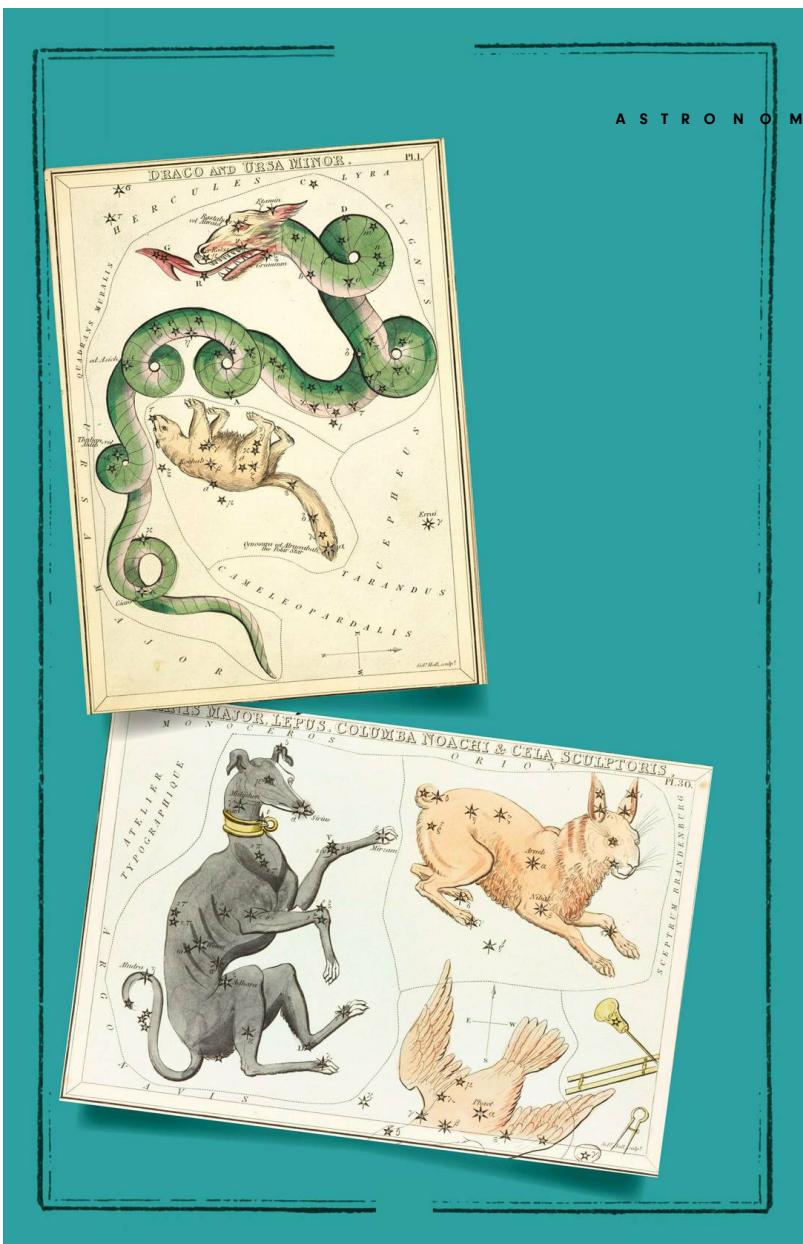
*British Library*

## A VIEW OF THE HEAVENS

Just the thing for Hogwarts First Years, *Urania's Mirror* is a set of 32 star charts, printed on cardstock and . Each card is pierced with holes that correspond to the size of the brightest stars, giving a realistic impression of a constellation when held up to the light. The cards were engraved by the mapmaker Sidney Hall and then painted by hand. The images were designed by an anonymous "Lady," who has since been identified as the Reverend Richard Bloxam, an assistant master at Rugby School in Warwickshire, England. It is unclear why Bloxam his connection with these cards. Perhaps, like other authors, he felt that his gender might affect sales in a market that, at the time, wanted to attract female customers.

**THEY BOUGHT HARRY'S SCHOOL BOOKS IN  
SHOP CALLED FLOURISH AND BLOOTTS WHERE  
THE SHELVES WERE STACKED TO THE CEIL  
WITH BOOKS AS LARGE AS PAVING STONES  
BOUND IN LEATHER . . .**





U R A N I A ' S  
M I R R O R ; O R  
A V I E W O F  
T H E H E A V E N S  
(L O N D O N , 1834 )

British Library

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U R A N I A ' S M I R R O R ; O R A VIEW OF THE  
HEAVENS (LONDON, 1834)

*British Library*

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## A SEAFARER'S STAR NOTES

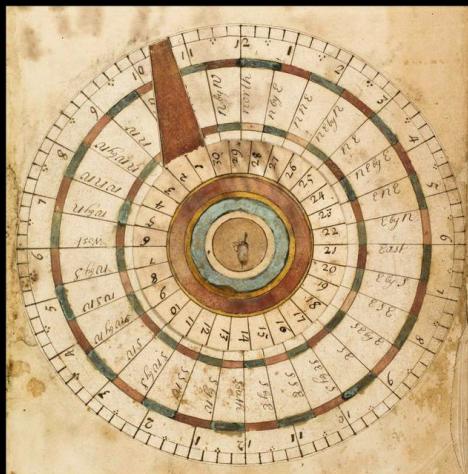
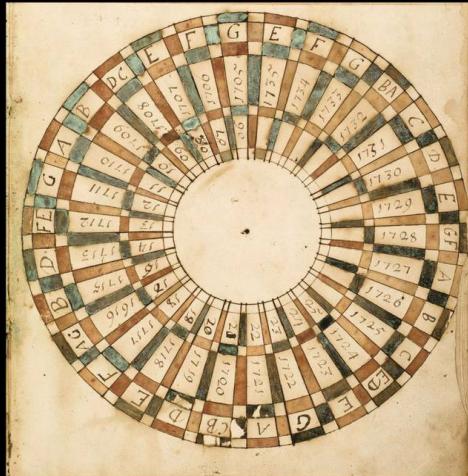
Celestial navigation is the ancient science of finding your way by the position of the stars, Moon, and planets. Out of almost six thousand visible stars, only 58—the brightest—are used by navigators in their almanacs. This handwritten notebook, sometimes referred to as a commonplace book, has been filled with information on maritime navigation gathered from a variety of sources. The volume is wonderfully illustrated with working dials, tables, and other drawings that both practical and eye-catching. Woodcuts from a 1752 issue of *The Ladies' Diary: or, the Woman's Almanack* complement its section on astronomy, and include northern hemisphere constellations like Draco (the Dragon) and Cygnus (the Swan). The content suggests that it dates from the early 18th century, although it carries a bookplate of Cary Christopher Elton, the son-in-law of a British rear admiral, the identity of its creator remains a mystery.

[...] HARRY LOOKED UPWARD AND SAW A VELVETY BLACK CEILING DOTTED WITH STARS. HE HEARD HERMIONE WHISPER, "I BEWITCHED TO LOOK LIKE THE SKY OUTS

# I READ ABOUT IT IN *HOGWARTS: A HISTORY*

— HARRY POTTER AND THE SORCERER'S STONE

ASTRONOMY



A SEAFARER'S

NAVIGATION

NOTEBOOK,

(UNITED

STATES, 18TH

CENTURY)

*New-York*

*Historical*

*Society*



## Of The Constellations

ASTRONOMY

Another Company of Stars that encompas the polo of the Ecliptick  
are reported in various places, the antients formed an Image  
or Constellation called of Dragon (see Fig 3) wretching & twisting it  
Betwixt the two Bears, it is  
a noble Constellation, having  
Stars in every one of the Signs  
at the polo of the Ecliptick is in the  
very middle of it, (at p) it hath  
one Star of the Second Magnitude, (at q)  
being & Cut out in the Tail, the  
Star (at s) is called Rukbar, being a  
Bright Star in the Head of the Dragon  
and famous for that & ingenious  
Mr Robert Hooke Fellow of the Royal Society, made use of this Star  
to attempt the Proof of the Motion of the Earth by observation, in  
1674 when he observed (as of Roxmond Mr Flamsteed hath divers times  
since) a parallax of the Earths Annual orb which infallibly proves  
the Motion of the Earth to be true, according to the Doctrine of Copernicus.



Draco \*  
the Dragon

Fig. 3.

Behind the neck of the Dragon, the antients formed another  
Constellation of Stars into Images of a Swan (see Fig 4) the Star near  
the Tail (at m) is of the 2 magnitude,  
it is called Aridof or Aridof; & near  
the Star in the Breast, where of latter  
(n) is placed; a Star that appeared in  
the year 1601, & after some time did  
appear again, at Roxmond in the year  
1670, and so it continued appear-  
ing and disappearing divers times  
it was a star of the Third magnitude, and at this time wholly  
disappears.



Cygnus

the Swan

Fig. 4.

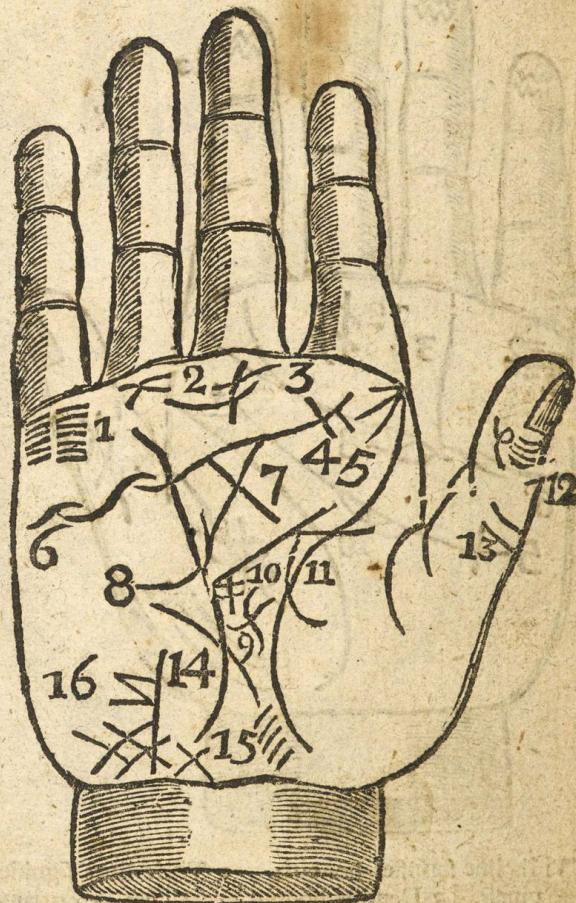
The Stars in this (as in other Constellations) are easily known  
distinguished, if you observe about no. parts of the Head, Neck, Breast,  
Wings, Tail &c, they are placed.

And this was the method made use of by the antients, to distinguish  
the names of greatest part of the visible Stars in the Firmament, by forming  
most of them into Images and Constellations.



( 15 )

9. So many lines, so many children. 10. These lines denote a melancholly person. 11. Signifies good fortune. 12. Denotes a whore. 13. A suspicious person. 14. A revengeful person. 15. Let the party take care to avoid deep water.



**T**hese lines denote good to come. 2 Denotes a thief.  
3 Denotes a wise person. 4 Denotes good fortune,  
and prosperity. 5 Denotes an honest and true person. 6 Sig-  
nifies a wanton person. 7 Signifies constancy and fidelity. 8.



***CHAPTER*** 6

**DIVINATION**





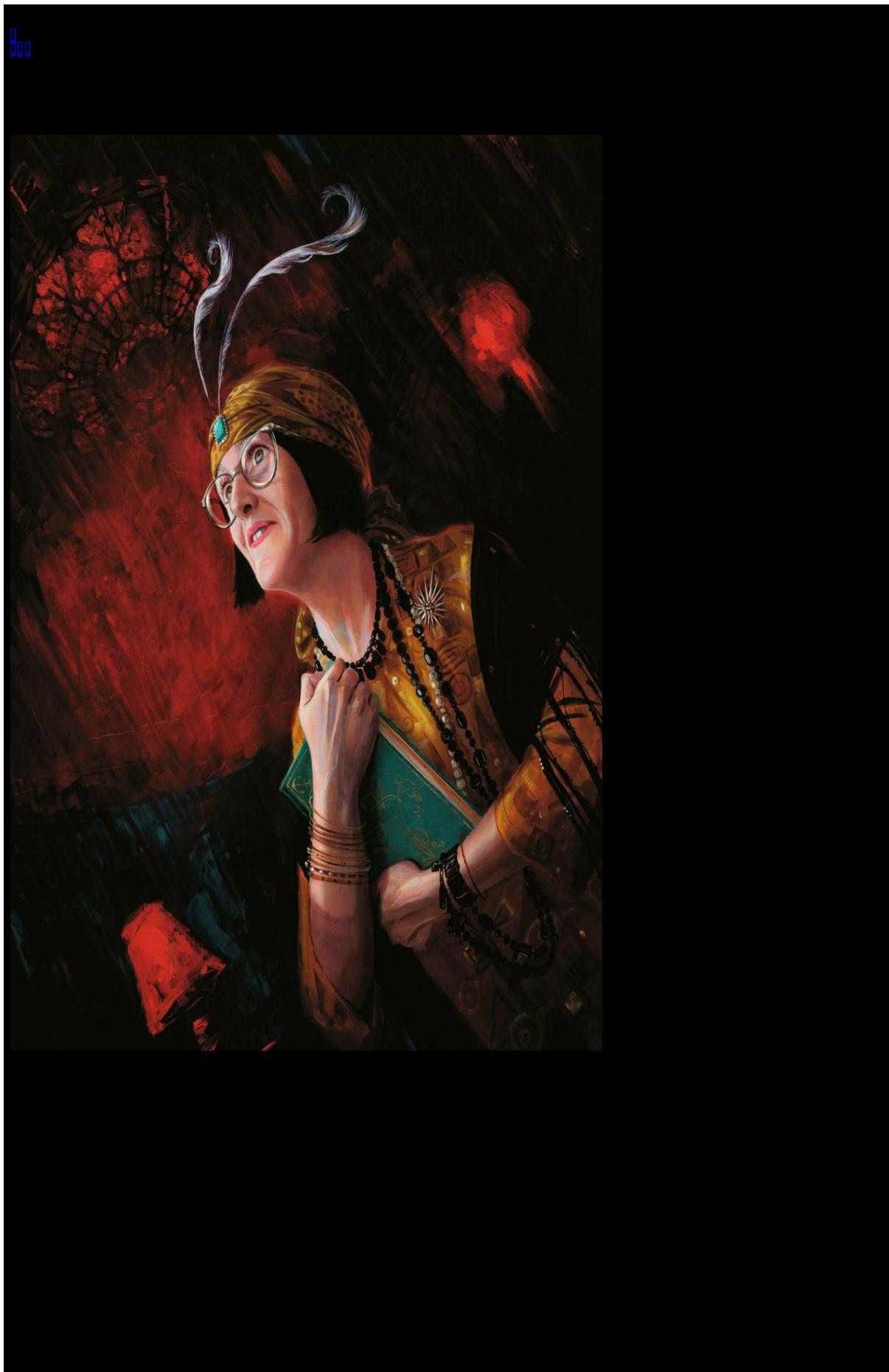
## A TRUE SEER

Here is the completed portrait of Professor Sybill Trelawney, Harry Potter's Divination teacher at Hogwarts, wrapped in a shawl and dressed in her bangles and beads. To create this image Jim Kay painted an initial version in which Trelawney was wearing her thick spectacles—the elements were designed separately and added digitally later. The professor's fervent upward gaze captures how swept up she could become in the theatics of subject, in her view "the most difficult of all magical arts." The red glow of the Divination tower classroom behind her is visually evocative of a grand theater.

**"MY NAME IS PROFESSOR TRELAWNEY. YOU MAY NOT HAVE SEEN ME BEFORE. I FIND THAT DESCENDING TOO OFTEN INTO THE HUSTLE AND BUSTLE OF THE MAIN SCHOOL CLOUDS MY INNER EYE."**

*— PROFESSOR TRELAWNEY, HARRY POTTER AND THE PRISONER OF AZKABAN*





P O R T R A I T   O F   S Y B I L L   T R E L A W N E Y

B Y   J I M   K A Y

*Bloomsbury*

## CHINESE ORACLE BONES

Oracle bones were used in divination rituals associated with the cult of the ancestors in ancient China. Questions relating to subjects as mundane as a king's toothache to state affairs such as royal pregnancies, warfare, agriculture, and natural disasters would be engraved on the bone before heated metal sticks were inserted into pre-carved hollows, causing the bone crack. The shaman then interpreted the patterns of fractures to "receive" the oracle" from the spirits of ancestors. Oracle bones are archaeological evidence of China's earliest documented writing system, known as *jiaguwen*. These inscriptions are irrefutable historical records of a highly advanced civilization in China by the second millennium B.C.E., known as the Shang dynasty. The oxen shoulder blade on the left has been fragmented and bears an incomplete inscription, but the first graph from the top is clearly visible and denotes "divination." It is believed that the bone on the far right dates to the late Shang dynasty and is based on the ancient drill holes on the obverse side.



D I V I N A T I O N  
ORACLE BONES (CHINA, CA.  
1600-1046 B.C.E.)  
Metropolitan Museum of Art





D I V I N A T I O N



THE FAMOUS MOTHER SHIPTON

*Published as the Act directs by Samuel Baker. Aug<sup>t</sup> 1. 1797.*

W O N D E R S !!! P A S T , P R E S E N T , A N D T O C O M E  
B E I N G T H E S T R A N G E P R O P H E C I E S A N D  
U N C O M M O N P R E D I C T I O N S O F T H E F A M O U S  
M O T H E R S H I P T O N (L O N D O N , 1797)

*British Library*

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## M O T H E R   S H I P T O N

Mother Shipton, known as the Yorkshire Prophetess, is the subject of this little book. Little is known about her life, and we cannot even be sure that she existed. She was supposedly incredibly ugly, and in addition to her powers of prophecy she was able to levitate. Most of the "strange prophecies" in this book relate to the succession of the British monarchy, although Mother Shipton also predicted the day and time of her own death, reputedly in 1561. She appeared in various pamphlets from 1641 onward, and by the time this book was published in 1797, she was being portrayed in pantomimes on the London stage. Today, the prophetess is best known for her birthplace, which was said to near the "Dropping Well" in Knaresborough, Yorkshire.

For centuries the well was believed to have magical properties, and the capacity to turn objects into stone. The waters actually have a high mineral content, enabling them to petrify objects within a few weeks.

*"Mother Shipton made her most famous prophecy in 1530, when she foretold that Cardinal Wolsey, who had been made Archbishop of York, would see the city but never reach it. According to this*

book, Wolsey saw the city from the top of a nearby castle, but was immediately arrested and taken to London."

T A N Y A K I R K

*Curator*

## A WITCH'S SCRYING MIRROR

Divination with a mirror or another reflective surface is an ancient practice known as scrying. The term originates from the word "descry," meaning "to catch sight of." Despite being carved in the shape of an ugly old hag, the design of this mirror was very popular among early 20th-century English witches, who would have used it for divination. This item once belonged to the witch Cecil Williamson. He warned that if you gaze into it, "and suddenly see someone standing behind you, whatever you do, do not turn around." The Mirror of Erised appears to act like a scrying mirror. It is equally dangerous too, as "It shows us nothing more or less than the deepest, most desperate desire of our hearts."

**HE WHIRLED AROUND. HIS HEART WAS POUNDING FAR MORE FURIOUSLY THAN WHEN THE BOOK HAD SCREAMED—FOR HE HAD SEEN NOT ONLY HIMSELF IN THE MIRROR, BUT A WHOLE CROWD OF PEOPLE STANDING RIGHT BEHIND HIM.**

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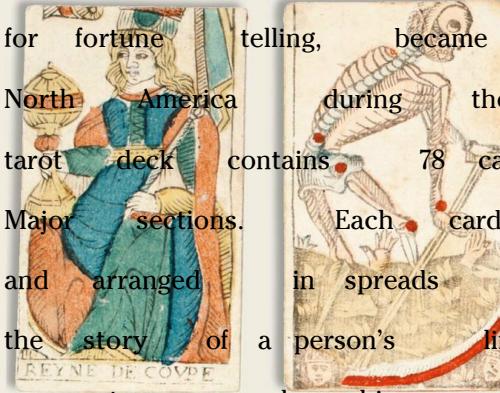
DIVINATION



A W O O D E N W I T C H ' S M I R R O R  
*The Museum of Witchcraft and Magic,  
Boscastle*

## THE ART OF CARTOMANCY

Cartomancy is a form of divination that uses cards to predict the future. Reading card decks for purposes of divination can be traced at least as far back as the 15th century but tarot cards, produced especially for fortune telling, became popular in Europe and North America during the 18th century. The modern tarot deck contains 78 cards divided into Minor and Major sections. Each card has a different meaning and arranged in spreads from 3 to 21 cards they tell the story of a person's life. *L'Ermité* or the Hermit represents soul-searching and introspection. *La Force* or Fortitude, portrayed by a woman subduing a lion,



H A N D - C O L O R E D   T A R O T   C A R D S

( F R A N C E ,   1 8 T H   C E N T U R Y )

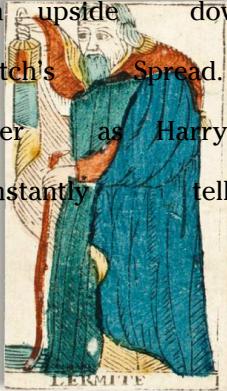
*New-York*

*Historical*

*Society*

D I V I N A T I O N

represents inner strength and resilience. Fifteen card arranged in an upside down triangle create what is known as a Witch's Spread. The power of the message lies in the diviner as Harry Potter's teacher, Professor Trelawney, constantly tells her class.





D I V I N A T I O N





## LUCKY IN LOVE?

In 19th-century Siam, people would have consulted a divination specialist on matters of love and relationships. This divination manual (*phrommachat*) contains horoscopes based on the Chinese zodiac, including drawings of the animals of the twelve-year cycle and their reputed attributes—earth, wood, fire, iron, and water. Each zodiac page is followed by a series of paintings, which symbolize the fate of a person under certain circumstances. The unnamed artist paid great attention to every single detail: The facial expressions, hand gestures and body language are beautifully observed, along with the elaborate designs of clothes and jewelry.

*"This manuscript describes both lucky and unlucky constellations for couples, taking into consideration their characters as well as their horoscopes. Indeed, it would appear that a hot-tempered couple would have a better chance of living happily together than a demonic male and an angelic female."*

*D*UATION A I G U N M A









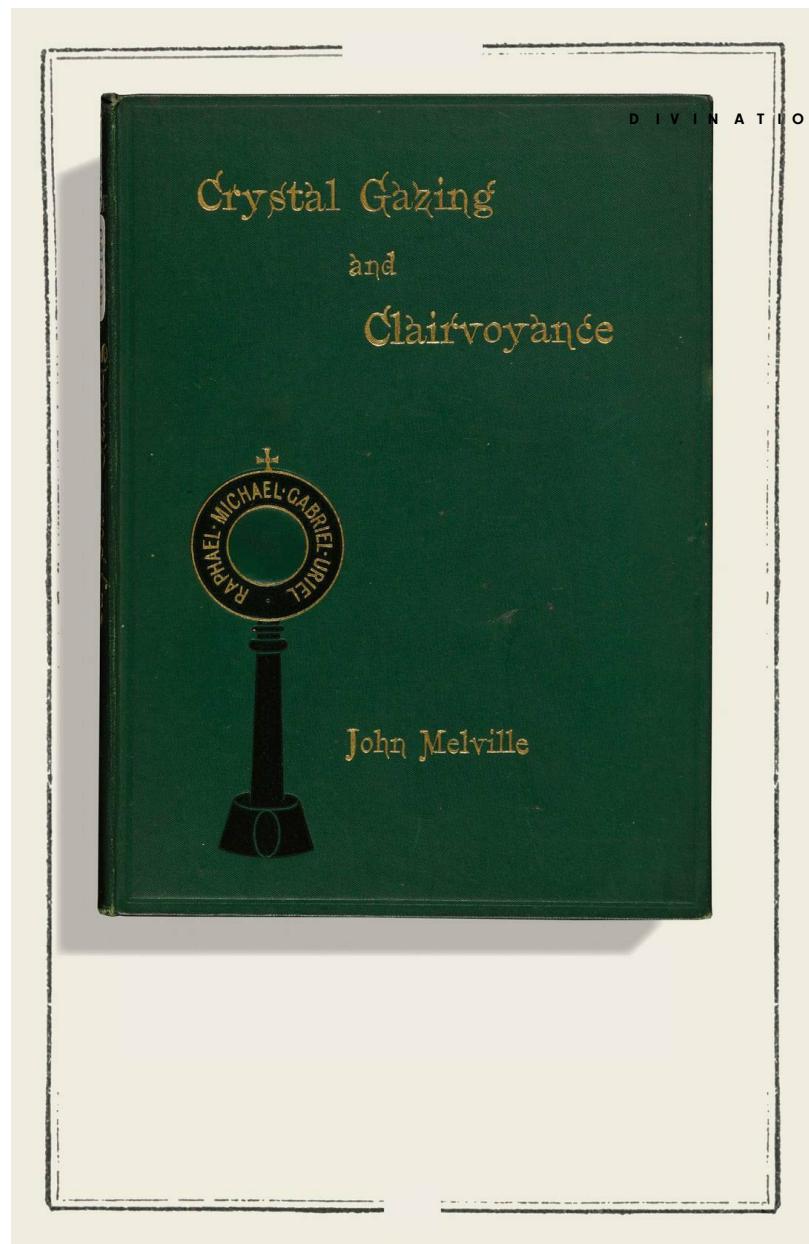
**“I DO NOT EXPECT ANY OF YOU TO SEE W  
FIRST YOU PEER INTO THE ORB’S INFINI  
DEPTHES. WE SHALL START BY PRACTICIN  
RELAXING THE CONSCIOUS MIND AND  
EXTERNAL EYES [...] PERHAPS, IF WE AR  
LUCKY, SOME OF YOU WILL SEE BEFORE  
THE END OF THE CLASS.”**

*— PROFESSOR TRELAWNEY, HARRY POTTER AND THE PRISONER OF AZKABAN*

**A PRACTICAL GUIDE TO  
CRYSTAL GAZING**

In the late 19th century, as interest in crystal divination increased, the clairvoyant John Melville wrote this popular guide to help those struggling with the ancient art. Melville recommended taking “an infusion of the herb *Mugwort* . . . or of the herb *Succory* ,” which, “if taken occasionally during the Moon’s increase . . . [would] constitute an aid to the attainment of the n desirable *physical conditions* of the experimenter’s

body." It is unclear how far Melville's instructions helped those not gifted with Second Sight.



JOHN MELVILLE, CRYSTAL GAZING AND TH

W R O A N C D T E C S A L O I F N S T R A U R C V T Q O Y A N C I N , T E H M E B R A F , I N G  
H I S T O R Y , A N D P H I L O S O P H Y O F T H I S  
A N C I E N T S C I E N C E , 2 N D E D N ( L O N D O N , 1910

*British Library*

## WERE SEEING THE FUTURE

were taught to divine using crystal balls. As Professor Trelawney recognized, "Crystal

Early in their Divination classes,

the Hogwarts students

gazing is a particularly refined

art." It was also an art that

in the 19th and 20th centuries. It  
many of her students  
sits on an elaborate stand formed  
of three griffins at the base of an  
struggled to master.

Harry "felt extremely

foolish, staring blankly

at the crystal ball," while

Ron simply "made some

stuff up." Crystallomancy

has its roots in the Middle

Ages, but this large ball is

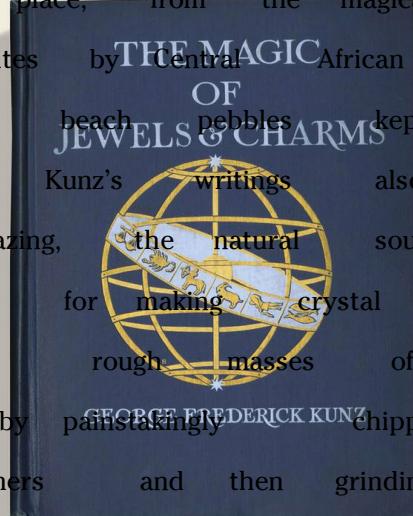
typical of the orbs consulted

Egyptian-style column.



# MAGIC JEWELS AND CRYSTAL BA

Since ancient times, certain stones and gems have prized for their magical qualities. In *The Magic of Jewels & Charms*, George Kunz, chief gemologist for Tiffany & Co., chronicles the folklore of gemstones across time and place, from the magical making rites by THE MAGIC African and quartz beach pebbles kept talismans. Kunz's writings also transformed rough masses of crystal spheres by painstakingly chipping steel hammers and then grinding them while in Europe and



the US, workmen

relied almost

exclusively on

huge mechanized

grindstones to

shape the balls.

G E O R G E K U N Z ,

T H E M A G I C

*& F C H E A W R E M L §*

*( P H I L A D E L P H I A ,*

*1915 )*

*New-York*

*Historical*

*Society*

**220**

## S M E L L Y   N E L L Y ' S   C R Y S T A L   B A

Ron, Hermione, and Harry's Divination lessons took place in a heavily scented classroom, filled with a "sickly sort of perfume." "Smelly Nelly," the 20th-century English witch who owned this black crystal ball, also had a taste for strong aromas. One witness who saw her using it reported how, "You caught her scent a mile off downwind." Smelly Nelly believed the fragrance appealed to the spirits who helped her divine the future. Known as a Moon crystal, this black globe had to be consulted at night, so that the seer could read the Moon's reflection in the glass.



A   B   L   A   C   K   M   O   O   N   C   R   Y   S   T   A   L  
*The      Museum      of      Witchcraft      and      Magic,      Boscast.*





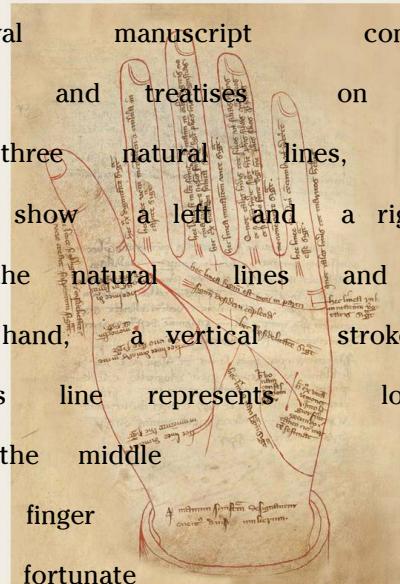
## READING THE PALMS

Making a prediction based on the shape and lines of the hand is known as palmistry.

This medieval manuscript contains a collection of prophecies and treatises on fortune-telling. Every hand contains three natural lines, forming a "triangle." The diagrams show a left and a right hand, onto which are mapped the natural lines and other secondary lines. the right hand, a vertical stroke running down the f reads, "this line represents love." A vertical line runs between the middle and index finger. It has a less fortunate meaning: "This line

signifies a bloody

death and if the line reaches unto the middle of the finger it signifies a sudden death."

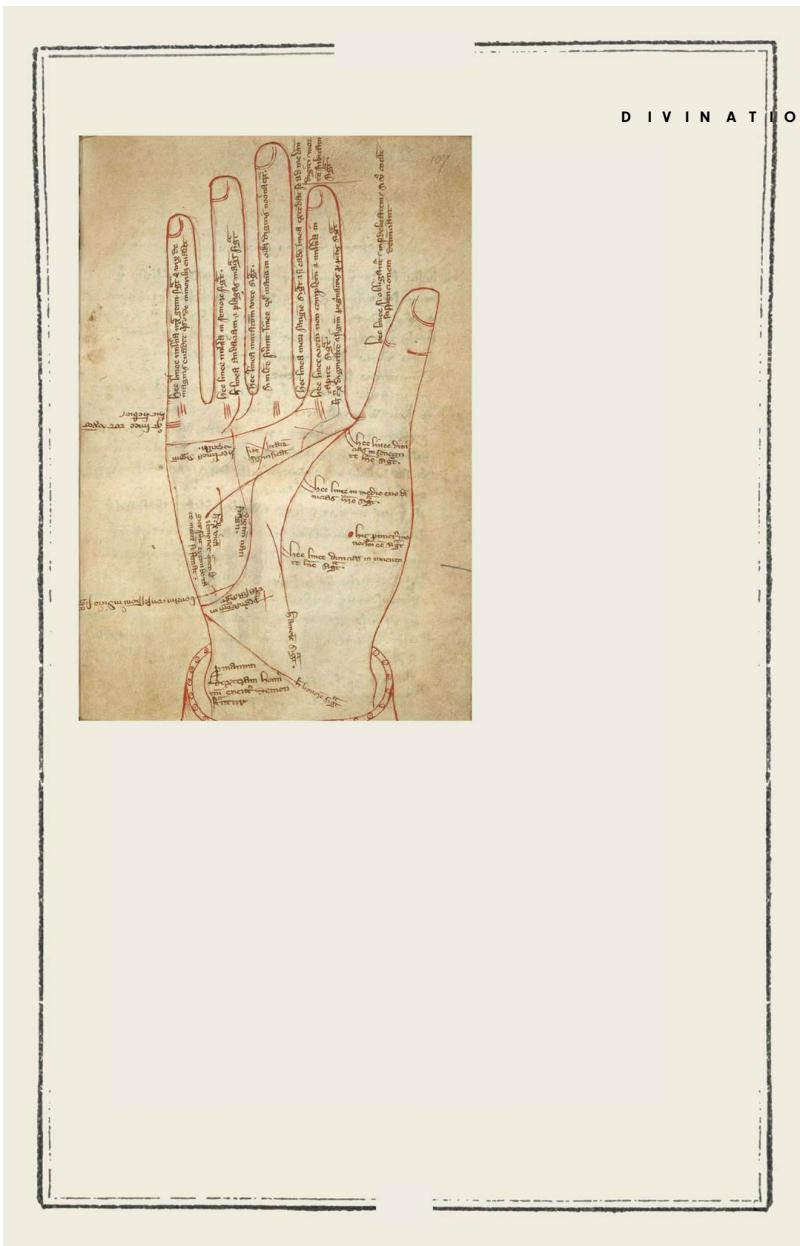


M O A R N T U U S N C E R - T E I L I N G

( E N G L A N D ,

1 4 T H C E N T U R Y )

*British Library*



THE FIRST DIVINATION LESSON OF  
THE NEW TERM WAS MUCH LESS FUN;  
PROFESSOR TRELAWNEY WAS NOW  
TEACHING THEM PALMISTRY, AND  
SHE LOST NO TIME IN INFORMING  
HARRY THAT HE HAD THE SHORTEST

LIFE LINE SHE HAD EVER SEEN.

*— HARRY POTTER AND THE PRISONER OF AZKABAN*

**EVEN BY HARRY'S LOW STANDARDS IN DIVINATION, THE EXAM WENT VERY BADLY [HE] ROUNDED OFF THE WHOLE FIASCO BY MIXING UP THE LIFE AND HEAD LINES ON HER PALM AND INFORMING HER THAT SHE OUGHT TO HAVE DIED THE PREVIOUS TUESDAY.**

— HARRY POTTER AND THE ORDER OF THE PHOENIX

## A PALMISTRY HAND

This ceramic palmistry hand would have been used for teaching. It shows the various lines and mounts the palm and wrist, along with some of their significant meanings. Hands like this were first manufactured Britain in the 1880s, following the growing popularity palmistry inspired by the celebrated astrologer Willi John Warner, also known as Cheiro or Count Louis Hamon.





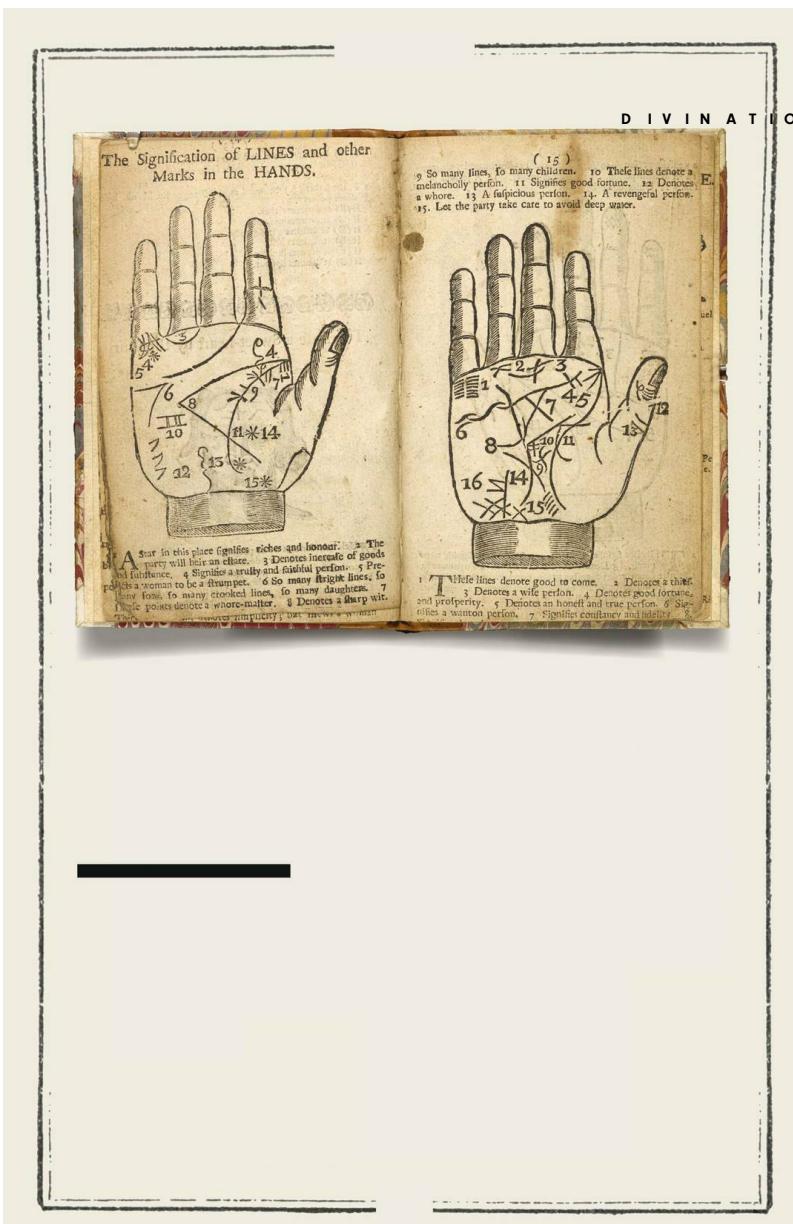


**THE OLD EGYPTIAN FORTUNE-****TELLER'S LAST LEGACY**

This fascinating 18th-century pamphlet explores, and perhaps exploits, Egypt's mystical reputation. Supposedly a collection of Egyptian divination techniques, it was compiled by an anonymous British writer. *The Old Egyptian Fortune-Teller's Last Legacy* was printed cheaply and then sold to the lower middle classes. In addition to palmistry, it explains how to prick an image with a pin to decide whom to marry, how to divine the future by interpreting the moles on your face and body. Even the position and number of your wrinkles are deemed to hold secrets to the future.

**"HERE YOU ARE," SAID THE MANAGER,  
WHO HAD CLIMBED A SET OF STEPS TO  
TAKE DOWN A THICK, BLACK-BOUND BOOK  
"UNFOGGING THE FUTURE. VERY GOOD  
GUIDE TO ALL YOUR BASIC FORTUNE-  
TELLING METHODS—PALMISTRY, CRYSTAL  
BALLS, BIRD ENTRAILS . . ."**





THE OLD EGYPTIAN FORTUNE-TELLER'S

LAST LEGACY (LONDON, 1775)

British Library

## LADY FATE

From the late 18th to the early 20th centuries, doll owners sometimes converted their little charges into fortune-tellers. They were a party novelty and a mon-

making feature at charity bazaars and local fairs, who  
the curious paid to take their turn. Plucking one of  
skirt's folded paper leaves yields a flowery fortune

relating to love, friendship, and as "beware the man that flatters handwritten messages in this *Oraculum*, an oracle papyrus that purportedly discovered in Egypt a hoax, English-language publishers through the 19th century. A range porcelain to papier-mâché, found themselves transformed into fortune-tellers.

This type, known as a "peg wooden," hails from the historic wood-carving center of Val Gardena (Grödental) in the South Tyrol region, then part of Austria and today in Northern Italy.

personality, such you." A few of the example come from the Napoleon Bonaparte Though undoubtedly reprinted it of doll bodies, from



## A FORTUNE-TELLING

D O L L ( D O L L : V A L

G A R D E N A ,

C A . 1 8 2 5 ;

C L O T H I N G :

E N G L A N D O R

U N I T E D S T A T E S ,

M I D - 1 9 T H  
C E N T U R Y )

*New-York Historical  
Society*

# A FORTUNE-TELLING TEACUP

A close-up photograph of a vintage pink porcelain tea cup and saucer. The cup is inscribed with 'TASSE DIVINAT' and 'TEA DIVINATION'. The interior of the cup and the saucer are decorated with intricate red and gold hand-painted symbols, including a crown, a heart, and a star. The cup is held by a hand, and the saucer is placed on a dark surface. The background is dark, making the pink porcelain stand out.





“[...] DRINK UNTIL ONLY THE DREGS REM  
SWILL THESE AROUND THE CUP THREE  
TIMES WITH THE LEFT HAND, THEN TURI  
THE CUP UPSIDE DOWN ON ITS SAUCER;  
WAIT FOR THE LAST OF THE TEA TO  
DRAIN AWAY, THEN GIVE YOUR CUP  
TO YOUR PARTNER TO READ.”

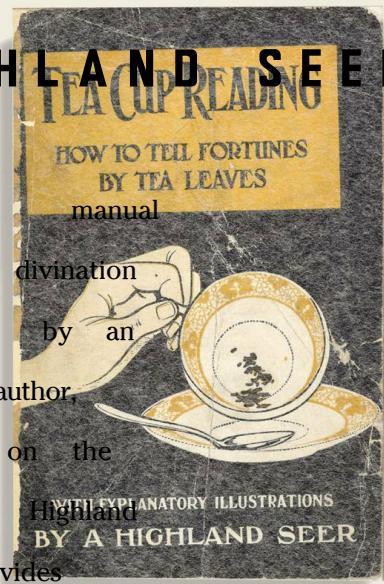
— PROFESSOR TRELAWNEY, HARRY POTTER AND THE PRISONER OF AZKABAN



## A HIGHLAND SEER

This detailed manual on tea leaf divination was written by an unnamed author, described on the cover as "a Highland Seer." It provides

instructions not only on interpreting the various shapes made by the leaves, but also on the ideal size and shape of cup and the type of tea to use.



TEA CUP READING :

HOW TO TELL

FORTUNES BY

TEA LEAVES BY A

HIGHLAND SEER

(TORONTO, CANADA)

1920  
British Library

*In this book, the position*

*each tea leaf symbol is also significant. The author advises that the nearer an image to the handle of the cup, the*

*sooner the predicted event  
will occur."*

T A N Y A K I R K

*Curator*

D I V I N A T I O N

IO

-  31 You will attend an important meeting.
-  32 You will have a lot of trouble.
-  33 You will be in an accident.
-  34 You will be much loved.
-  35 You will make a profitable contract.
-  36 You will be very happy when married.
-  37 You will be highly honoured.
-  38 You will meet a stranger. *Beware!*
-  39 You will have a loss.
-  40 Good fortune.

II

-  41 You will have a large family.
-  42 You will make an enemy.
-  43 If you ask a favour now it will be granted.
-  44 You will be interested in the Navy.
-  45 You will be prosperous and happy.
-  46 You have found a new love.
-  47 You will have bad news.
-  48 You will attend a wedding.
-  49 You will make a good bargain.
-  50 You will meet your beloved soon.

H O W   T O   R E A D   T H E   F U T U R E   W I T H   T E A   L E A V E  
T R A N S L A T E D   F R O M   T H E   C H I N E S E   B Y   M A N D F  
( S T A M F O R D , C A . 1 9 2 5 )

British Library

## READING TEA LEAVES

This slim volume on tea leaf divination traces the fi  
use of tasseography all the way back to 229 B.C.E.  
In that year, a Chinese princess rejected astrological

predictions in favor of a new technique proposed b  
a student, using a popular beverage. The prophecies  
she obtained using tea leaves were so accurate that

D I V I N A T I O N

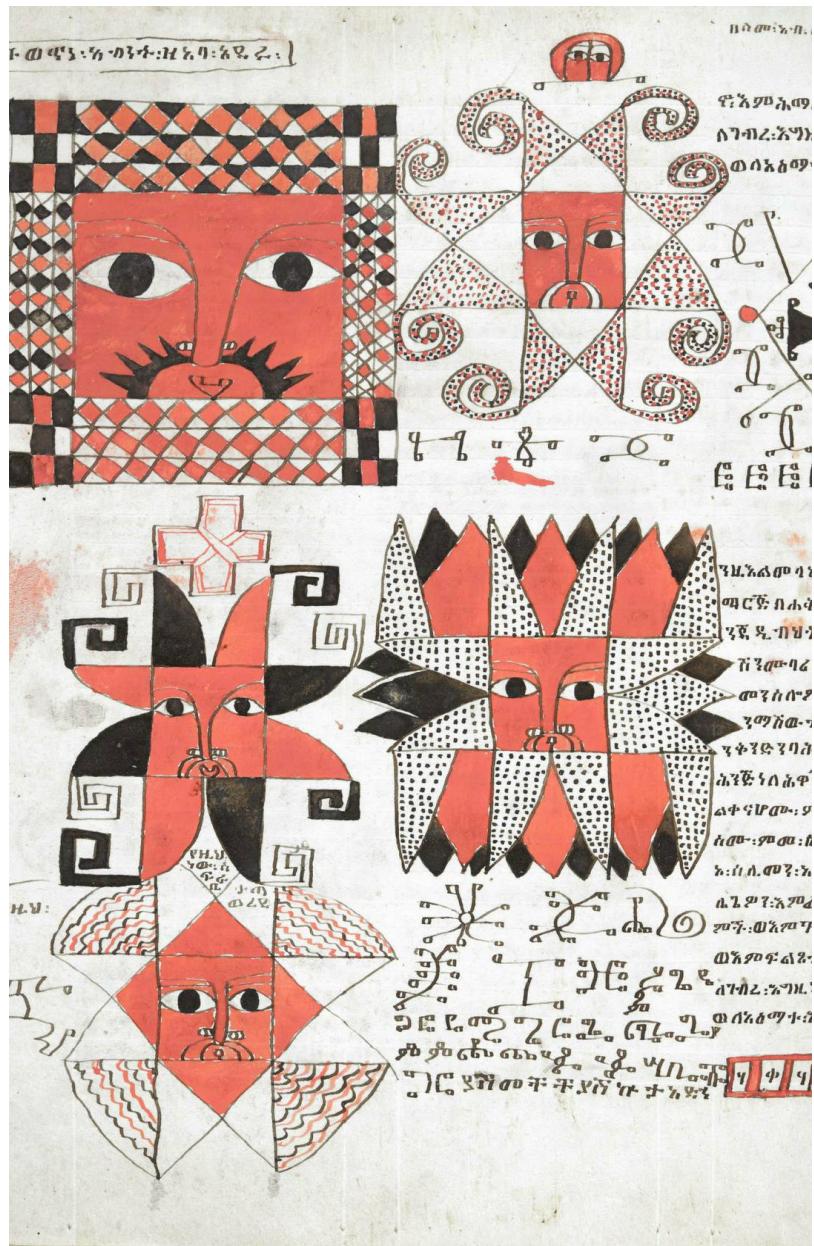
she "raised the fortunate cup reader to the dignity a Mandarin" (a significant promotion!). Most of the pamphlet comprises a handy guide to decoding a range of shapes formed by leaves in the bottom of the cup. Many of the predictions are quite general; others are bizarrely specific. Number 44, for instance, indicates, "You will be interested in the Navy." Readers struggling with this volume might sympathize with Harry Potter, who could only see "A load of soggy brown stuff."

*"Some of the shapes in this book are remarkably difficult to tell apart. Numbers 38 and 42 are tantalizingly similar, but while the first means 'You will meet a stranger,' the other warns that 'You will make an enemy.'"*

T A N Y A K I R K

*Curator*

2 3 4





CHAPTER 7

DEFENSE  
**AGAINST**  
  
**DARK ARTS**



## HARRY ARRIVES AT PRIVET DR

This original drawing by J.K. Rowling depicts the black night when Harry Potter was delivered to the Dursleys. With only the Moon and stars to light the way, since Dumbledore had put out the streetlamps with his Deluminator, Privet Drive is not visible. The giant Hagrid, still wearing his motorcycle goggles, stoops down to show baby Harry Potter to Dumbledore and Minerva McGonagall. Harry is the central focus of this image, wrapped in a white blanket, shining brightly as the Moon. As the group contemplates the baby, Dumbledore's forehead is creased with concern. Professor McGonagall clasps her hands together, her hair drawn back in a tight bun. This quiet, dark moment was the beginning of Harry's story, fresh from his first encounter with Lord Voldemort.

**FOR A FULL MINUTE THE THREE OF THEM STOOD AND LOOKED AT THE LITTLE BUND HAGRID'S SHOULDERS SHOOK, PROFESSOR McGONAGALL BLINKED FURIOUSLY, AND THE TWINKLING LIGHT THAT USUALLY SHONE FROM DUMBLEDORE'S EYES SEEMED TO HAVE GONE OUT.**

— HARRY POTTER AND THE SORCERER'S STONE



D R A W I N G   O F   H A R R Y   P O T T E R ,   D U M B L E D O R E ,  
M c G O N A G A L L ,   A N D   H A G R I D   B Y   J . K .   R O W L I N

*J.K.      Rowling*

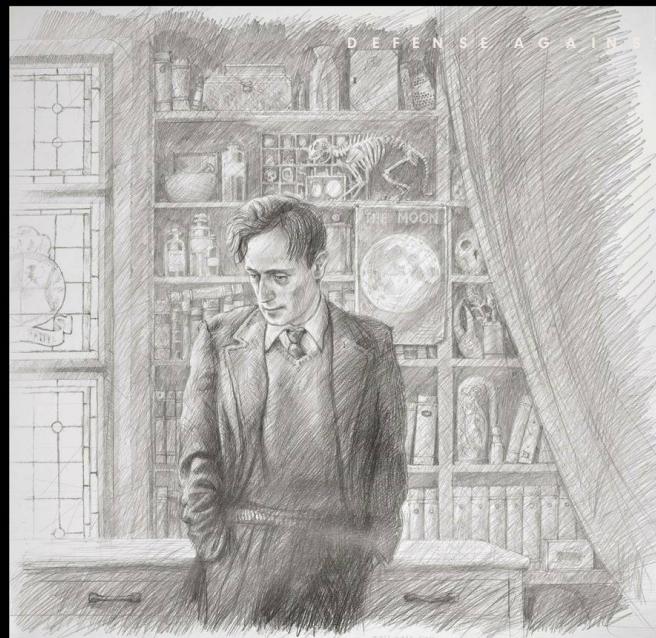
## A MYSTERIOUS MAN

This portrait shows Professor Lupin, Harry Potter's Defense Against the Dark Arts teacher. Remus Lupin only taught Harry during his third year at Hogwarts, resigning after Snape informed the students' parents about the professor's "furry little problem." Lupin, of course, was a werewolf. Lupin's lessons offered instruction on shape-shifting Boggarts and demonic Grindylows, and it was he who taught Harry to cast Patronus for the first time. In this portrait, Lupin stands with his hands in his pockets, averting his gaze from the reader. The dark rings under his eyes and graying hair perhaps make him look older than he really is. professor stands in his office, a bookcase behind him loaded with bottles, books, and bones. A poster of Full Moon hangs on the shelves, representing the thing he fears the most.

**HE PUSHED HIS GRAYING HAIR OUT OF HIS EYES, THOUGHT FOR A MOMENT, THEN SAID "THAT'S WHERE ALL OF THIS STARTS—WITH MY BECOMING A WEREWOLF. NONE OF THIS COULD HAVE HAPPENED IF I HADN'T BEEN**

**BITTEN . . . AND, IF I HADN'T BEEN SO  
FOOLHARDY . . .**

*— PROFESSOR LUPIN, HARRY POTTER AND THE PRISONER OF AZKABAN*



A P O R T R A I T O F P R O F E S S O R R E M U S L U P I N

B Y J I M K A Y *Bloomsbury*

*"The grayscale coloring lends a solemn air to this beguiling picture. Despite being persecuted by the wizarding community,*

*Lupin was one of Harry's closest links to his deceased father.*"

J O A N N A N O R L E D G E

*Curator*

## B E W A R E   T H E   W E R E W O L F

Johann Geiler von Kaysersberg was a theologian who preached at Strasbourg Cathedral in France. In 1508, he gave a series of sermons for Lent, which were transcribed and decorated with woodcut illustrations. The collection was later posthumously published as *Die Emeis (The Ants)*. On the third Sunday of Lent ("Oculi"), Geiler delivered a sermon on werewolves. While Professor Snape may not have wished "to fathom the way a werewolf's mind works," Geiler listed seven reasons why such beasts could attack—including hunger, savageness, old age, and madness. He also advised that the likelihood of being bitten was affected by a werewolf's age and its experience of eating human flesh.



D E F E N S E   A G A I N S T   T H E   D A R K   A R T S



J O H A N N   G E I L E R   V O N   K A Y S E R S B E R G ,

D I E   E M E I S   ( S T R A S B O U R G / 1 5 1 6 )

British Library

*"If he were in charge, Geiler would never have allowed a werewolf like Professor Lupin anywhere near Hogwarts School. According to his sermon, werewolves were dangerous beasts that especially liked to eat children."*

A L E X A N D E R   L O C K

*Curator*

**2 4 2**



## A SERPENTINE WA

Snakes have long been considered magical creatures with great symbolic power. The ability of snakes to shed and regrow their skin is integral to their association with renewal, rebirth, and healing. In many cultures, snakes also represent good and evil, a dualism that has importance for their connection with magic. As Professor Dumbledore recognized in the Harry Potter books, anyone who associates with snakes is “supposedly” connected with the

Dark Arts, although as we know, there are Parselmouths among the great and the good too.” The slender, serpentine wand at left was a tool for channeling magical forces—its dark color and snake-like shape force us to question whether it was used for good or for evil.

A W A N D S H A P E D L I K E A  
S N A K E *The Museum of Witchcraft*  
*and Magic, Boscastle*

## A SERPENT STAFF

This magic staff was carved from bog oak: timber that had been buried for centuries in peat. The low oxygen levels, acidity, and tannins of the peat preserved the wood, hardening and blackening it in the process. It was carved by the Neopagan Stephen Hobbs and given to a Wiccan priest named Stewart Farrar during the late 20th century. The staff is almost six feet long and has been decorated with a serpent in order to enhance its power.

Not only do snakes represent a capacity for change, renewal, and transformation, but their coils symbolize the dual cycles of light and dark, life and death, reason and passion, healing and poison, protection and destruction.

A S E R P E N T S T A F F

*The Museum of Witchcraft*

*and Magic, Boscastle*

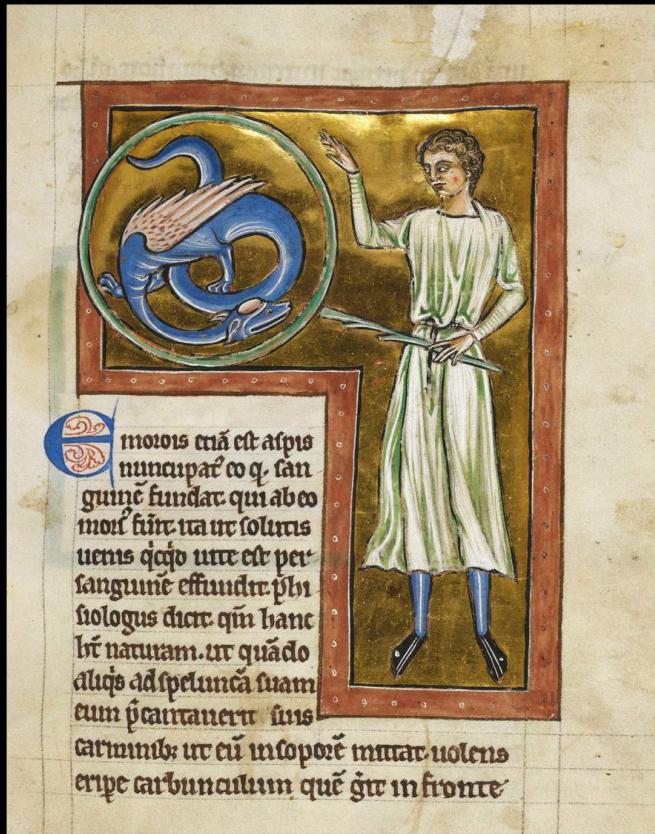
## A SNAKE CHARMER

This image of a “wizard” charming a serpent is found in a beautifully illustrated bestiary. The accompanying text describes several mythological snakes, including the *cerastes* (a horned serpent) and the *scitalis* (a creature with incredible markings on its back). It then focuses on the *emor roris*, a type of asp so called because its bite causes hemorrhages of such disastrous proportions that a victim will sweat out their own blood until they die. Fortunately, the manuscript explains way to avoid such a fate. If a conjurer sings to the asp in its cave and lulls it to sleep, the snake charmer will then be able to remove the precious stone that grows on the asp’s forehead. Without the stone, the snake is rendered powerless.

*“The thick gold leaf in this bestiary bathes the page in light. The manuscript contains a further 80 illustrations of various real and mythical creatures, such as the phoenix, the unicorn, and the centaur.”*

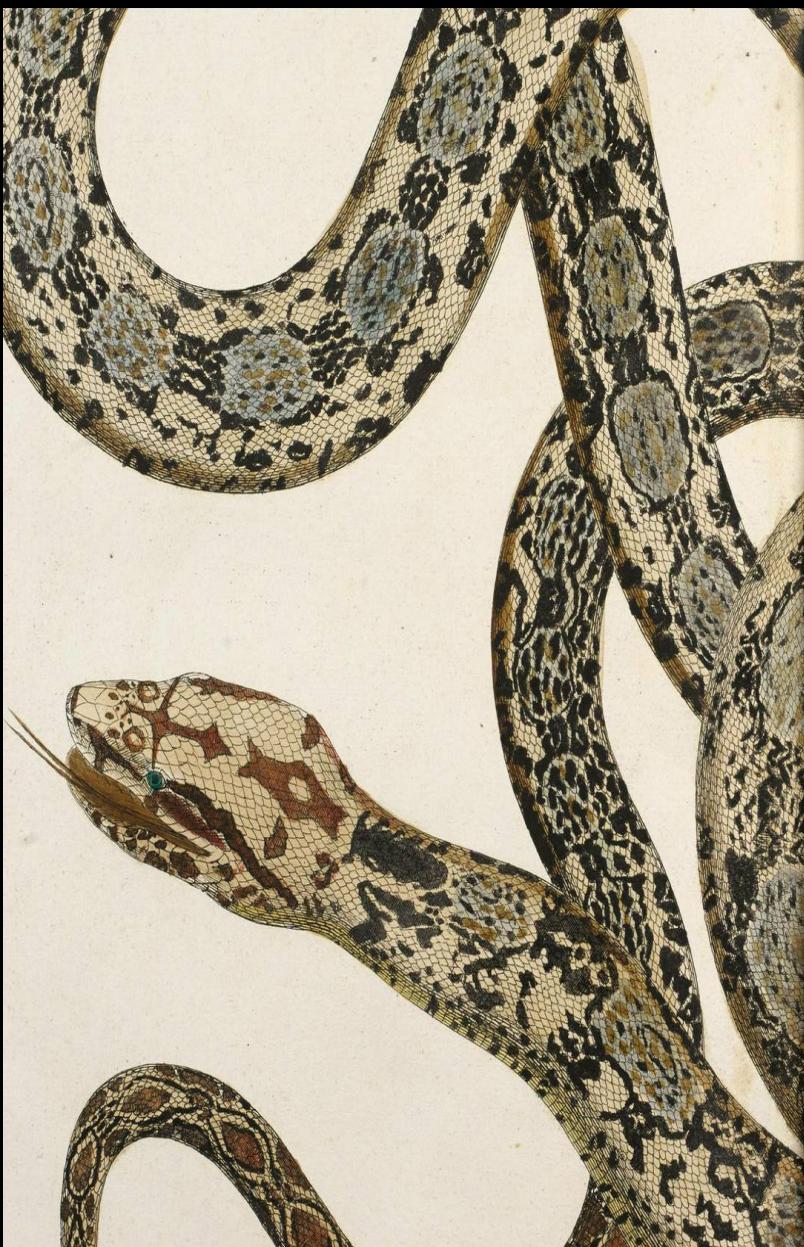
*Lead Curator*

2 4 5



I M A G E O F A S N A K E C H A R M E R , I N A B E S T I A  
( E N G L A N D , 1 3 T H C E N T U R Y )

*British Library*



ALBERTUS SEBA, LOCUPLETISSIMI RERUM  
NATURALIUM THESAURI ACCURATA DESCRIPTIO  
ET INCONIBUS ARTIFICIOSISSIMIS EXPRESSIONIS,  
PER UNIVERSAM PHYSICES HISTORIAM, 4 VOLIS  
(AMSTERDAM, 1734-65) British Library

**“DINNER, NAGINI,” SAID VOLDEMORT SOFTLY. AND THE GREAT SNAKE SWAYED AND SLITHERED FROM HIS SHOULDERS ONTO THE POLISHED WOOD.**

*— HARRY POTTER AND THE DEATHLY HALLOWS*

## **S S S S S N A K E S   A L I V E !**

Albertus Seba was a Dutch apothecary and collector, based in Amsterdam. From this center of maritime trade, Seba supplied drugs to the Russian Tsar Peter Great. He also provided the port's ships with medicines which he often traded for exotic animal specimens. After selling his first collection of snakes, birds, and lizards to the Tsar in 1717, Seba began a second, larger collection, which he kept in his own house. In 1731, he commissioned artists to draw every single item in precise detail. This was such a huge undertaking that the project was not completed until 30 years after Seba's death and the volume contained 449 illustrated plates. Many of the specimens Seba collected were used

for potential medical research. for He took a keen interest in the  
snakes for lifesaving cures—his collection contained many serpents such as this reticulated  
python, native to Southeast Asia.

## THE "RED-EYED DWARF"

These typed pages are part of an early draft of *Harry Potter and the Sorcerer's Stone*. In this scene, Hagrid comes to the office of Fudge, a Muggle minister, and warns him about You-Know-Who (even in this early draft Hagrid refuses to say the name). In turn, Fudge warns the public about this "red-eyed dwarf." The eyes remain in the final incarnation of Lord Voldemort, but the character took time to develop fully into the terrifying figure we now know from the published stories. This scene is reminiscent of Cornelius Fudge visiting the Prime Minister of the Muggles in the first chapter of *The Half-Blood Prince*. As J.K. Rowling has said, "I often cut ideas and put them into later books."

Never waste a good scene!"

*"While many details of the world described in this chapter are familiar from the published books, such as the concept of Muggles, these scenes provide a very different account of the beginning of the story."*

JOANNA NORLEDGE

*Curator*



## D E F E N S E   A G A I N S T   T H E   D A R K   A R T S

"Oh dear," said Fudge breathlessly, "The thing is, I'd-be-was planning to retire early. Tomorrow, as a matter of fact. Mrs. Fudge and I were thinking of moving to Portugal. We have a villa—"

The giant lent forward, his beetle brows low over his glinting eyes.

"Yeh won' be safe in Portugal if 'e ain' stopped, Fudge."

"Won't I?" said Fudge weakly, "Oh, very well then... what is it Mr. Dumblething wants?"

"Dumbledore," said the giant. "Three things. First, yeh gotta put out a message. On television, an' radio, an' in the newspapers. Warn people not teh give 'im directions. 'Cause that's 'ow 'e's gettin' us, see? 'E 'as ter be told. Feeds on betrayal. I don' blame the Muggles, mind, they didn' know what they were doin'."

"Second, yeh-gotta-make-sure ye're not teh tell anyone abou' us. If Dumbledore managers ter get rid of 'im, yeh gotta swear not ter go spreadin' it about what yeh know, abou' us. We keeps ourselves quiet, see? Let it stay that way."

An' third, yeh gotta give me a drink before I go. I gotta long journey back."

The giant's face creased into a grin behind his wild beard.

"Oh - yes, of course," said Fudge shakily, "Help yourself - there's brandy up there - and - not that I suppose it will happen - I mean, I'm a Muggle - a Muffle - no, a Muggle - but if this person - this thing - comes looking for me -?"

"Yeh'll be dead," said the giant flatly over the top of a large glass of brandy. "No-one can survive if 'e attacks them. Ain' never been a survivor. But like yeh say, yer a Muggle. 'E's not interested in you."

The giant drained his glass and stood up. He pulled out an umbrealla. It was pink and had flowers on it.

"I'll be off, then," he said.

"Just one thing," said Fudge, watching curiously as the giant opened the umbrella, "What is this - person's - name?"

The giant looked suddenly scared.

"Can' tell yeh that," he said, "We never say it. Never."

He raised the pink umbrella over his head, Fudge blinked - and the giant was gone.

\* \* \* \*

A N    E A R L Y    D R A F T    O F    H A R R Y    P O T T E R  
A N D    T H E    S O R C E R E R ' S    S T O N E  
J.K.    *Rowling*

D E F E N S E   A G A I N S T   T H E   D A R K   A R T S

"Your kind?"

"Yeah... our kind. We're the ones who've bin disappearin'. We're all in hidin' now." But I can't tell yeh much abou' us. Can't have Muggles knowin' our business. But this is gettin' outta hand, an' all you Muggles are gettin' involved - them on the train, fer instance - they shouldn'ta bin hurt like that. That's why Dumbledore sent me. Says it's your business too, now."

"You've come to tell me why all these houses are disappearing?" Fudge said, "And why all these people are being killed?"

"Ah, well now, we're not sure they 'ave bin killed," said the giant. "He's jus' taken them. Needs 'em, see. 'E's picked on the best. Dedalus Diggle, Elsie Bones, Angus an' Elspeth McKinnon... yeah, 'e wants 'em on 'is side."

"You're talking about this little red-eyed -?"

"Shhh!" hissed the giant. "Not so loud! 'E could be 'ere now, fer all we know!"

Fudge shuddered and looked wildly around them. "C - could he?"

"S'alright, I don' reckon I was followed," said the giant in a gravelly whisper.

"But who is this person? What is he? One of - um - your kind?"

The giant snorted.

"Was once, I s'pose," he said. "But I don' think 'e's anything yet could put a name to any more. 'E's not a 'uman. ~~'E's-not-an-animal--'~~ Wish 'e was. 'E could be killed if 'e was still 'uman enough."

"He can't be killed?" whispered Fudge in terror.

"Well, we don' think so. But Dumbledore's workin' on it. 'E's gotta be stopped, see?"

"Well, yes of course," said Fudge. "We can't have this sort of thing going on..."

"This is nothin', " said the giant, "'E's just gettin' started. Once 'e's got the power, once 'e's got the followers, no-one'll be safe. Not even Muggles. I 'eard 'e'll keep yeh alive, though. Fer slaves."

Fudge's eyes bulged with terror.

~~"But-who-is-this---this-person?"~~

"This Bumblebore - Dunderbore -"

"Albus Dumbledore," said the giant severely.

"Yes, yes, him - you say he has a plan?"

"Oh, yeah. So it's not hopeless yet. Reckon Dumbledore's the ~~gigly~~<sup>gigly</sup> He's still afraid of. But 'e needs your 'elp. I'm 'ere teh



DEFENSE AGAINST THE DARK ARTS

Fudge wondered, of course, if he was going mad. He seriously considered the possibility that the giant had been a hallucination. But the brandy glass the giant had drunk from was real enough, left standing on his desk.

Fudge wouldn't let his secretary remove the glass next day. It reassured him he wasn't a lunatic to do what he knew he had to do. He telephoned all the journalists he knew, and all the television stations, chose his favourite tie and gave a press conference. He told the world there was a ~~mentes madmen-about~~ a strange little man going about. A little man with red eyes. he told the public to be very careful not to tell this little man where anyone lived. Once he had given out this strange message, he said "Any questions?" But the room was completely silent. Clearly, they all thought he was off his rocker. Fudge went back to his office and sat staring at the giant's empty brandy glass. ~~This-was-the-end-of-his-career-~~

The very last person he wanted to see was Vernon Dursley. Dursley would be delighted. Dursley would be happily counting the days until he was made Minister, now that Fudge was so clearly nuttier than a bag of salted peanuts.

But Fudge had another surprise in store. Dursley knocked quietly, came into his office, sat opposite him and said flatly,

You've had a visit from One of Them, haven't you?"

"One-ef- Fudge looked at Dursley in amazement.

"You - know?"

"Yes," said Dursley bitterly, "I've known from the start. I - happened to know there were people like that. Of course, I never told anyone.

\* \* \* \* \*

~~Heat-peep-~~

Perhaps ~~peepie-did-~~ most people did think Fudge

Whether or not nearly everyone thought Fudge had gone very strange, the fact was that he seemed to have stopped the odd accidents. Three whole weeks passed, and still the giant's brandy glass stood on Fudge's desk, no giving him courage and not once bus flew, the house of Britain stayed where they were, the trains continued running, swimming, Fudge, who hadn't even told Mrs. Fudge about the giant with the pink umbrella, waited and prayed and slept with his fingers crossed. Surely this Dumbledore would send a message if they'd managed to get rid of the red eyed dwarf? Or did this horrible silence mean that the dwarf had in fact got everyone he wanted, that he was even now planning to appear in Fudge's office and vanish him for trying to help the other side - whoever they were?

And then - one Tuesday -



D E F E N S E   A G A I N S T   T H E   D A R K   A R T S

Later that evening, when everyone else had gone home, Dursley sneaked up to Fudge's office carrying a crib, which he laid on Fudge's desk.

The child was asleep. Fudge peered nervously into the crib. The boy had a cut on his forehead. It was a very strangely shaped cut. It looked like a bolt of lightening.

"Going to leave a scar, I expect," said Fudge.

"Never mind the ruddy scar, what are we going to do with him?" said Dursley.

"Do with him? Why, you'll have to take him home, of course," said Fudge in surprise. "He's your nephew. His parents have vanished. What else can we do? I thought you didn't want anyone to know you had relatives involved in all these odd doings?"

"Take him home!" said Dursley in horror. "My son Diddsbury is just this age, I don't want him coming in contact with one of these."

"Very well, then, Dursley, we shall just have to try and find someone who does want to take him. Of course, it will be difficult to keep the story out of the press. No one else has lived after one of these vanishments. There'll be a lot of interest -"

"Oh, very well," snapped Dursley. "I'll take him."

He picked up the crib and stumped angrily from the room.

Fudge closed his briefcase. It was time he was getting home too. He had just put his hand on the doorknob when a ~~few~~ cough behind him made him clap his hand to his heart.

"Don't hurt me! I'm a Muggle! I'm a Muggle!"

"I know yeh are," said a ~~few~~ growling voice.

It was the giant.

"You!" said Fudge. "What is it? Oh, Good Lord, don't tell me -" For the giant, he saw, was crying. Sniffing into a large spotted handkerchief.

"It's all over," said the giant.

"Over?" said Fudge faintly. "It didn't work? Has he killed Dunderbore? Are we all going to be turned into slaves?"

"No, no," sobbed the giant. "He's gone. Everyone's come back. Diggle, the Bones, the McKinnons... they're all back. Safe. Everyone 'e took is back on our side an' He's disappeared 'imself."

"Good Heavens! This is wonderful news! You mean Mr. Dunderbumble's plan worked?"

"Never 'ad a chance to try it," said the giant, mopping his eyes.



D E F E N S E   A G A I N S T   T H E   D A R K   A R T S



## A N   I L L U S T R A T O R ' S   F A V O R I T E   W I

Mary GrandPré considered *Harry Potter and the Deathly Hallows* to be her most favorite cover. It depicts a fiery orange sky, cracks in the battered walls of Hogwarts, and eerie shadows that create a backdrop for the ultimate confrontation between the Boy Who Lived and the Dark Lord. Near the center of the cover, the resurrected Harry is captured in the moment he defeated Voldemort once and for all.





JACKET ART FOR HARRY POTTER  
AND THE DEATHLY HALLOWS  
BY MARY GRANDPRÉ (2007)

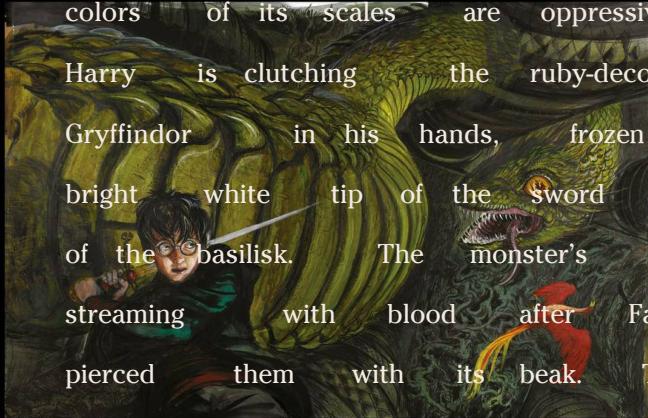
Warner

Bros.



## HARRY AND THE BASILISK

Salazar Slytherin's monster, the giant basilisk, is showing past Harry in this striking image from *The Chamber of Secrets*. The beast is so huge, it is hard to tell where its body begins or ends, and the dark colors of its scales are oppressive and intimidating. Harry is clutching the ruby-decorated sword of Godric Gryffindor in his hands, frozen in the air mid-swing. The bright white tip of the sword mirrors the sharp teeth of the basilisk. The monster's terrible yellow eyes a streaming with blood after Fawkes the phoenix has pierced them with its beak. This is an intense picture full of action and danger.



H A R R Y P O T T E R A N D T H E B A S I L I S K  
B Y J I M K A Y *Bloomsbury*

**THE BASILISK'S HEAD WAS FALLING,  
ITS BODY COILING AROUND, HITTING  
PILLARS AS IT TWISTED TO FACE HIM.  
HE COULD SEE THE VAST, BLOODY EYE  
SOCKETS, SEE THE MOUTH STRETCHING  
WIDE, WIDE ENOUGH TO SWALLOW HIM  
WHOLE, LINED WITH FANGS LONG AS HIS  
SWORD, THIN, GLITTERING, VENOMOUS . .**

*— HARRY POTTER AND THE CHAMBER OF SECRETS*

## K I N G   O F   S E R P E N T S

This Italian manuscript contains 245 drawings of different animals, executed by an individual known as Idonius. Many of these creatures are mythical in nature, including the *jaculus* (a flying serpent), the *onocentaur* (half man, half donkey), and the basilisk, shown here. The accompanying description is based on the works of Claudio Aelianus and Pliny the Elder.

According to Aelianus, the basilisk was only the width of a palm, but it could kill someone instantly with

D E F E N S E   A G A I N S T   T H E   D A R K   A R T S

its store

In Africa the creature



was said to make a  
snakes that were feedi

A   B A S I L I S K ,   I N   H I S T O R I A   A N I M A L I U M

(ITALY,      1595)      British      Library

*"Pliny reported that, although the basilisk was only twelve inches long, both its touch and breath were deadly. Intriguingly, the basilisk could be killed*

*using the scent in of a weasel, If weasels were  
were let loose in their lairs, they were  
able to slay the basilisk with their odor."*

J U L I A N   H A R R I S O N

*Lead Curator*

## ~~A BRIEF~~ DESCRIPTION

### OF THE BASILISK

This very *Brief Description*, comprising only a title page and two pages of text, was written by Jacobus Salgado. Salgado was a refugee from Spain and a convert to Protestantism, who came to settle in England. Around 1680, in need of cash, Salgado displayed a "basilisk" given to him by a Dutch doctor who had recently returned from Ethiopia. The creature presumably had been stuffed or preserved in some way. Salgado wrote this pamphlet to accompany the spectacle, describing the beast as yellow, with a crown-like crest and the body of a rooster attached to a serpent's tail. The pamphlet also spells out the danger of the basilisk's glare. Salgado declares that "In the time of Alexander the Great, there was one of them which, lying hid in a wall, killed a great troop of his soldiers by the poisonous glances of his eyes upon them."

*"Despite Salgado's terrifying description of the basilisk, the creature on the title page looks rather harmless, even though it has just killed the person*

*in the foreground."*

T A N Y A K I R K

*Curator*

A brief DEFENSE AGAINST THE DARK ARTS  
DESCRIPTION of the NATURE  
OF THE  
Basilisk, or Cockatrice.



*Quos viuens vidi, necui, macte mortuus, Vni  
Do Vitam; dum me gens numerosa videt.*

*All men I kill'd that I did see,  
But now I am Dead one lives by mee.*

*L. Durer*

THE NATURE OF THE BASILISK, OR COCKAT  
(LONDON, CA. 1680)

*British Library*

## THE SPHINX

*The Historie of Foure-Footed Beastes* was the first major book about animals to be published in English. It features a variety of animals, from the common (rabbits, sheep, goats) to the exotic (lions, elephants, rhinoceroses) and the legendary. This chapter focuses on the sphinx. The woodcut illustration shows a creature with a woman's head and a lion's body. Edward Topsell described the sphinx as "of a fierce but tameable nature." Less well known is its ability to store food in its cheeks until it is ready to eat—just like a hamster! Sphinxes are famous for their enigmatic powers. In *The Goblet of Fire*, Harry had to answer the sphinx's riddle to proceed through the maze during the Triwizard Tournament.

IT HAD THE BODY OF AN OVERLARGE LION GREAT CLAWED PAWS AND A LONG YELLOW TAIL ENDING IN A BROWN TUFT. ITS HEAD HOWEVER, WAS THAT OF A WOMAN. SHE TURNED HER LONG, ALMOND-SHAPED EYES UPON HARRY AS HE APPROACHED.



DEFENSE AGAINST THE DARK ARTS

lions formicæ

Pliny.

Their nature

Albertus

Manner of  
carrieng their  
meate.

Varianus

Of the name  
and notation  
thereof  
\*Hermolanus.

\*Varianus

Hesiod.

Ansonius.

The descrip-  
tion of the  
Poets Phinx.

before there were certain common strumpets called *Sphinx*, was a very popular phrase for notorious harlots / hath to faigne a certaine monster called *Sphynx*, which they say bough forth the *Chimera*, *Chimera* by *Orthus* the *Sphinx*, this *Orthus* was one of *Geryons* Dogges. This *Sphinx* they / er, a Maydens face; a Lyons legs, and thewings of a fowle, y, the face and hand of a mayde, the body of a Dogge, the fa man, the clawes of a Lyon, and the tayle of a Dragon: in the *Sphinctian* mountaine; propounding to all trauailers ma or Riddle, which was this: *What was the creature that first*

*Orthus* / *Varianus*  
*Hesiod.*  
*Ansonius.*  
*The descrip-  
tion of the  
Poets Phinx.*



F D W U A R E - D F O T O P E S D E L B E A T S H T E E S H I S T O R Y ( L O N D O N , E O F 1 6 0 7 )

*British*

*Library*

D E F E N S E   A G A I N S T   T H E   D A R K   A R T S



T H E   R E S T R I C  
S E C T I O N   B Y  
G R A N D P R É

*Scholastic*

## F O R B I D D E N   B O O K S

The Restricted Section of the Hogwarts Library contains rare and valuable volumes as well as books deemed inappropriate or dangerous for young witches and wizards. *Moste Potente Potions*, *Magick Moste Evile*, and *Secrets of the Darkest Art* are just a few of the forbidden titles. In this pastel illustration, the artist Mary GrandPré evokes the vantage point of the youngest of wizards who are not yet tall enough to reach the most dangerous of books. Sneaking into the Restricted Section is the very first thing Harry does with his Invisibility Cloak in *The Sorcerer's Stone*. In the absence of a charmed cloak, students are

granted Hermione access only with the gullible note signed by a professor; signature when she needs to research the Polyjuice Potion in *The Chamber of Secrets*.

DEFENSE AGAINST THE DARK ARTS



A N E N E K O K A P P A I N A K A M A T S U

S O T A N , T O N E G A W A Z U S H I

( E D O , 1855 )  
*British Library*

の時多く上る形銀魚の如くにて下喙尖り長一身長六七寸  
一寸許銀光あり脊骨黒く見ゆハ丈島よりツチといふも是を  
るべ

カバといふ物本草綱目の水虎溪鬼蟲附録ありヒハヘビ正一當山  
りとも見えず逸周書王會解不穢人前兒良夷在子ハナシとある文の注  
不在于鼈身人首脂其腹爻之霍則鳴曰在子ヒヘる物やそれ大  
らむそハとまれかくまれ望海毎談不刀祿川不子コヒヘス  
河伯あり年々不その居る所變る所の者どもその變りて居る所  
を知るその居る所にてハ人々も禍ありヒヘリげふカバの宿  
ある談多牛山活套中巻不筑紫ノ方ニハ河伯ノ邪祟多シ金  
花ノ煎湯ヲ用ヰテ神効アリといへり試むべ

手指を截断するを接ぐ藥の方をカバより受けとひふす  
かでと思ひ一告へする事もや有り一事左記す堅臘



## THE KAPPA

The kappa takes its name from the Japanese words for “river” and “child.” These were mischievous creatures, with the power to pull people into the lakes or rivers in which they dwelt. The wizarding world’s famous Magizoologist Newt Scamander recognized this danger, noting that “The Kappa feeds on human blood but may be persuaded not to harm a person if is thrown a cucumber with that person’s name carved into it.” The *neneko* kappa, illustrated above, moved to a new location every year, causing destruction wherever it went.

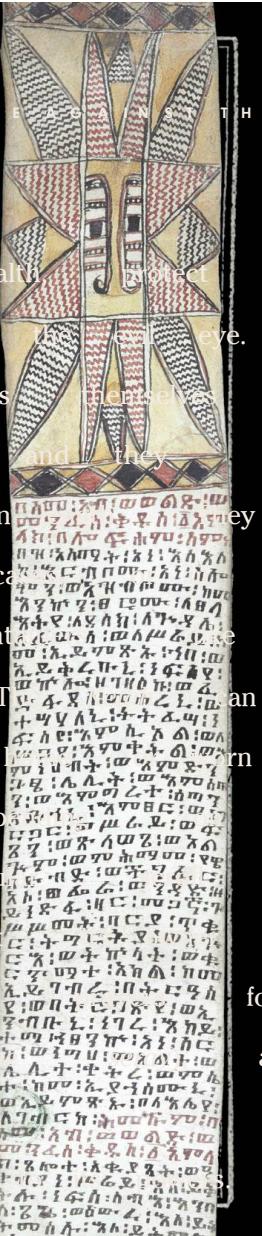
*“The kappa’s head has a distinctive hollow to contain its vital fluid. In Fantastic Beasts and Where to Find Them, Scamander advised that the wizard should trick the kappa into bowing, so that the water in its head would run out, depriving it of its strength.”*

*Lead Curator*





believed to bring health and protect babies, and ward off the evil eye. The parchment scrolls themselves are known as *Ketab*, and they vary considerably in size. They are kept in leather cases which the talismanic drawings were cylindrical silver containers those shown here. They have a specific purpose. They are intended to cure sickness, defend those taking a particular size. This one was created to protect from harm. It contains undoing spells (maftel) added, giving effect



"The drawings in this scroll

to exorcise demons, and to

difficult journeys."



## ETHIOPIAN TALISMANS

This personally annotated, magical recipe book was made in Ethiopia. Written in Ge'ez, also known as classic Ethiopic, it contains a rich collection of protective amulets, talismans, charms, and incantations. This manuscript would have belonged to an exorcist or a Däbtära, a highly educated religious figure. Däbtäras typically study for several years or come from families of clergy. On these pages are talismans and geometric images, used for making amulet scrolls, and accompanied by prayers for undoing spells and charms. Talismanic drawing focus on the image of the eye, providing a defense against evil eye and the dark arts.

*"Since medieval times, Däbtäras have worked in the courts or have taught in small parish schools, supplementing their income by producing amulet scrolls and practicing traditional medicine. From the marginal notes in this recipe book, we can deduce with some certainty that it belonged to a practitioner of magic."*

E Y O B D E R I L L O

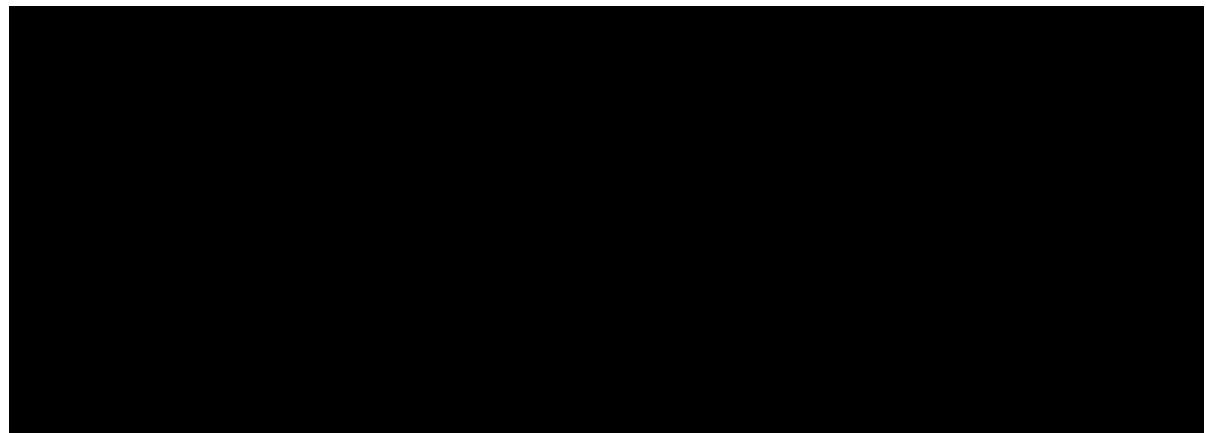
*Curator*

D E F E N S E A G A I N S T T H E D A R K A R T S













**CHAPTER** 8

**CARE  
of MAGICAL  
CREATURES**





## HAGRID

Rubeus Hagrid, the half-giant, introduced Harry to [REDACTED] of the wonderful creatures that stride, scuttle, and around the wizarding world. Jim Kay's artwork brings to life Hagrid's mane of black hair and "wild, tangled beard." "Hagrid is a relief to draw," says Jim Kay, "because drawing children you can't put a line wrong, a misplaced scribble can age a child by ten years. There are no such problems with Hagrid; he's a mass of scribbles with eyes." In the Harry Potter books, the gamekeeper was a reliable and trustworthy presence, despite his blind spot toward dangerous beasts. Hagrid became the professor for Care of Magical Creatures Harry's third year.

**"HAGRID [IS] THE EARTHY, WARM, AND PHYSICAL MAN, LORD OF THE FOREST; DUMBLEDORE THE SPIRITUAL THEORETICAL BRILLIANT, IDEALIZED, AND SOMEWHAT DETACHED. EACH IS A NECESSARY COUNTERPOINT TO THE OTHER AS HARRY SEEKS FATHER FIGURES IN HIS NEW WORLD."**

*- J.K. ROWLING ON POTTERMORE*

C A R E O F M A G I C A L C R E A T U R E S



P O R T R A I T O F R U B E U S H A G R I D B Y J I M K A Y

*Bloomsbury*



## A GIANT FROM UNDERGROUND

Were skeletons of 300-foot-tall giants found on Mount Erice in Sicily? While traveling in Italy, the German author Athanasius Kircher became fascinated with the idea of what might lie beneath the earth. He even climbed inside the volcano Mount Vesuvius, which had last erupted seven years earlier. Kircher claimed that an enormous skeleton had been discovered sitting in a Sicilian cave in the 14th century. In Kircher's *Mundus Subterraneus* ("The Underground World") he shows the scale of it in comparison to a normal human, the Biblical giant Goliath, a Swiss giant, and a Mauritanian giant.

*"Throughout history, there have been records of both dangerous and friendly giants. An example of the latter is the Cornish giant Holiburn, who died of grief after accidentally killing a youth by tapping him playfully on the head. This anecdote shows that, despite their lethal size and phenomenal strength, giants are often big of heart."*

*CuratorA* N N A N O R L E D G E

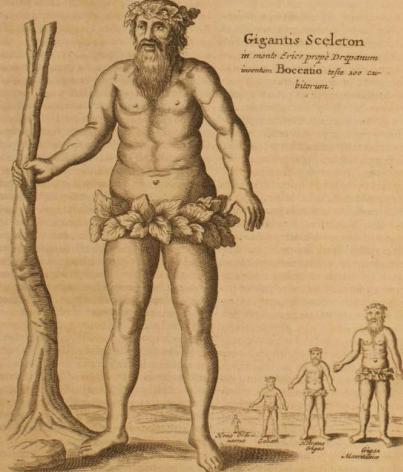
## LIB. VIII. DE SUCCORUM, SALIUM, &amp;c. TRANSFORM.

59

Cap. IV. deretur. Quæ omnia à Volaterrano confir-  
muntur. **Gigantes** vñli corporis homines suis-  
tum. Atque hæc sunt, quæ de **Gigantibus** eorum-  
que immensa valitate adducenda duximus.  
Reflat tandem hoc loco, *num verè tam pro-  
digiose statura homines unquam in Mundo  
fuerint, hoc loco demonstrare.*

**DISQUISITIO PRIMA.**  
Num verè Natura tam monstruosa magni-  
tudinis homines, *quam Auctores allegati  
referunt, unquam protulerit.*

**I**n sepulchris locisque subterraneis subin-  
de olla repertiri, quæ offa gigantum esse di-  
protulerit.



**Gigantis Scleton**  
in monte Erice prope Drepanum  
inveniens. Boccacio iste seca-  
biliorum.

*Homines autem siue unquam, qui i. o. 60. estimantur in se continent pedes duos, &  
100. 200. cubiti excedentes, perage: & per Geometricas palmarum Romanum unum  
ut hoc luculentissimis rationibus compo-  
bem, primò quid per cubitum, pedem, pal-  
marum, notetur, præmitam, ut ex notis men-  
furis cadaverum gigantorum valitas & in-  
credibilis magnitudo clarius innote-  
cetur. **Cubitus** juxta communem Geometram*

TOM. II.

H. 2. G. 2.

Minora  
Gigantum

THE SKELETON OF A GIANT, IN  
ATHANASIUS KIRCHER, MUNDUS  
SUBTERRANEUS (AMSTERDAM, 1678)

*American*

*Museum*

*of Natural*

*History*

*Library*

## — H A G R I D A N D H A R R Y

### A T G R I N G O T T S

In this original drawing by J.K. Rowling, Hagrid is shown taking Harry on his first trip to his vault at Gringotts, located in the caverns deep beneath the wizarding world. Hagrid covers his eyes with his hand during the ride. Harry, on the other hand, keeps his eyes "wide open" the whole journey. This image shows visually Hagrid's discomfort at being cramped up inside the Gringotts cart. J.K. Rowling uses the giant's streaming hair and the torch flame bending in the wind to convey a sense of rattling speed.

[. . .] WHEN THE CART STOPPED AT LAST BESIDE A SMALL DOOR IN THE PASSAGE WALL, HAGRID GOT OUT AND HAD TO LEAN AGAINST THE WALL TO STOP HIS KNEES FROM TREMBLING.

— HARRY POTTER AND THE SORCERER'S STONE



C A R E   O F   M A G I C A L   C R E A T U R E S



D R A W I N G   O F   H A R R Y   A N D   H A G R I D  
A T   G R I N G O T T S   B Y   J . K .   R O W L I N G  
J.K.   *Rowling*

A D R A F T O F *T H E S O R C E R E R ' S S T*

This typed draft represents an unedited version of *Harry Potter and the Sorcerer's Stone*. As part of the editorial process, a literary draft may be amended in order to improve the pacing. For a scene like this, full of action and drama, some passages were subsequently shortened to move the story along more quickly. Some scenes, in turn, may be completely cut, such as the encounter with a preoccupied Nearly Headless Nick, and Hermione reciting the textbook definition of troll both shown on page 167 of this draft.

"Here you can read a slightly different account of Ron and Harry coming face-to-face with a troll in the girl's bathroom. For example, the paragraph at the top of page 175 is reduced to two sentences in the published text. This draft also preserves the idea of securing the door with a chain, rather than locking the door with a key, as occurs in the published version."

J O A N N A N O R L E D G E

*Curator*



"Hello, hello," he said absently. "Just pondering a little problem, don't take any notice of me..."

"What's Peeves done this time?" asked Harry.

"No, no, it's not Peeves I'm worried about," said Nearly Headless Nick, looking thoughtfully at Harry. "Tell me, Mr. Potter, if you were

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worried that someone was up to something they shouldn't be, would you tell someone else, who might be able to stop it, even if you didn't think much of the person who might be able to help?"

"Er - you mean - would I go to Snape about Malfoy, for instance?"

"Something like that, something like that...."

"I don't think Snape would help me, but it'd be worth a try, I suppose," said Harry curiously.

"Yes... yes... thank you, Mr. Potter..."

Nearly Headless Nick glided away. Harry and Ron watched him go, puzzled looks on their faces.

"I suppose you're bound not to make much sense if you've been beheaded," said Ron.

Quirrell was late for class. He rushed in looking pale and anxious and told them to turn to "p-page fifty four" at once, to look at "t-t-trolls."

"N-now, who c-c-can tell me the three types of t-troll? Yes, Miss

G-

167

Granger?"

"Mountain-dwelling, river-dwelling and sea-dwelling," said Hermione promptly. "Mountain-dwelling trolls are the biggest, they're pale grey, bald, have skin tougher than a rhinoceros and are stronger than ten men. However, their brains are only the size of a pea, so they're easy to confuse -"

"Very g-good, thank you, Miss Gr -"



"River trolls are light green and have stringy hair -"

"Y-y-yes, thank you, that's excell -"

" - and sea trolls are purplish grey and -"

"Oh, someone shut her up," said Seamus loudly. A few people laughed.

There was a loud clatter as Hermione jumped to her feet, knocking her chair over, and ran out of the room with her face in her hands. A very awkward silence followed.

"Oh d-d-dear," said Professor Quirrell.

\*

When Harry woke up next day, the first thing he noticed was a delicious smell in the air.

"It's pumpkin, of course!" said Ron, "Today's Hallowe'en!"

Harry soon realised that Hallowe'en at Hogwarts was a sort of mini-Christmas. When they got down to the Great Hall for breakfast, they found that it had been decorated with thousands of real bats, which were hanging off the ceiling and window-sills, fast asleep. Hagrid was putting hollow pumpkins on all the tables.

"Big feast tonight," he grinned at them, "See yeh there!"

There was a holiday feeling in the air because lessons would be finishing early. No-one was in much of a mood for work, which annoyed Professor McGonagall.

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"Unless you settle down, you won't be going to the feast at all," she said, a few minutes into Transfiguration. She stared at them until they had all fallen silent. Then she raised her eyebrows.

"And where is Hermione Granger?"

They all looked at each other.

"Miss Patil, have you seen Miss Granger?"

Parvati shook her head.



cupboard doors, but not a hint of a troll did they find.

They'd just decided to try the dungeons when they heard footsteps.

"If it's Snape, he'll send us back - quick, behind here!"

They squeezed into an alcove behind a statue of Godfrey the Gormless.

Sure enough, a moment later they caught a glimpse of Snape's hook nose rushing past. Then they heard him whisper "Alohomora!" and a click.

"Where's he gone?" Ron whispered.

"No idea - quick, before he gets back -"

They dashed down the stairs, three at a time, and rushed headlong into the cold darkness of the dungeons. They passed the room where they usually had Potions and were soon walking through passages they'd never seen before. They slowed down, looking around. The walls were wet and slimy and the air was dank.

"I never realised they were so big," Harry whispered as they turned yet another corner and saw three more passageways to choose from. "It's like Gringotts down here..."

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Ron sniffed the damp air.

"Can you smell something?"

Harry sniffed too. Ron was right. Above the generally musty smell of the dungeons was another smell, which was rapidly becoming a foul stench, a mixture of old socks and public toilets, the concrete kind that no-one seems to clean.

And then they heard it. A low grunting - heavy breathing - and the shuffling footfalls of gigantic feet.

They froze - they couldn't tell where the sound was coming from amid all the echoes -

Ron suddenly pointed; at the end of one of the passageways.



something huge was moving. It hadn't seen them... it ambled out of sight...

"Merlin's beard," said Ron softly, "It's enormous..."

They looked at each other. Now that they had seen the troll, their ideas of fighting it seemed a bit - stupid. But neither of them wanted to be the one to say this. Harry tried to look brave and unconcerned.

"Did you see if it had a club?" Trolls, he knew, often carried clubs.

Ron shook his head, also trying to look as though he wasn't bothered.

"You know what we should do?" said Harry, "Follow it. Try and lock it in one of the dungeons - trap it, you know..."

If Ron had been hoping Harry was going to say, "Let's go back to the feast", he didn't show it. Locking up the troll was better than trying to fight it.

"Good idea," he said.

They crept down the passageway. The stench grew stronger as they reached the end. Very slowly, they peered around the corner.

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There it was. It was shuffling away from them. Even from the back, it was a horrible sight. Twelve feet tall, its skin was a dull, granite grey, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It had short legs thick as tree trunks with flat, horny feet. The smell coming from it was incredible. It was holding a huge wooden club, which dragged along the floor because its arms were so long.

They pulled their heads back out of sight.

"Did you see the size of that club?" Ron whispered. Neither of them could have lifted it.

"We'll wait for it to go into one of the chambers and then barricade the door," said Harry. He looked back around the corner.



The troll had stopped next to a doorway and was peering inside. Harry could see its face now: it had tiny red eyes, a great squashed nose and a gaping mouth. It also had long, dangling ears which wagged as it shook its head, making up its tiny mind where to go next. Then it slouched slowly into the chamber.

Harry looked around, searching -

"There!" he whispered to Ron, "See? On the wall there!"

A long, rusty chain was suspended about half way down the passageway. Harry and Ron darted forward and pulled it off its nail. Trying to stop it clinking, they tiptoed towards the open door, praying the troll wasn't about to come out of it -

Harry seized the door handle and pulled it shut: with trembling hands, they looped the chain around the handle, hooked it onto a bolt sticking out of the wall and pulled it tight.

"It'll take it a while to get out of that," Harry panted, as they pulled the chain back across the door and tied it firmly to a torch bracket.

"Come

175

on, let's go and tell them we've caught it!"

Flushed with their victory they started to run back up the passage, but as they reached the corner they heard something that made their hearts stop - a high, petrified scream - and it was coming from the chamber they'd just chained up -

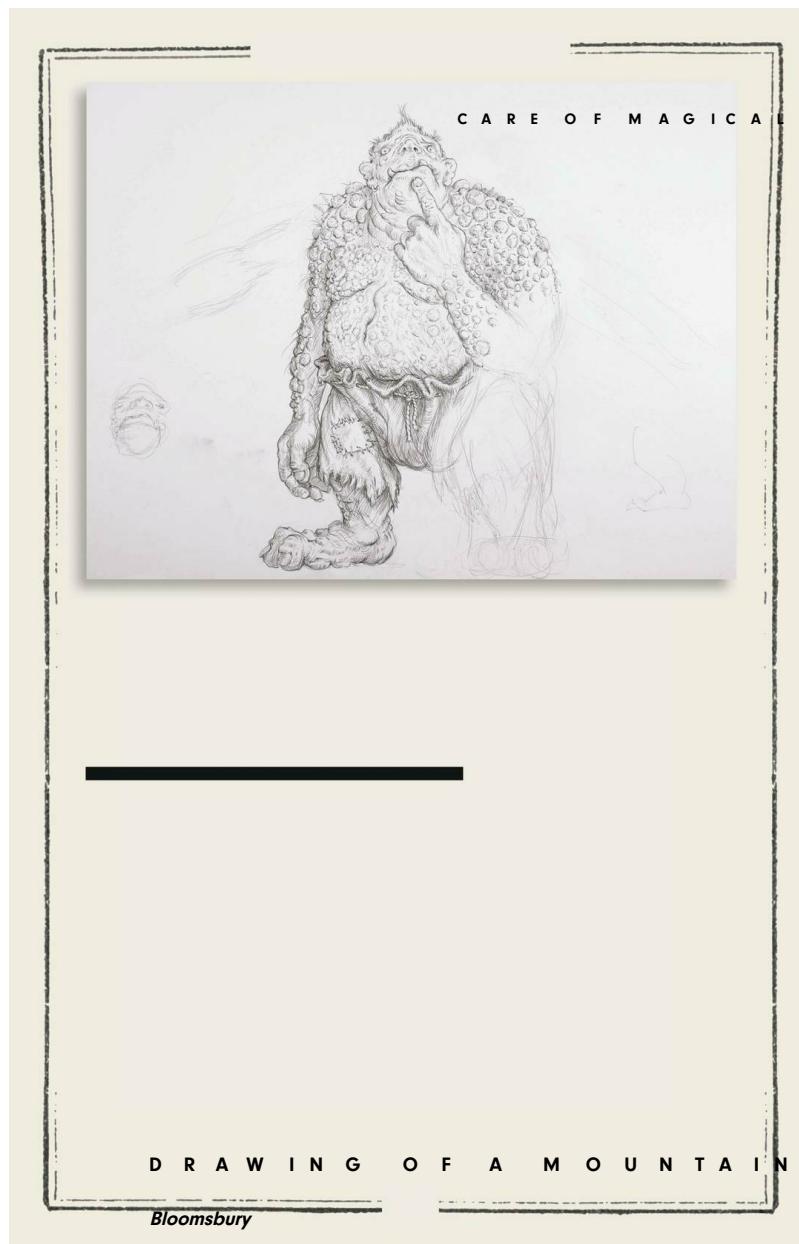
"Oh, no," said Ron, pale as the Bloody Baron.

"There's someone in there!" Harry gasped.

"*Hermione!*" they said together.

It was the last thing they wanted to do, but what choice did they have? Wheeling around they sprinted back to the door and ripped the chain off, fumbling in their panic - Harry pulled the door open - they ran inside.





## A MOUNTAIN TROLL

This is a preparatory study of a mountain troll or, to use the scientific name, *Troglodytarum alpinum*. In the wizarding world trolls can grow to twelve tall, and are extremely strong and thick skinned. Due to the very small size of their brains, they are easily confused and quick to flare into a temper. A violent

that is to say these creatures side were taste tested for harmlessness, meant  
Ministry of Magic. This troll, covered in growths and  
with a perplexed look in its eye, is typical of its specie

IT WAS A HORRIBLE SIGHT.  
TWELVE FEET TALL,  
ITS SKIN WAS A DULL,  
GRANITE GRAY, ITS GREAT  
LUMPY BODY LIKE A  
BOULDER WITH ITS SMALL  
BALD HEAD PERCHED ON  
TOP LIKE A COCONUT. IT  
HAD SHORT LEGS THICK  
AS TREE TRUNKS WITH  
FLAT, HORNY FEET.



1000



T R O L L B Y M A R Y G R A N D P R É

*Scholastic*

## NEARLY HEADLESS

NICK

J.K. Rowling's drawing of Nearly Headless Nick shows the Gryffindor ghost demonstrating exactly how you can be *near* simple plans. As a ghost, he lamented his resentment at his botched beheading, preventing him from joining the Hufflepuff Headless



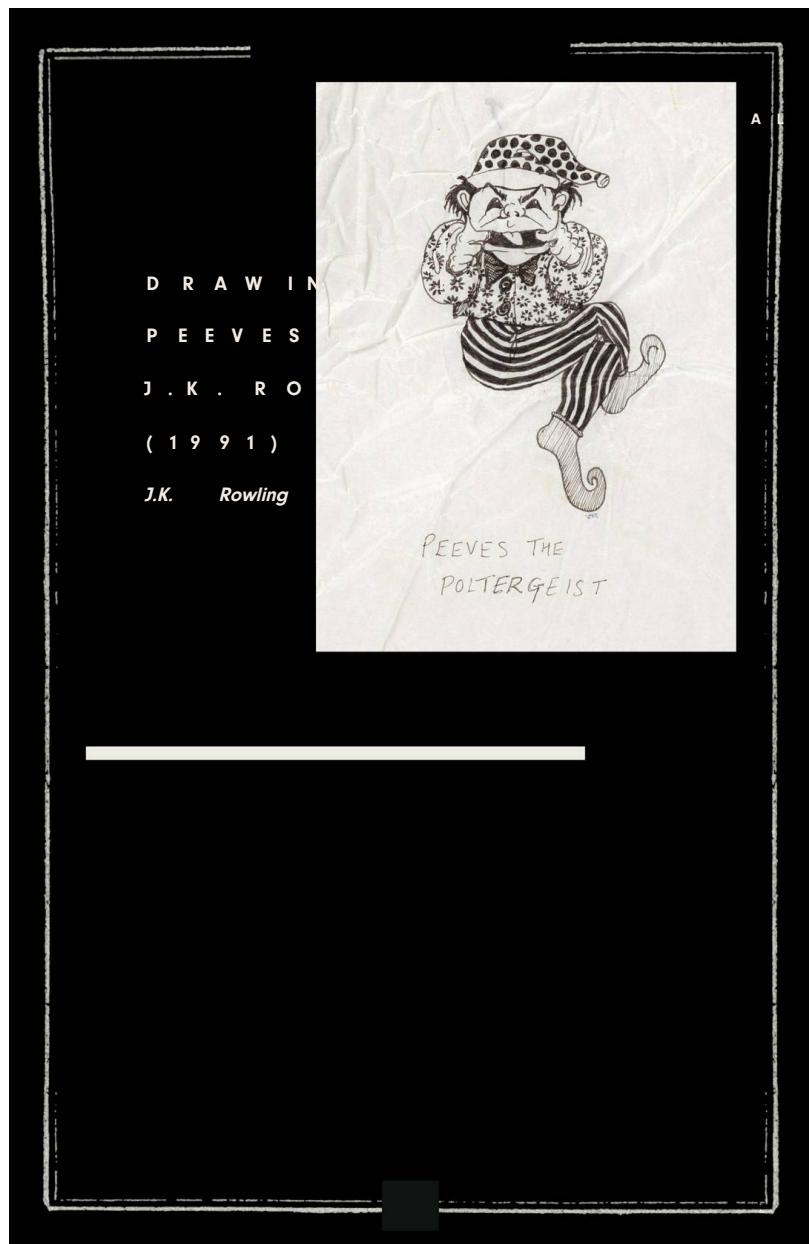
J.K. Rowling has elsewhere defined a ghost in Harry Potter's

world as, "The transparent, three-dimensional imprint of a deceased witch or wizard, which continues to exist in the mortal world."

Headless Nick shows exactly how you can be *near* simple plans. As a ghost, he lamented his resentment at his botched beheading, preventing him from joining the Hufflepuff Headless

feast. He also nur





## PEEVES THE POLTERGEIST

Peeves is shown here in his visible form, but he was able to become invisible at will. A poltergeist (meaning "noisy ghost" in German) is generally understood to be a malevolent spirit. In this drawing, Peeves almost resembles a court jester, with his curly-toed shoes, bow tie, and spotted hat. J.K. Rowling has captured glinting, wicked eyes, emphasizing them with a pair



## THE ESCAPE FROM GRINGOTTS

This is the very first handwritten draft of the scene Harry Potter and the Deathly Hallows in which Harry, Ron, and Hermione escape from Gringotts bank on back of a dragon. The first page describes the dramatic escape, and a little arrow in the corner indicates that the scene continues on the previous page. There are many crossings-out and added sentences in both margins. The second page describes Harry destroying a cup, the Hufflepuff Horcrux, while his friends are in the Lestranges' vault. This is an event that does take place in the published text instead of the one who destroys the cup.

*"When I'm planning I often have multiple ideas popping up at the same time, so I'm attempting to catch the best ones as they fly by and preserve them on paper. My notebooks are full of arrows and triple asterisks instructing me to move forward four pages, past the ideas I jotted down hurriedly twenty minutes ago, to continue the thread of the story."*

J. K. Rowling

C A R E O F M A G I C A L C R E A T U R E S

A N E A R  
D R A F T C  
H A R R Y  
P O T T E R  
T H E D E A  
H A L L O W  
B Y J . K .  
R O W L I N  
1K Rowling

J.K. Rowling

*"This manuscript demonstrates that J.K. Rowling did not necessarily write the scenes in her books in order, and that some of them were later rewritten. Note how Harry's dialogue is represented by an X on the second page, to be filled in with*

*something appropriate at a later stage."*

J O A N N A N O R L E D G E

*Curator*

## CARE OF MAGICAL CREATURES

sword ~~and~~, seized Grophode's hand and pulled. The blistered, hairy goblin emerged by degrees.

~~‘Horrors! Let me down!’ Harry yelled.~~  
 ‘X’ yelled Harry and he landed on the bump surface of the ~~swelling~~ <sup>big mouth of</sup> tree, ~~now~~ <sup>but</sup> now & all around him, were swords of Grophode ~~swallowing~~ were multiplying all around him.

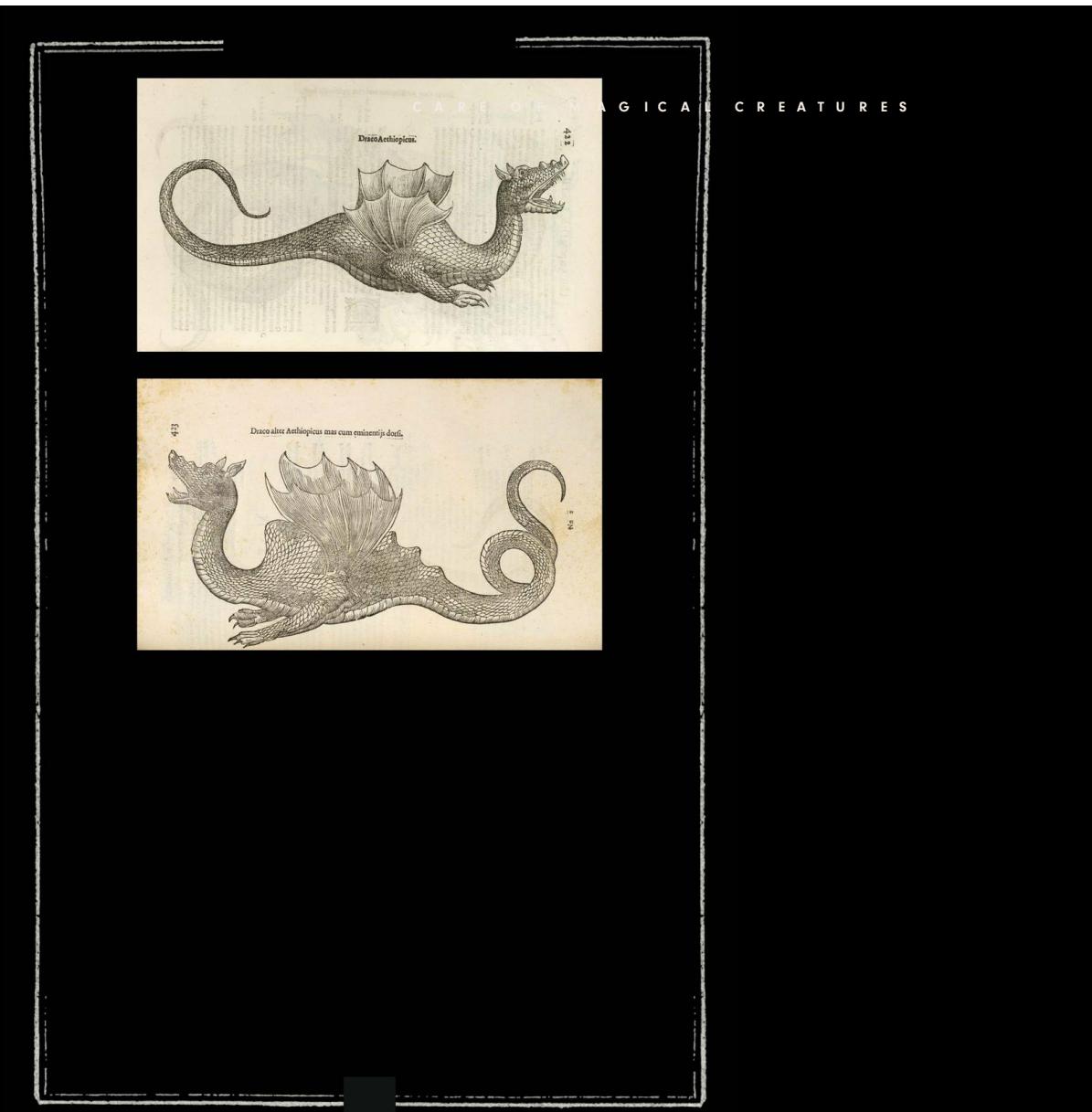
‘The real one —’ he groaned. ~~He~~ had to destroy the Horcrux, ~~where~~ it’s got the cup on it —’

And then it was. The jewelled hilt was clenched into his hand. Grophode had seized it. In one fluid action, ~~he~~ <sup>had</sup> ~~the~~ air, <sup>hot</sup> full of his ~~spit~~ screams, ~~and~~ <sup>had</sup> ~~the~~ <sup>cup</sup> ~~in~~ <sup>his</sup> ~~hand~~ <sup>now</sup>. ~~Then~~ he snatched ~~it~~ <sup>it</sup> <sup>up</sup>, ~~then~~ <sup>then</sup> he cup ~~had~~ <sup>had</sup> cut <sup>up</sup>, ~~and~~ <sup>and</sup> he impaled it ~~on~~ <sup>on</sup> ~~the~~ <sup>the</sup> ~~bottom~~ <sup>bottom</sup> ~~of~~ <sup>of</sup> the sword, ~~so~~ <sup>so</sup> that he ~~got~~ <sup>got</sup> ~~the~~ <sup>the</sup> sword ~~penetrating~~ <sup>penetrating</sup> the bottom of the cup.

There was a. He heard no sound, but a bloodlike liquid gushed from the punctured cup, splashing over all ~~of~~ <sup>him</sup>, and then they were sticking uncontrollably at the vault on a great mass of gold and silver: the waiting goblins had rendered the door ~~open~~ <sup>in</sup> <sup>his</sup> ~~head~~ .

~~The bracelet~~  
~~Harry~~ <sup>had</sup> only one thought: goblins did not carry wands.





ULISSE ALDROVANDI, SERPENTUM ET  
DRACONUM HISTORIAE (BOLOGNA,  
1640) British Library

"Aldrovandi's study provides detailed descriptions of snakes, dragons, and other monsters, explaining their temperament and habitat. Depicted here are two types

of Ethiopian dragon, distinguishable by  
the ridges on their back."

ALEXANDER LOCK

*Curator*

## ETHIOPIAN DRAGONS

On May 13, 1572, the same day that Pope Gregory X was invested, a "monstrous dragon" was found in the countryside near Bologna. Recognized as a bad omen, the dragon's body was sent for analysis to the Pope's cousin, the celebrated naturalist and collector Ulisse Aldrovandi. Although Aldrovandi quickly wrote up his findings, his work was not published for nearly 60 years, appearing posthumously in 1640 as *A History of Snakes and Dragons*. This might have been just the sort of Hagrid needed when "looking up stuff about dragons" for hatching Norbert, or when Harry was in the library pulling down "every book he could find on dragons" the Triwizard Tournament.

**PROBABLY THE MOST FAMOUS OF ALL MAGICAL BEASTS, DRAGONS ARE AMONG THE MOST DIFFICULT TO HIDE. THE FEMALE IS GENERALLY LARGER AND MORE AGGRESSIVE THAN THE MALE, THOUGH NEITHER SHOULD BE APPROACHED BY ANY BUT HIGHLY SKILLED AND TRAINED WIZARDS.**

*- FANTASTIC BEASTS AND WHERE TO FIND THEM*

## DRAGON EGGS

Jim Kay's study of dragon eggs reflects the sheer variety of dragon species in Harry Potter's world. The artist painted the shape and base colors of the eggs first, then added extra details and flecks of color to the final versions. A scale to indicate the size of these eggs shows the smallest high (about the same size as an ostrich egg) and the largest up to fifteen inches. Some of the eggs are similar and almost ordinary looking, while others are unmistakably belong in the magical world. All of the egg species

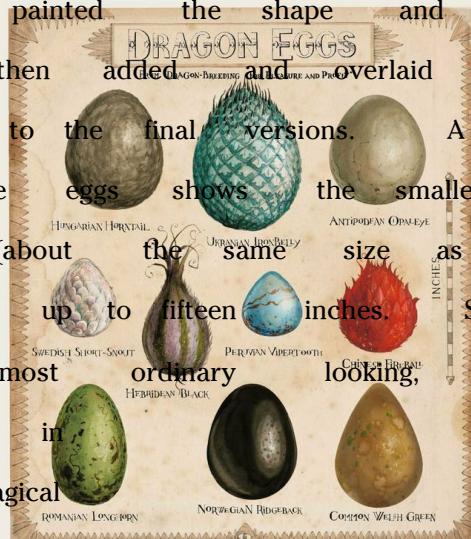
would have

been familiar,

of course,

to Newt

Scamander.



D R A G O N E G G S B Y J I M K A Y

*Bloomsbury*

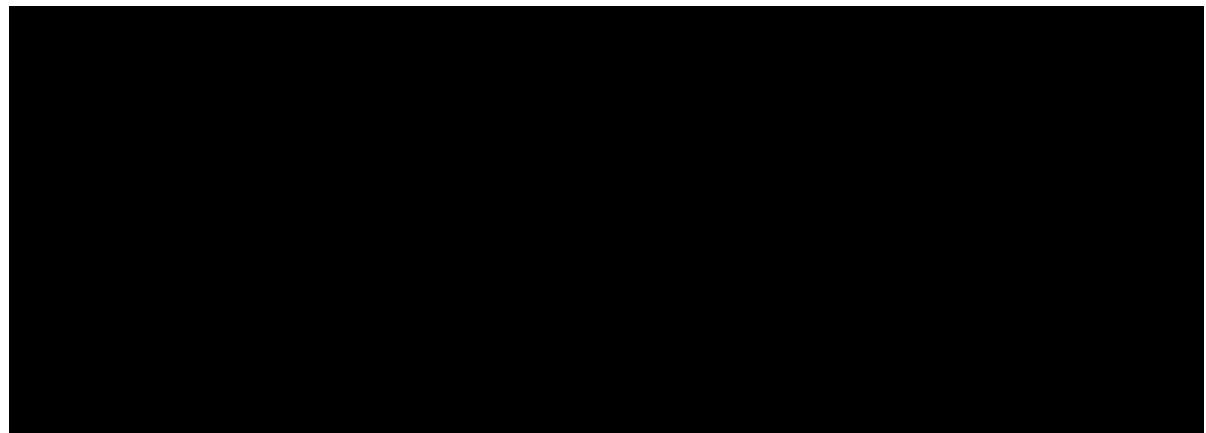
## AN OUTSTANDING OWL

First year students at Hogwarts were allowed to bring an owl, cat, or a toad to school—each animal had a historic magical significance as a powerful familiar to witches and wizards. In *The Sorcerer's Stone*, Hagrid bought Harry a beautiful female Snowy Owl, whom the boy named Hedwig. John James Audubon's iconic watercolor contains a pair of these enormous birds. In front is the larger female—26 inches tall with a wingspan of 56 inches—with salt-and-pepper plumage while the smaller male gets paler with age. Audubon's dazzling watercolor is his model for a plate in *The Birds of America* (1827 – 38), which was engraved by Robert Havell Jr. The artist, ►who was the first person to portray all his birds life-size, painted the pair on double-elephant-size paper (40 inches high). The owl's hypnotic eyes—with yellow irises designed to gather maximum light in the polar twilight—are riveted on beholder. Audubon knew that visually stunning Snowy Owls hunt during the day or early evening rather than at night. To make these majestic creatures stand out from the white paper, he created a dusky background with a gathering winter storm.

JOHN JAMES AUDUBON, SNOWY OWL (B  
SCANDIACUS), WATERCOLOR STUDY  
HAVELL PL. 121 (United States, 1

*New-York Historical Society*





## DAWN OF ORNITHOLOGY

These extraordinary "portraits" of owls reflect the humanistic culture of 16th century Europe that emphasized learning through observation and the quest for knowledge. They document one of the most complex, early scientific efforts to catalog natural



phenomena of the 16th century as they were taxonomically and artistically known. The 16th century was a time of great interest in the natural world, and the desire to portray their birds available measured as seen in a trove of historical work. These exceptional work

O were gathered together in France and later belonged to the Dukes of Devonshire in England.

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2

299

CARE OF MAGICAL CREATURES



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④

ISAAC LA GRESE

(ATTRIBUTED).

BARN OWL (*TYTO ALBA*),

DARK-BREASTED VARIANT,

EFFRAIE DES CLOCHERS

(FRANCE OR SWITZERLAND,

CA. 1548-55)

New-York

Historical

Society

PIERRE VASE/ESKRICH

(ATTRIBUTED),

EUROASIAN SCOPS O

(*OTUS SCOPS*), RUFOU

VARIANT, PETIT-DUC S

(FRANCE OR SWITZER

CA. 1548-55)

New-York

Historical

Society

UNIDENTIFIED ARTIST

ASSOCIATED WITH CONRAD

GESNER, GESNER'S

UNIDENTIFIED AVIAN

ARTIST, EAGLE OWL (*B*

*BUBO*), GRAND-DUC

"N O C T U A" (F R A N C E O R  
S W I T Z E R L A N D ,

D 'E U R O P E (F R A N C E O R  
S W I T Z E R L A N D ,

CA. 1548

CA. 1554)

*New-York*

*Historical*

*Society*

*New-York*

*Historical*

*Society*

## A CUNNING CAT

Conrad Gessner was a Swiss naturalist whose *Historiae Animalium* is one of the earliest printed zoological texts. Gessner used realistic woodcuts to illustrate animals being described, including enough detail to aid identification, unlike the earlier fable and bestiary collections. Cats already had a bad reputation—here they are said to possess “a cunning character.” Edward Topsell, the first English translator of Gessner’s work noted, “The familiars of witches do most ordinarily appear in the shape of cats, which is an argument that the beast is dangerous to soul and body.” Elsewhere, Gessner asserted that, “men have been known to lose their strength, perspire violently, and even faint at sight of a cat.”

**SOMETHING BRUSHED HIS ANKLES. HE LOOKED DOWN AND SAW THE CARETAKER'S SKELETAL GRAY CAT, MRS. NORRIS, SLINK PAST HIM. SHE TURNED LAMPLIKE YELLOW EYES ON HIM FOR A MOMENT BEFORE DISAPPEARING BEHIND A STATUE OF WILF**

# THE WISTFUL.

*— HARRY POTTER AND THE ORDER OF THE PHOENIX*

CARE OF MAGICAL CREATURES



C O N R A D   G E S S N E R ,   H I S T O R I A E   A N I M A L I U M  
( Z Ü R I C H ,                    1 5 5 1 - 8 7 )

*British Library*

**AT LONG LAST, THE TRAIN STOPPED AT HOGSMEADE STATION, AND THERE WAS A GREAT SCRAMBLE TO GET OUTSIDE; OWLS HOOTED, CATS MEOWED, AND NEVILLE'S P TOAD CROAKED LOUDLY FROM UNDER HIS**

*— HARRY POTTER AND THE PRISONER OF AZKABAN*

## A TOXIC TOAD

Toads have long featured in magical folklore, their properties ranging from predicting the weather to bringing good luck. When Johann Baptist von Spix, the German biologist, visited Brazil he described this species of toad, *Bufo agua*, also known as the cane toad or giant marine toad. The cane is the world's largest toad, recognizable for its unwebbed hands and feet, its brown-colored iris, and the venom glands dotted across the surface of its skin, which produce toxic, milky secretion. Unfortunately, it is dangerous to many animals, such as dogs. At Hogwarts, Neville Longbottom's pet toad Trevor seemed much more benign.

*"Toads often feature in old folk remedies for common ailments and complaints. Rubbing*

toad on a wart was said to cure it, but only  
you impaled the toad and left it to die."

J O A N N A N O R L E D G E

*Curator*

C A R E O F M A G I C A L C R E A T U R E S



NTION ERLER T EPER UDBRANS ILLIM E T R ANNAS R U M817-Q80A S IN

C O L L E G I T, E T D E S C R I P S I T (MUNICH, 1824)

*British Library*

[...] A SPIDER THE SIZE OF A SMALL ELEPHANT EMERGED, VERY SLOWLY. THERE WAS GRAY IN THE BLACK OF HIS BODY AND LEGS, AND EACH OF THE EYES ON HIS UGLY PINCERED HEAD WAS MILKY WHITE.

— HARRY POTTER AND THE CHAMBER OF SECRETS

## RON AND HARRY MEET ARAGO

Imagine, if your greatest fear were spiders, how you might feel meeting an Acromantula. Jim Kay's image of the horrific spider captures every creepy detail of the carnivorous creature that Harry and Ron encountered in the Forbidden Forest. In the background, hundreds of spiders' legs become indistinguishable from the spiky trees around them. Strands of cobwebs gleam white in Harry's wandlight. Aragog is the originator of this spider colony—a combination of too many eyes and many horribly hairy legs. This painting was layered a watercolor tone and edited to create the final image.



CARE OF MAGICAL CREATURES



ARAGOG BY JIM KAY

*Bloomsbury*



## BIRD-EATING SPIDERS

Maria Sibylla Merian was a pioneering naturalist and zoological illustrator, celebrated for her groundbreaking work on South American insects. Between 1699 and 1701, Merian worked in the Dutch colony of Surinam, where she made the drawings of these arachnids for *Metamorphosis insectorum Surinamensium*. Merian's scientific expedition to this remote location was reputedly the first to be led by a European woman. Like Hagrid, who cared for Aragog when he "was only a boy," Merian's fascination with insects developed childhood. Many of the species first encountered by Merian in Surinam were unknown to Western science.

"When Merian published this image of giant bird-eating spiders, she was denounced as a fantasist by her male peers. Her hand-painted books nevertheless sold well, but it was not until 1863 that the genuine existence of the bird-eating spider was finally accepted."

ALEXANDER LOCK

*Curator*



CARE OF MAGICAL CREATURES



M A R I A S I B Y L L A M E R I A N , M E T A M O R P H O S I S

I N S E C T O R U M S U R I N A M E N S I U M (AMSTERDAM,

1

American

Museum

of Natural

History

Library

308

## BUCKBEAK THE HIPPOGRIFF

In this Jim Kay illustration, Buckbeak has taken over his beloved owner's bed, a snack under his claws. Hagrid received orders from the Ministry of Magic to tether the hippogriff, but he could not bear to leave "Beaky" tied up outside, alone in the snow. The interior of Hagrid's cabin was drawn from real-life gardener's hut at Calke Abbey in Derbyshire, England. The vibrant blue highlights echo the famous bluebells that grow there. The word "hippogriff" is derived from the ancient Greek for "horse" and the Italian for "griffin." The griffin, with its eagle's head and lion's hindquarters, is said to be the hippogriff's ancestor.



C A R E O F M A G I C A L C R E A T U R E S



B U C K B E A K T H E H I P P O G R I F F B Y J I M K A Y



## ORLANDO FURIOSO

Ludovico Ariosto was the first to describe the hippogriff in 1516 in his epic poem *Orlando Furioso*. He was inspired by the Roman author Virgil, who used the union of a horse with a griffin as a metaphor for ill-fated love—a central theme in *Orlando Furioso*. In this 18th-century illustration, the knight, Ruggiero, has tied his hippogriff mount to a tree. Unbeknownst to him, the tree was actually another knight who had been transformed by an evil sorceress. Her monstrous minions can be seen approaching in the background.

*"This luxuriant edition of Orlando Furioso was printed on vellum (calf skin) with engravings after Pietro Antonio Novelli. It once belonged to King George III."*

ALEXANDER LOCK

*Curator*



CARE OF MAGICAL CREATURES



CANTO. VI.

L U D O V I C O   A R I O S T O ,   O R L A N D O   F U R I O S O  
( V E N I C E ,      1 7 7 2 - 3 )      *British*      *Library*

THE UNICORN IS A BEAUTIFUL BEAST FOUND THROUGHOUT THE FORESTS OF NORTHERN EUROPE. IT IS A PURE WHITE, HORNED HORSE WHEN FULLY GROWN, THOUGH THE FOALS ARE INITIALLY GOLDEN AND TURN SILVER BEFORE ACHIEVING Maturity.

*— FANTASTIC BEASTS AND WHERE TO FIND THEM*

## HUNTING THE UNICORN

Ever since the Greek physician Ctesias first described the medicinal properties of unicorns around 400 B.C. these elusive animals have attracted human hunters. This image of the killing and skinning of the “pirassoipi,” a twin-horned unicorn, is found in a study by Ambroise Paré, surgeon to the French Crown. Unsurprisingly,

The Finanzers told Harry in *The Sorceress* scene in *The Sorceress* "it is a monstrous thing, to slay a unicorn."

CARE OF MAGICAL CREATURES



G iij

DE LA LICORNE,  
FIGURE DV PIRASSOIN, ESPECE DE  
Licorne d'Italie.

27

AMBROISE PARÉ, DISCOURS D'AMBROISE P  
CONSEILLER, ET PREMIER CHIRURGIEN DU  
ASÇAVOIR, DE LA MUMIE, DE LA LICORNE,  
VENINS, ET DE LA PESTE (PARIS, 1582)

British

Library



## A UNICORN HORN?

The mythical unicorn was once revered for its ability to heal and to purify. In *The Sorcerer's Stone*, Voldemort strengthens himself by drinking restorative blood from slain unicorns. Harry and his fellow Hogwarts students use powdered unicorn horn as a potion ingredient, just as alchemists and apothecaries did during the Middle Ages and early modern period. Those prized horns, however, came not from white, horned horses, as many believed, but from the narwhal or "unicorn of the sea," a real animal that still inhabits Arctic waters. Male narwhals grow a spiral tusk—actually an elongated tooth—up to ten feet long.

When marketed as unicorn horn, the tusks could command very high prices and were collected by royalty across Europe. This impressive specimen was acquired by Arctic explorer John Stanwell-Fletcher in the first half of the 20th century and given to the Explorers Club in New York City.



“HARRY POTTER, DO YOU  
KNOW WHAT UNICORN  
BLOOD IS USED FOR?”  
“NO,” SAID HARRY,  
STARTLED BY THE ODD  
QUESTION. “WE’VE ONLY  
USED THE HORN AND  
TAIL-HAIR IN POTIONS.”

— HARRY POTTER AND THE SORCERER’S STONE





## F I V E S P E C I E S O F U N I C O R N

The *Histoire générale des Drogues* was a practical manual that described an array of popular 17th-century medicinal ingredients. It was written by Pierre Pomet, Parisian pharmacist and chief apothecary to King Louis XIV of France. In the chapter on the unicorn, Pomet would not confirm the animal's existence, conceding that "we know not the real truth of the matter," but he did acknowledge that what was commonly sold as unicorn's horn "is the horn of a certain fish called narwhal." According to Pomet, whatever its origin, horn was "well used, on account of the great properties attributed to it, principally against poisons."

"Accompanying Pomet's text are the images of five different species of unicorn. These are the camphur (a horned ass from Arabi the pirassoipi (a unicorn with twin horns), and three unidentified breeds noted by the naturalist John Johnstone in 1632."

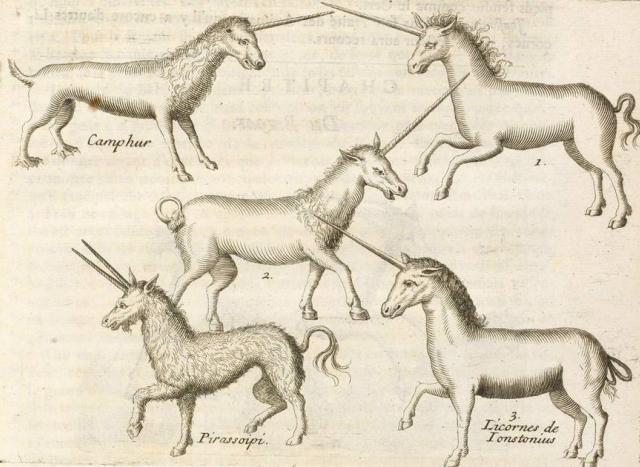
*Curator*

des Drogues, Livre Premier.

9

CHAPITRE II.

De la Licorne.



PIERRE POMET, HISTOIRE GÉNÉRALE DES  
DROGUES, TRAITANT DES PLANTES, DES  
ANIMAUX ET DES MINÉRAUX (PARIS, 1694)



## A L I O N - L I K E U N I C O R N

This unusual unicorn appears in a 16th-century Greek manuscript. The accompanying text is a poem about the natural world composed by the Byzantine poet Manuel Philes. According to the poem, the unicorn was a wild beast with a dangerous bite—it had the of a boar and the mouth of a lion. If such a unicorn was encountered, the beast could only be snared by a woman. This is in line with medieval folklore stipulating that unicorns must be captured by female virgins. The unicorn would place its head in the virgin's lap and then fall asleep, allowing the hunter to sneak up on unawares.



μονόκερος.



## + πεδίο μονοκέρως +

μονόκερως θηρίο πάρινδος δρέπη.  
 Σανός μέριδεν, οὐδὲ γάλη ἐπέστησεν.  
 Σαρκέμαχον. οὐδὲ πέντε σιδάνει,  
 μόλις περιβολί φυσὶ χειρουργία.  
 πάσαι πάρηδι φοράντα μηνόσιου.  
 Οβανδέ πυκνὰ τὸν κεριφάμον λόφον,  
 αὐτὸν μαχεύν, οὐ φθορᾶς πλῆρες πάρε  
 οὐθαλκυδαν εἰπε φυκές ὁ φρύνων,  
 οὐκεῖλον εῖτε, οὐδὲ πούφον καὶ κέκα.  
 οὐδὲ εἰ δριδοῖς τῆς φυῆς πεπονταί  
 Σεχίλερον δέ μησιηρέας οὖντις.  
 Καὶ δέ βίστιος πεσοφεῖς κεκλωθεί

BRITISH MUSEUM

(PARIS, 16TH

CENTURY)

*British*

*Library*

bloomsbury



STUDY OF THE PHOENIX BY JIM KAY *Bloomsbury*

**3 2 1**

## F A W K E S   T H E   P H O E N I X

Harry Potter first met Fawkes the phoenix in Dumbledore's office in his second year. It happened to be a "Burning Day," meaning that the bird burst into flames and was reborn from the ashes before Harry's very eyes. Later, the fully grown Fawkes came to Harry's rescue in the Chamber of Secrets. Jim Kay's glorious painting of the bird captures the brilliant reds and golds of the phoenix's feathers. The image seems to soar across the surface of the page, almost taking off the edges. Kay has also painted the egg, and the eye, which were used in the final composite image.

*"Jim Kay's delicate study of the single phoenix feather shows how the different colors blend, in a similar way to that of less exotic birds such as the mallard."*

J O A N N A   N O R L E D G E

*Curator*



## RISING FROM THE FLAMES

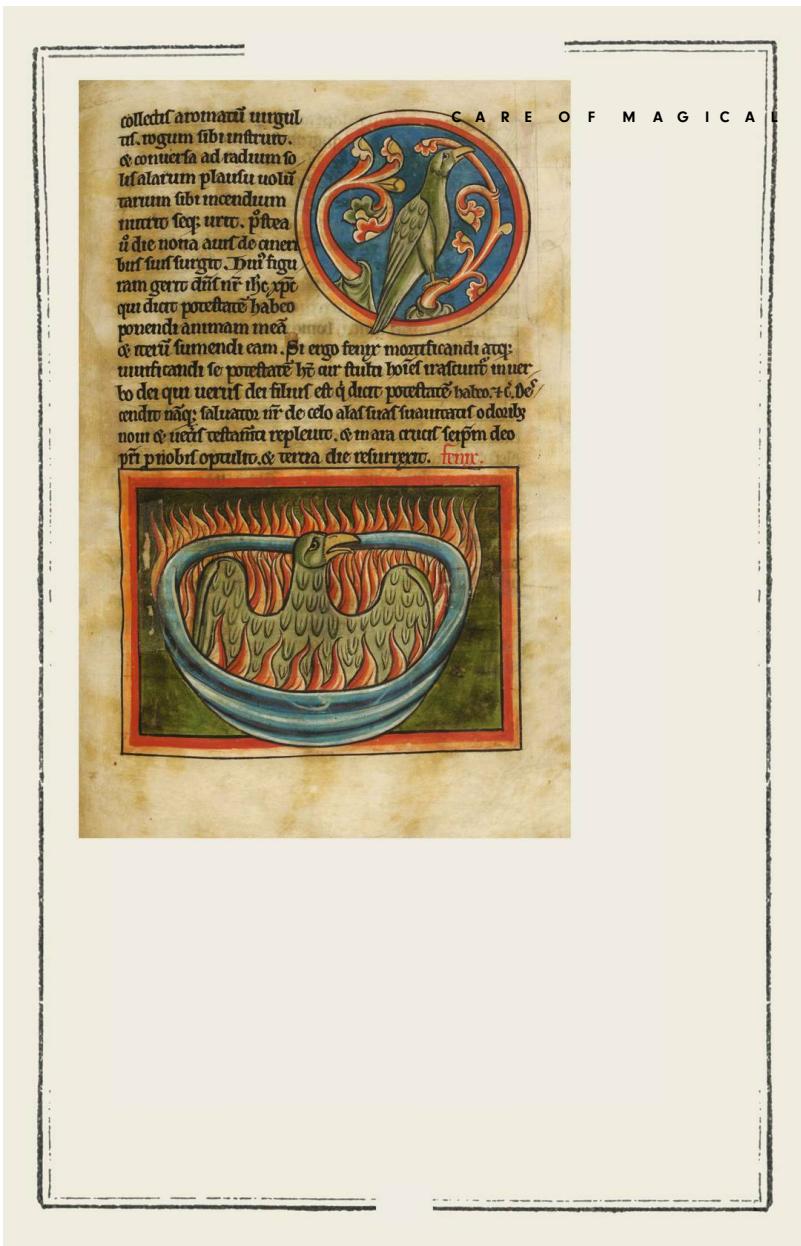
This 13th-century bestiary describes and illustrates phoenix in wonderful detail. The bird's most remarkable attribute is its ability to resurrect itself in old age. It creates its own funeral pyre from branches and plant before fanning the flames with its wings, in order to be consumed by the fire. After the ninth day, it rises again from the ashes. This legendary ability has often been compared to the self-sacrifice and resurrection of Christ—in some traditions, the phoenix signifies eternal life of the faithful Christian.

*"The phoenix is a semi-mythical bird, seldom spotted and, according to Newt Scamander, rarely domesticated by wizards. This bestiary claims that the phoenix dwells in Arabia, but Newt Scamander extended its distribution to Egypt, India, and China."*

J U L I A N H A R R I S O N

*Lead Curator*





CARE OF MAGICAL CREATURES

THE  
PHOE  
IN A  
MEDI  
BESTI  
(ENG  
13TH  
CENT  
*British*

THE BIRD, MEANWHILE, HAD BECOME A FIREBALL; IT GAVE ONE LOUD SHRIEK AND NEXT SECOND THERE WAS NOTHING BUT A

# SMOLDERING PILE OF ASH ON THE FLOOR

*- HARRY POTTER AND THE CHAMBER OF SECRETS*

# THE HISTORY AND DESCRIPTION OF THE PHOENIX

In 1550, when global exploration was in its infancy and new animals were being constantly discovered, the French author Guy de la Garde devoted an entire study to the phoenix. This fine volume features a hand-colored picture of the creature emerging from a burning tree. The translated caption reads: "A description of the phoenix and its fortunate place of residence, of long life, pure conversation, excellent beauty, diverse colors, and of its end and remarkable resurrection." la Garde dedicated the book to Princess Marguerite, patron of the arts and sister of King Henri II of France probably in an attempt to gain her favor through association with this miraculous bird.

*"Phoenixes are historically associated with the Sun. The crest of seven feathers on the bird's head corresponds to the seven rays which traditionally emit from the head of Helios, the Greek god of the Sun."*

T A N Y A K I R K  
*Curator*

C A R E O F M A G I C A L C R E A T U R E S

DESCRIPTION DV PHOE

nix, & du lieu heureux de sa residence, de  
sa longue vie, pure conversation, beaul-  
té excellente, diversité de ses con-  
seils, & de sa fin & resur-  
rection admirable.



E souverain Architecte du monde,  
Voulut dresser ceste machine ronde,  
Comme vn parfait & grand amphि-  
teatre, C j. On

A P H O E N I X , I N G U Y D E L A G A R D E ,  
L ' H I S T O I R E E T D E S C R I P T I O N D U  
P H O E N I X ( P A R I S , 1 5 5 0 )

*British Library*

## THE SIMURGH, AN

## IRANIAN THUNDERBIRD

Like the phoenix or the thunderbird, its North American relative, the Iranian simurgh's exact form and qualities are much disputed. It was traditionally portrayed in pre-Islamic Iran as a composite creature with a snarling canine head, forward-pointing ears, wings, and a "peacock" tail. In Persian literature, however, simurgh was usually depicted in flight with fantastic swirling tail feathers. It is best known in this culture the bird who reared the hero Zal on a mountaintop healed the wounded warrior Rustam. Subsequently, the king of the birds, the simurgh became a metaphor for God in Sufi mysticism.

*"This bestiary was especially popular in Central Asia. In it the author describes the simurgh as strong enough to easily carry off an elephant. It is said to lay an egg once every three hundred years."*

*Curator*

**327**

دیگر ام در بنا مذکور است که سیمین مرغی قوی همیشگی است  
چنانچه قیمت را با سانی می باید بعد از سیصد سال صیغه هند و در



قیشم عیشت بر زمین همچوی پا نشده هزار سال عذر و دو باری هزار و دو کوئن  
هزار و دو در فقار سو راهنمای از دو سر کوکبی اند محکم قدر اسی نیز که  
بود و کردن طوق بر هم بخیزد چون کمندی نیز که باری سیاه و منقار سرخ داشت

BRITISH

M A J M A ' A L - G H A R A ' I B " C O L L E C T I O N  
O F R A R I T I E S , " B Y S U L T A N  
M U H A M M A D B A L K H I ( I N D I A , 1698 )

*British Library*

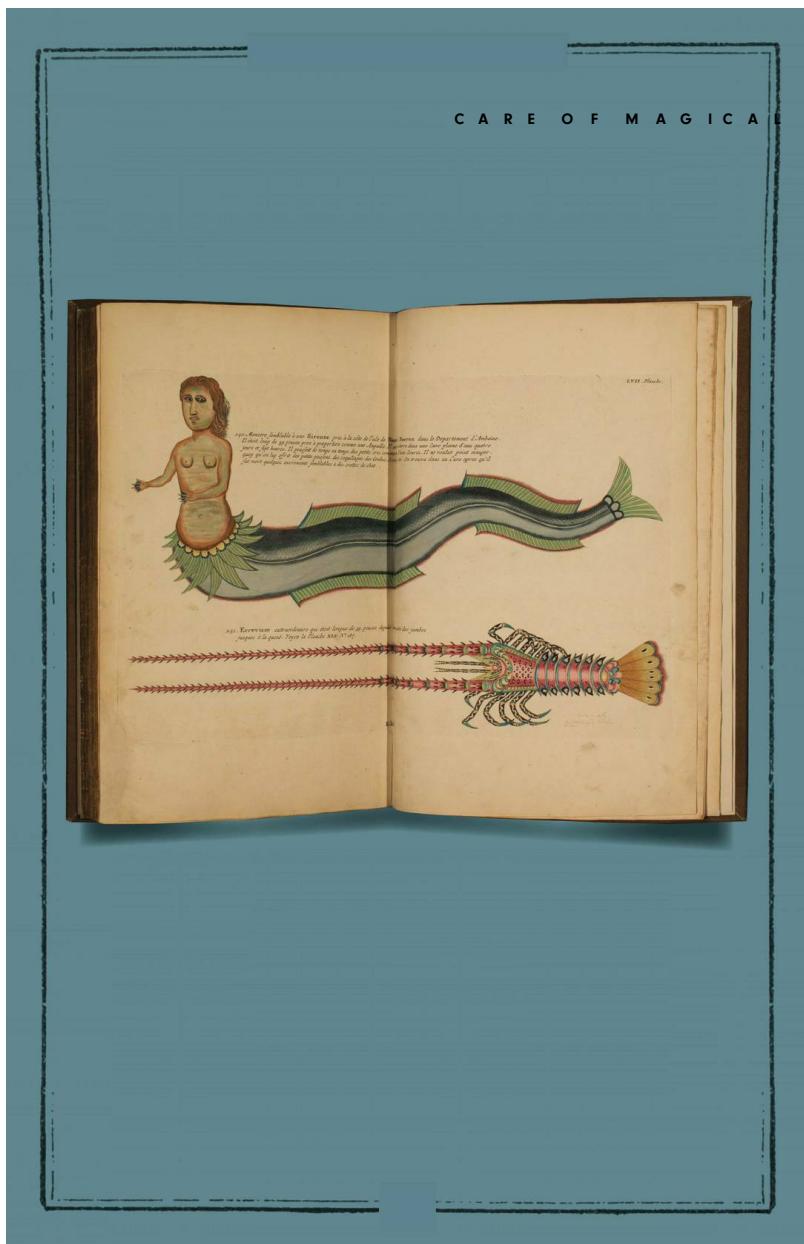
## A CAPTURED MERMAID

As a bookdealer, apothecary, and spy, Louis Renard could have very well kept shop in Diagon Alley. In 1 Renard published the world's first book illustrated full color on fishes from the waters of the East Indies. Renard featured the artwork of Samuel Fallours, a soldier residing on the Indonesian Island of Ambon. The book included hand-colored engravings of over 400 exotic fishes and 41 crustaceans, along with 2 s insects, a dugong, and a mermaid. Despite the inclusio of affidavits attesting to the accuracy of the specimens, the scientific credibility of the work quickly came u scrutiny. Fallours's artistic license can best be seen work in the depiction and description of a mermaid supposedly caught on the coast of Borné. Measuring inches in length, she reputedly lived in a tank of wate for 4 days and 7 hours and occasionally cried like a mouse. According to Renard she refused to eat despit being offered small fishes.

**THE MERPEOPLE HAD GRAYISH SKIN AND LONG, WILD, DARK GREEN HAIR. THEIR EY WERE YELLOW, AS WERE THEIR BROKEN**

PEBBLES AND AROUND THEIR NECKS ROPES OF

*- HARRY POTTER AND THE GOBLET OF FIRE*



I M A G E O F A M E R M A I D , I N L O U I S R E N A R D ,  
P O I S S O N S , É C R E V I S S E S E T C R A B E S  
( A M S T E R D A M , 1754 )

American

Museum

of Natural

History

Library



## A REAL MERMAN?

This merman specimen looks very different from the stereotypical images familiar to us today. It is an example of a type that had been displayed in Shinto shrines hundreds of years, but was unknown outside Japan until the 19th century. In 1842, showman P.T. Barnum began exhibiting a mermaid specimen not unlike this one, and it caused a sensation. Barnum's mermaid is now lost, but in the second half of the nineteenth century many more of these creatures appeared in collections in Europe and North America. This example is now kept at the Horniman Museum in London, is one of several formerly owned by the great British collector

Sir Henry Wellcome, who amassed over a million objects over the course of his lifetime. Unfortunately, this particular merman is not real. Extensive scientific testing has revealed it to be made of various fish parts—such as the tail from a carp, and the teeth of wrasse—bound together with wood, metal cloth, and papier-mâché.



A M E R M A N ( J A P A N , 1 9 T H C E N T U R Y )

*Horniman Museum and Gardens*

## “WAS THAT A MERMAID?”

This deleted scene from *Harry Potter and the Chamber of Secrets* shows Harry and Ron crashing their enchanted Ford Anglia into the lake at Hogwarts instead of the Whomping Willow. In this version of the story, the boys are saved by the merpeople, who flip the car and drag it to the safety of the bank. The first mermaid that Harry saw had a lower body that was “a great, scaly fishtail the colour of gun-metal.” We are told the creature’s eyes, “flashing in the headlights, looked dark and threatening.” At the top of page 64, the editor has written a note questioning this scene, perhaps prompting the rewriting of the chapter.

*“In this draft chapter, one of the mermaids speaks to Harry and Ron in English, above the surface of the water. This contrasts with the later published texts in which merpeople can only speak Mermish above water.”*

JOANNA NORLEDGE

*Curator*



Harry thought happily of ice cold drinks in the best gold goblets, and platters piled high with delicious Hogwarts food. They flew over the edge of the great lake now, the castle right ahead of them.

"Why're you slowing down?" said Harry.

"I'm not," said Ron, stamping on the accelerator, "I don't understand -"

The car was definitely slowing. Now they were going at a walking pace.

"What's wrong with it?" said Ron, frowning at the dashboard, "Why isn't it -"

"Ron," said Harry suddenly, pointing at a dial beside the steering wheel, "We're out of petrol."

"What's petrol?" said Ron.

"It's what you need to make a car go," said Harry, irritably.

"Well, why didn't you say so before?" said Ron, as the car began to shudder alarmingly.

"I didn't know a bewitched car would need it," said Harry, grabbing the edges of his seat as the car began to vibrate madly on the spot.

"Oh no," said Ron weakly, his knuckles white on the steering wheel, "If the engine cuts out -"

The words were barely out of his mouth when the engine sputtered and died -

"NOOOOOOO!" Ron yelled.

The car dropped like a boulder, they hit the glassy surface of the lake with a deafening smash; Harry was thrown against a window, Hedwig was screaming again, Ron's foot hit Harry in the mouth; icy water was pouring in from somewhere and the car sank, slowly and steadily through the blackness. Scabbers ran across Harry's face. Water was sloshing about inside. Harry seemed to be sitting on the ceiling of the car.

"Harry?" came Ron's voice again through the dark.

"What?"

"How come we're not dead?"

THE DELETED MERPEOPLE SCENE BY J.K.  
ROWLING, FROM HARRY POTTER  
AND THE CHAMBER OF SECRETS

*Bloomsbury*

"The windows have shut themselves..."

"Dad must've added safety spells..."

"Are you hurt?"

"Something's bleeding, but I think I'm OK. Are you all right?"

Harry felt the back of his head. "I've got a lump like an egg but nothing feels broken."

"How're we going to get out of this?"

"Dunno..."

There was a jolt and an ominous silence. The roof of the car had hit the bottom of the lake.

"Well, we can still breathe," said Ron, "But I don't know how long that's going to last..."

"Will anyone know we're here?"

"I don't know - you can't see the lake from the train station, can you?"

"Maybe someone from Hogwarts was looking out of the window."

"Yeah, maybe," said Ron bravely.

The headlights were still working. They could see a few feet of murky water and black rocks on the floor of the lake. Neither of them spoke for a while.

"We'll have to thank your Dad if we - when we get out," said Harry eventually, "Tell him his safety spells worked."

"Yeah... Harry..." Ron's voice was trembling, "Did you see something move out there?"

Harry stared out at the water illuminated by the headlights. There was nothing there, but a few specks of sand were swirling as though it had been disturbed.

"What did you think you saw?" Harry asked. It was hard to keep your voice calm and unconcerned when your mouth was so dry.

"It looked like an enormous fish-tail," whispered Ron.



I wondered whether the mer-people scene actually works?  
After all, we don't see them again... What if, <sup>64</sup>  
as on all occasions, the car suddenly devolved ~~underwater~~  
bubbles or something - and suddenly shot out of the water? Right  
- "Oh, well - a fish -" said Harry, "A fish isn't going to do anything to us... I thought ~~Half~~ <sup>Half</sup> it might be the giant squid."  
- ~~the~~!

There was a pause in which Harry wished he hadn't thought about the giant squid.

"There's loads of them," said Ron, swivelling round and gazing out of the rear window.

Harry felt as though tiny spiders were crawling up his spine. Large dark shadows were circling the car.

"If it's just fish..." he repeated.

And then, into the light, swam something Harry had never expected to see as long as he lived.

It was a woman. A cloud of blackest hair, thick and tangled like seaweed, floated all around her. Her lower body was a great, scaly fishtail the colour of gun-metal; ropes of shells and pebbles hung about her neck; her skin was a pale, silvery grey and her eyes, flashing in the headlights, looked dark and threatening. She gave a powerful flick of her tail and sped into the darkness.

"Was that a *mermaid*?" said Harry.

"Well, it wasn't the giant squid," said Ron.

There was a crunching noise and the car suddenly shifted.

Harry scrambled about to press his face against the back window. About ten merpeople, bearded men as well as long haired women, were straining against the car, their tails swishing behind them.

"Where are they going to take us?" said Ron, panicking.

The mermaid they had seen first rapped on the window next to Harry and made a circular motion with her silvery hand.

"I think they're going to flip us over," said Harry quickly, "Hold on -"



They grabbed the door handles and slowly, as the mer-people pushed and strained, the car turned right over onto its wheels, clouds of silt fogging the water. Hedwig was beating her wings furiously against the bars of her cage again.

The mer-people were now binding thick, slimy ropes of lakeweed around the car and tying the ends around their own waists. Then, with Harry and Ron sitting in the front seats hardly daring to breathe, they pulled... the car was lifted off the bottom and rose, towed by the mer-people, to the surface.

"Yes!" said Ron, as they saw the starry sky again through their drenched windows.

The mer-people in front looked like seals, their sleek heads just visible as they towed the car towards the bank. A few feet from the grassy bank, they felt the wheels touch the pebbly ground of the lake again. The mer-people sank out of sight. Then the first mermaid bobbed up at Harry's window and rapped on it. He unwound it quickly.

"We can take you no further," she said. She had a strange voice, it was both screechy and hoarse. "The rocks are sharp in the shallows, but legs are not so easily torn as fins..."

"No," said Harry, nervously. "Look, we can't thank you enough..."

The mermaid gave a little flick of her tail and was gone.

"Come on, I need food..." said Ron, who was shivering.

They opened the doors of the car with difficulty, picked up Hedwig and Scabbers, braced themselves and jumped down into the freezing water, which came up above Harry's thighs. They waded to the bank and climbed out.

"Not as pretty as they look in books, are they, mermaids?" said Ron, trying to wring out his jeans. "Of course, they were lake people... maybe in a warm sea..."

Harry didn't answer, he was having trouble with Hedwig, who had clearly had enough of wizard transport. He let her out of her cage and she soared off at once towards a high tower which housed all the school owls.



**THE OLDEST RECORDED MERPEOPLE WERE KNOWN AS SIRENS (GREECE) AND IT IS IN WARMER WATERS THAT WE FIND THE BEAUTIFUL MERMAIDS SO FREQUENTLY DEPICTED IN MUGGLE LITERATURE AND PAINTING.**

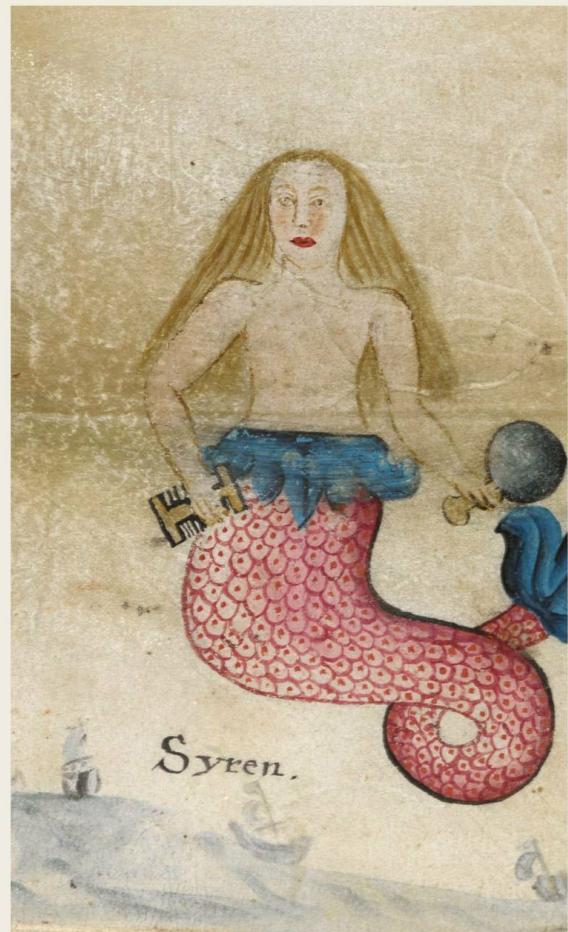
*—FANTASTIC BEASTS AND WHERE TO FIND THEM*

## A GAME BOOK

This “game book,” dating from the early 17th century, was possibly made as a love token. The parchment has been folded into a concertina, with each section depicting an animal. A series of flaps overlays each portion of the manuscript, and can be opened or closed to create different types of creature. The game book includes mythical beasts such as dragons, manticores, and griffins, which can be transformed using the features of real animals such as monkeys, snakes, and lions. This mermaid can be given legs to become a woman or a man’s head to become a fish-man. Although she appears different from the merpeople Hogwarts, she is not to be trusted. The accompanying

poem describes off their ship how the mermaid found, On shore, sailors by my "Wh<sup>e</sup>  
leaving enchantments drown'd."

CARE OF MAGICAL CREATURES



*Syren.*

A G A M E B O O K ( E N G L A N D , 1 7 T H C E N T U R Y

*British Library*

CARE OF MAGICAL CREATURES





CARE OF MAGICAL CREATURES



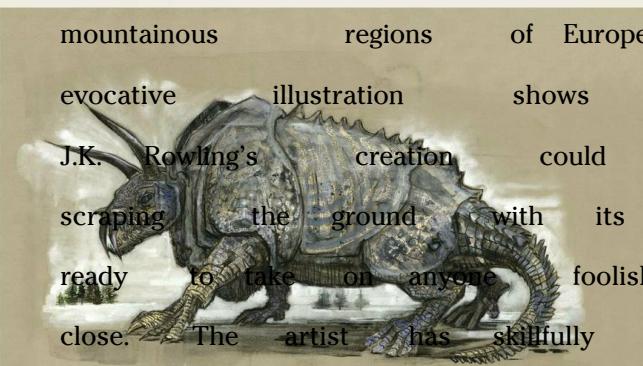
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## THE GRAPHORN

This portrait of the aggressive humped-back creature, with two According to Newt Scamander's *Where to Find Them*, the creature

mountainous regions of Europe.

evocative illustration shows how J.K. Rowling's creation could be. The beast is shown scraping the ground with its "large, four-thumbed" ready to take on anyone foolish enough to stray too close. The artist has skillfully used highlights of color add texture to the Graphorn's



skin.

Graphorn shows a la horns and a heavy *Fantastic Beasts and* could be found in Olivia Lomenech Gi potentially dangerous The beast is shown "large, four-thumbed" enough to stray too used highlights of color gnarled, grayish-purple

D R A W I N G   O F   T H E   G R A P H O R N   B Y   O L I V I A  
L O M E N E C H   G I L L

*Bloomsbury*

MOUNTAIN TROLLS CAN  
OCCASIONALLY BE SEEN MOUNT  
ON GRAPHORNS, THOUGH THE  
LATTER DO NOT SEEM TO TAKE  
KINDLY TO ATTEMPTS TO TAME  
THEM AND IT IS MORE COMMON  
TO SEE A TROLL COVERED IN  
GRAPHORN SCARS.

— FANTASTIC BEASTS AND WHERE TO FIND THEM

## THE SNALLYGASTER

The Snallygaster is a creature of North American origin. It is said to have been named by Dutch settlers in the 17th century. The creature was added to the 2017 edition of *Fantastic Beasts and Where to Find Them*. Half bird, half serpent, the Snallygaster's name is derived from the Dutch words *schnell* and *geiste*, meaning "quick" and "spirit." Despite its status as a mythological creature, numerous sightings of the flying beast have been reported.

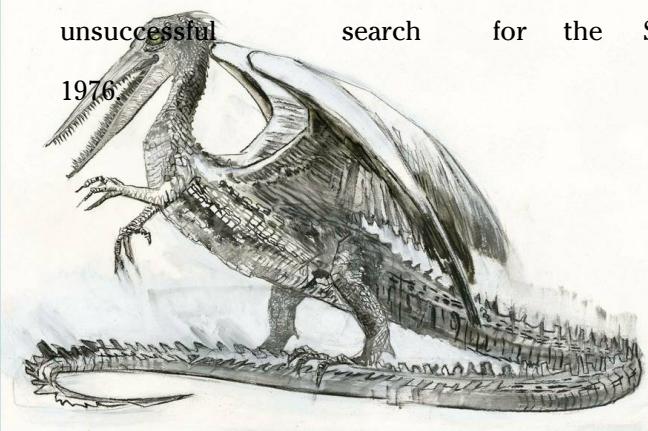
in Frederick County, Maryland. *Valley Register*, a newspaper in Middletown, featured several stories February to March 1909, describing the Snallygaster's

C A R E   O F   M A G I C A L   C R E A T U R E S

enormous wings, long sharp beak, and fierce claws.

next recorded sighting occurred 23 years later. The unsuccessful search for the Snallygaster took place

1976



D R A W I N G   O F   T H E   S N A L L Y G A S T E R

B Y   O L I V I A   L O M E N E C H   G I L L

*Bloomsbury*

3 4 5





CHAPTER 9

PAST,  
PRESENT,  
  
FUTURE





## PLANNING THE ORDER

### OF THE PHOENIX

These plans for the fifth book, *The Order of the Phoenix*, show the complexity of the later storylines, and how they were carefully intertwined. Employing the “series” method, the charts acted as early plotting aids for the author, with the titles and ordering of the chapters varying from the published versions. The plans also noted the whereabouts of individual characters—for example, Hagrid is “still with giants” for the first nine chapters—and the discovery of new information—

JACKET ARTWORK FOR HARRY POTTER AND  
THE ORDER OF THE PHOENIX BY MARY  
GRANDPRÉ Warner Bros.





Harry is at the Department of Mysteries when he realizes that prophecies are held there. In these plans the secret Defense Against the Dark Arts organization is called the "Order of the Phoenix," while the official

Army."

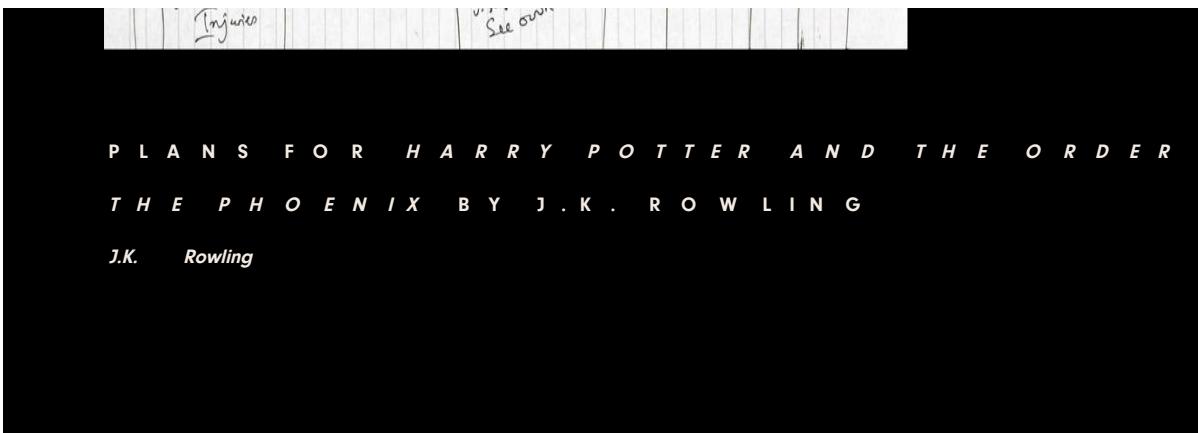
E R A N D T H E O R D E R  
R O W L I N G

| NO | TIME  | TITLE  | PROPHET                  | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
|----|-------|--|--------------------------|-----------|------|-------|---------|---------|
| 13 | OCT   | Plot and Resistance                                    | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 14 | NOV   | The Order of the Phoenix                               | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 15 | NOV   | The Director Tackles                                   | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 16 | NOV   | The Order of the Phoenix                               | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 17 | DEC   | Plot Reburns   | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 18 | DEC   | St. Mungo's Hospital for Magical Maladies and Injuries | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 19 | DEC   | Prophecy (Hedwig)                                      | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 20 | JAN   | Extended Powers of the Order Unleashed                 | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 21 | FEB   | Unholyday  | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 22 | FEB   | Concise Gravure  | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 23 | MARCH | (Tuesday)  | Prophecy (Hedwig)        | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |
| 24 | APRIL | (Wednesday)  | Concise Gravure (Hedwig) | Clue/Clue | D.A. | O.G.P | Secret/ | Horcrux |





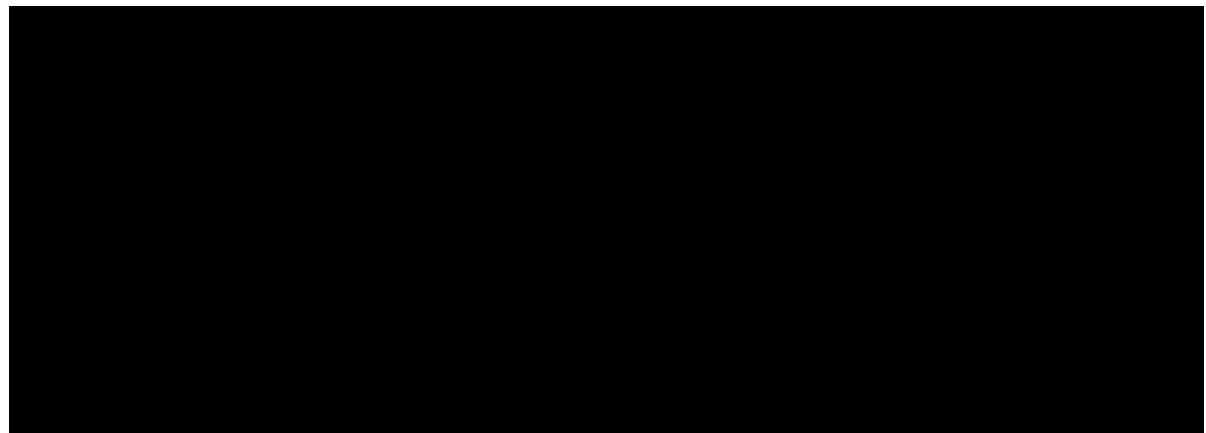
| NO. | TIME       | TITLE  | PLOT  | PROPHET  | CHO/ GRINN   | D.A.  | O.P.                                 | Harry/ Dora/ Druella   | Hogwarts & Gringotts  |
|-----|------------|--|---|--|--|---|--------------------------------------|--|---|
| 1   | Aug        | Dudley Deserter                                      | Harry desperate for information<br>- Contact - letters circumscript<br>desperate to return wizardry<br>- Writing to news - <del>Dudley</del><br>showdown - meets<br>Dumbledore -<br>Mrs. Figg   | But Dudley informed - Pulner<br>anyone can take - C. etc + has<br>caring joint<br>Vol plotting Bode<br>(must be chosen to put B.<br>under Imperius)            |  |   |                                      |  | St. U with<br>grunts  |
| 2   | Aug        | A Peck of Quarks                                     | Confuses letters from<br>Mrs. Weasley -<br>Harry to bid very married<br>newspaper (D.P.s)<br>- Missy Slippiss   | "  |  |   |                                      | Meeting 8)<br>Snape<br>obligingly<br>by Art P.                             | Still<br>with<br>grunts   |
| 3   | Aug        | The Auror's Guard                                    | Moody, Tonks and<br>Lupin turn up to take<br>Harry to Grimmauld.<br>Little or entry to interview<br>(Percy) Figg plans<br>Dinner & Number 8)<br>information: Missy Slippiss<br>→ Sirius explains Bode's<br>standpoint.<br>Ginny cheeky + funny<br>Mrs. Weasley: House of<br>Mug, W. (reminds Harry of<br>George + Hermione) | "  |  |   |                                      |  | Still<br>with<br>grunts   |
| 4   | Aug        | 12. Grimmauld<br>Place                               | (Percy) Figg plans<br>Dinner & Number 8)<br>information: Missy Slippiss<br>→ Sirius explains Bode's<br>standpoint.<br>Ginny cheeky + funny<br>Mrs. Weasley: House of<br>Mug, W. (reminds Harry of<br>George + Hermione)   | LM do put Bode /<br>anyone from Dept. Muggs<br>under Imperius if get<br>chance   | See<br>plot  | Meet<br>for 1st<br>time<br>Imperius   | Snape<br>not present<br>but Slippiss | Still<br>with<br>grunts  |   |
| 5   | Aug        | The Ministry's<br>Magic                              | Interrogation -<br>Mrs. Figg witness -<br>Dumbledore too<br>See entrance (Percy)<br>Dept. of Mysteries  | LM having around<br>Min. an excellent<br>terms with Bode<br>(puts Bode under)  |  | still<br>around   |                                      |  | Still<br>with<br>grunts   |
| 6   | Aug        | Mrs. Weasley's<br>Worst Fears                        | The clock - Mrs. W.'s<br>preventions & clean -<br>(Percy etc - Missy<br>Slippiss S?<br>Dinner & Number 8?<br>Dinner & Number 8?<br>Mrs. Weasley's<br>discussion house?  | Bode is<br>under/and under<br>orders to proceed<br>U. cautiously   | Ginny<br>here<br>Ginny/<br>Fleur/<br>Tonks                                   | around<br>Ginny<br>Fleur<br>Tonks<br>until<br>11:00   |                                      |  | Still<br>with<br>grunts   |
| 13  | Oct        | Plot & Resistance                                    | Harry tries Snape lesson to<br>go to Hogwarts - Underage<br>failing - main note: Muggs<br>recruitment for OP - May fresh<br>recruits - Min. wants to<br>incorporate Spec in OP<br>Dumbly recruits from Muggs<br>main note   | (Harry sees Hall 8)<br>P. TR time. Not<br>winter - beautiful.<br>Vol still plotting -<br>Vol still plotting -  | Cho would<br>to join<br>OP   | Tonks +<br>Lupin  | Recruiting                           | Snape/<br>Fleur  | Hogwarts<br>Group   |
| 14  | Nov        | The Order of the<br>Phoenix -<br>Dobby finds         | First meeting -<br>named<br>Underage now ready<br>not - Dobby attacks<br>bad group (Luna is (scared last)   | 1. Catt. pattern sheet<br>1. work wrap with<br>Bode - decides to<br>send Nagini on<br>- release  | Cho +<br>Ginny<br>with present   | Underage<br>intercepting<br>mail  | 1st<br>meeting                       | Snape<br>lesson?   | Not<br>in use<br>-<br>mainly<br>seen in<br>main note<br>but Slippiss<br>is original |
| 15  | Nov        | The Different<br>Tackle                              | Quidditch v. Harry<br>Cedric: four - (very subversive)<br>following four - (very subversive)<br>Cedric: Harry - (not to be)<br>Underage: Harry - Cho -<br>Underage: Cedric -<br>Anally falls Cedric -<br>Underage: Cedric -<br>Underage: Cedric -<br>Underage: Cedric -   | 1. Nagini attacks<br>Cho + 8)<br>1. Mr. Weasley<br>works with<br>Ginny present<br>Cho + 8)<br>Underage<br>intercepting<br>mail                                 |  |   |                                      |  | Hogwarts<br>lessons<br>falling apart  |
| 16  | Nov<br>end | Black Market   | Missy Slippiss reaction to<br>Mrs. Weasley's injury at Kark<br>Griffindor's injury at Kark<br>some form. Fred + George?<br>action? Harry contacts<br>Rita. OP meeting<br>Rita. OP meeting   | Vol has explanation of<br>Rita - Nagini Saur<br>every wizard had only<br>one concerned in his<br>property can break it<br>now he must take (Percy)<br>(George) | Cho<br>Harry<br>Fleur<br>Tonks<br>Ginny<br>Fleur<br>Ginny<br>Fleur<br>Rita   | Underage<br>Archived?<br>Archived?<br>Archived?<br>Archived?<br>Archived?<br>Archived?<br>Archived? | meeting                              | Snape<br>lesson -<br>Underage<br>intercepting<br>mail<br>Underage<br>group | Hogwarts<br>in bond<br>with<br>grunts   |
| 17  | Dec        | Rita Returns   | Hogwarts - Kark<br>shopping - meet<br>Rita  | Rita info<br>Missy Slippiss<br>Bargain struck  | Harry now<br>overhauled<br>a lot.<br>Ginny +<br>so else?<br>Seamus?<br>not @ |   | OP                                   |  | Hogwarts<br>work<br>with<br>grunts<br>Ginny<br>Percy<br>back                        |
| 18  | Dec        | St. Mungo's<br>Hospital for<br>Magical<br>Maladies + | See Lockhart<br>Neville<br>Bode<br>Arthur<br>Macnair  | Vol now playing<br>Harry v. Subversive.<br>See H & P again.<br>See Harry mostly<br>slightly... Nada?   | Ginny +<br>Dad   | around<br>Moody<br>+ Leg  | 11:45?                               |  |   |



| NO | TIME        | TITLE                                  | PILOT   | PROPHECY  | Cho/Giving   | DA                                      | OP                                 | Snape/Harry/Father  | Hangard/Gramp  |
|----|-------------|--|---|---|--|---|------------------------------------|---|--|
| 19 | Dec<br>1998 | (Xmas)                                 |   | Bode dead.<br>Hall 8) Prophecy again  | Harry/Know<br>Ginny +<br>?Seamus                   | big<br>reunion                          |                                    |   |  |
| 20 | JAN<br>1999 | Extended Powers<br>8) Justice Unbright | Harry misses matthew.<br>Niffleroff<br>OP now suspected by<br>Underbridge - why weren't they<br>all @ matthew?<br>Snape lesson - sweet say<br>you shouldn't be suspicious of people   |   | Cho +<br>Harry back<br>on (7th)                    | big<br>meeting                          | Snape<br>lesson<br>overviews       | Snape<br>out of<br>harry gang<br>progressively<br>more involved<br>with spikes<br>etc |  |
| 21 | FEB<br>1999 | (Valentine's Day)                      | Date with Cho in<br>Hogwarts castle - Harry finds<br>it depressing - row - Cho<br>leaves - Harry finds it<br>depressing and it affects him's<br>life. Harry goes to kyle to see<br>if there's anything he can do<br>about it - Kyle says it's<br>just Harry's imagination |   | miserares<br>Valentine<br>date -<br>row            | Cho<br>wants back<br>from kyle<br>takes | Snape<br>got to<br>keep in<br>view | Snape<br>lesson<br>overviews  | Snape<br>keep in<br>view   |
| 22 | Feb         | Cousin<br>Gramp                        | Unbeknownst - Harry finds<br>firenze reading prophecies<br>& prophecy - He'd go to<br>kyle and kyle gives him<br>the - meet Gramp -<br>in Horace's words to happen  | Harry learning -<br>masses fighting increasingly<br>strong visions but real<br>curiosity<br>misinterpretation of prophecies | Cho<br>wants back<br>from kyle<br>takes            | keep in<br>view                         | OP<br>overviews                    | keep in<br>view   | Horace<br>can't wait<br>up still   |
| 23 | March       | Treason                                | Carter - discovery of<br>OP - Dumbldore<br>takes the rap - has to<br>resign - but not surprised.<br>I don't think I am surprised.<br>I think it's just that he's<br>so brilliant - he can't be<br>blamed - if that's what he<br>wants to do - if that's what OP           |   | Snape  | Snape<br>keep in<br>view                |                                    | Snape<br>keep in<br>view  | They meet<br>Gramp   |
| 24 | April       | Careers<br>Guidance                    | Careers consultation<br>- Arav -<br>OP meeting -<br>Ginny, Fred + George<br>extremely difficult to us.  | gettin' better<br>Harry straight<br>to get it<br>now.   | Harry<br>back<br>with Cho<br>at<br>Meeting<br>long | Snape<br>keep in<br>view                |                                    | Snape<br>keep in<br>view  | Horace<br>keep in<br>view<br>so by 7th<br>Snape<br>Sacked<br>Gobbley-<br>Playoff |



| No | Time  | Title   | PLOT   | PROPHETCY   | Ch/fin                               | Da   | Cap                                 | Shape/<br>Start/<br>End                                     | Logos/<br>Group   |
|----|-------|---|--|---|--------------------------------------|--|-------------------------------------|---|---|
| 25 | APRIL | James Potter's<br>Worst Hour                                | Same reader has been reading<br>Ham, See Snape's worst<br>day in Peacetime<br>Snape won't teach any<br>more.   | Harry now at<br>V's mercy   | Giants<br>reciprocate<br>? Confusion | Scorpius<br>Bella<br>Luna<br>Dolores                             | ↑ long<br>in class<br>meeting       | See<br>PLOT   | Logos +<br>Group<br>Contract<br>(under)<br>With you in<br>Group |
| 26 | APRIL | Unbridge<br><del>Break</del><br><del>Break</del><br>Asunder | Magical Saddest-murderous<br>lesson<br>Harry sees Lupin (now in<br>fire - long disconnection w/<br>his father, read class again)<br>as Snape<br>Fred + George exploded | Still fighting  | Chas<br>not happy                    | in<br>✓ consider<br>✓ consider<br>✓ consider<br>Ginny<br>Dolores | Snape<br>furious<br>within<br>Snape | 8   |   |
| 27 | MAY   | Azkaban<br>Breakout   | David - F + G gone<br>Griffiths<br>Azkaban breakout -<br>Rita  | Now like speeded up<br>film sees HBP<br>when it is clearing up<br>our name. Want to get<br>our name back in   | Cho<br>bridge<br>is off              |  |                                     |   |   |
| 28 | JUNE  | Graves<br>Thestral<br>Horses                                | Vol<br>broke through<br>horses + Neville +<br>Ginny  | Vol was destined to<br>go for it <del>unbridge</del><br>breakout from Azkaban -<br>information for him. D gone<br>too. <del>Vol</del> <del>unbridge</del> horses and been<br>disturbing from him - just<br>disturbing from him - just<br>disturbing from him - just |                                      |  |                                     |   |   |
| 29 | JUNE  | Dept A<br>mysteries   | Entrance - death - lower<br>Hall of P - no<br>dying (?) but his<br>name on Prophecy<br>arrival of Ds   | now vision<br>of? dying<br>in HBP   |                                      |  |                                     | DON'T REALISE UNTIL<br>THAT THE HALL<br>CONTAINS PROPHETIES |   |
| 30 | JUNE  | Battle DEs<br>arrival Ds                                    | arrival S + Co<br>(alerted by Snape)<br>Klan attacks Prop<br>S dice  |   |                                      |  |                                     |   |   |



P A S T , P R E S E N T , F U T U R E

“IT WAS ABOUT FIVE YEARS  
TO FINISH THE FIRST BOOK  
AND TO PLOT THE REMAINING  
SIX BOOKS, BECAUSE THEY  
WERE ALREADY PLOTTED  
BEFORE THE FIRST BOOK  
WAS PUBLISHED.”

— J.K. ROWLING IN CONVERSATION WITH CHRISTOPHER LYDON,  
*THE CONNECTION, WBUR RADIO, OCTOBER 12, 1999*



# "THE WARLOCK'S HAIRY HEAR

magic. By rejecting  
his heart and  
starving it of love,  
the warlock's heart  
becomes "savage"  
and leads him to  
tragedy. Professor  
Dumbledore notes  
that this kind of  
Dark Magic would

not be possible  
outside of fiction.

D R A F T   O F   " T H E   W A R L O C K ' S  
H A I R Y   H E A R T "   B Y   J . K .   R O W L I  
J.K.   *Rowling*

P A S T , P R E S E N T , F U T U R E

Maiden ~~she~~ came to console with the wælðock's  
mother up ~~she was a~~ <sup>she was</sup> most gifted ~~her~~ <sup>her</sup> ~~she~~  
in her ~~she~~ <sup>her</sup> ~~she~~ <sup>her</sup> power's deck.

The young wælðock was beautiful, and gifted, of and her  
beauty had much gold. The wælðock had no heart to  
feel, yet he ~~but~~ <sup>he</sup> could understand the man  
who wanted such a maid, for whose beauty would  
excite envy in other men, whose magic could  
assure a ~~maid~~ <sup>maiden</sup> ~~know~~ <sup>know</sup> a comfortable life &  
secure the comfort of her husband, and whose gold  
assure her husband's ambitions and whose gold  
would ensure his comfort. <sup>he had</sup> ~~he had~~ <sup>he had</sup>  
he began to pay court to ~~her~~. She was both  
fascinated and frightened.

"you seem not to feel," she said wonderingly.  
"Have you a heart?" "If I thought you truly had  
a heart..."

The wælðock understood that a show of feeling  
was necessary to secure her heart, so he returned,  
for the first time in ~~BB~~ many years, to the place  
where he had locked up his heart.

He had forgotten  
The heart was smaller by far than he  
remembered, and much hairier. Nevertheless he  
removed it from its ~~enchanted~~ <sup>enchanted</sup> box and  
replaced it <sup>in</sup> ~~in~~ her own breast.

But the heart had grown somehow during her  
long estrangement. ~~He had less desire without feeling,~~  
~~He had less desire without feeling,~~  
~~and through his veins there flowed hot water~~  
~~the poison was spreading and what it spread~~  
He returned to the maid

3 5 3

## J. K. ROWLING'S ANNOTATED

### *PHILOSOPHER'S STONE*

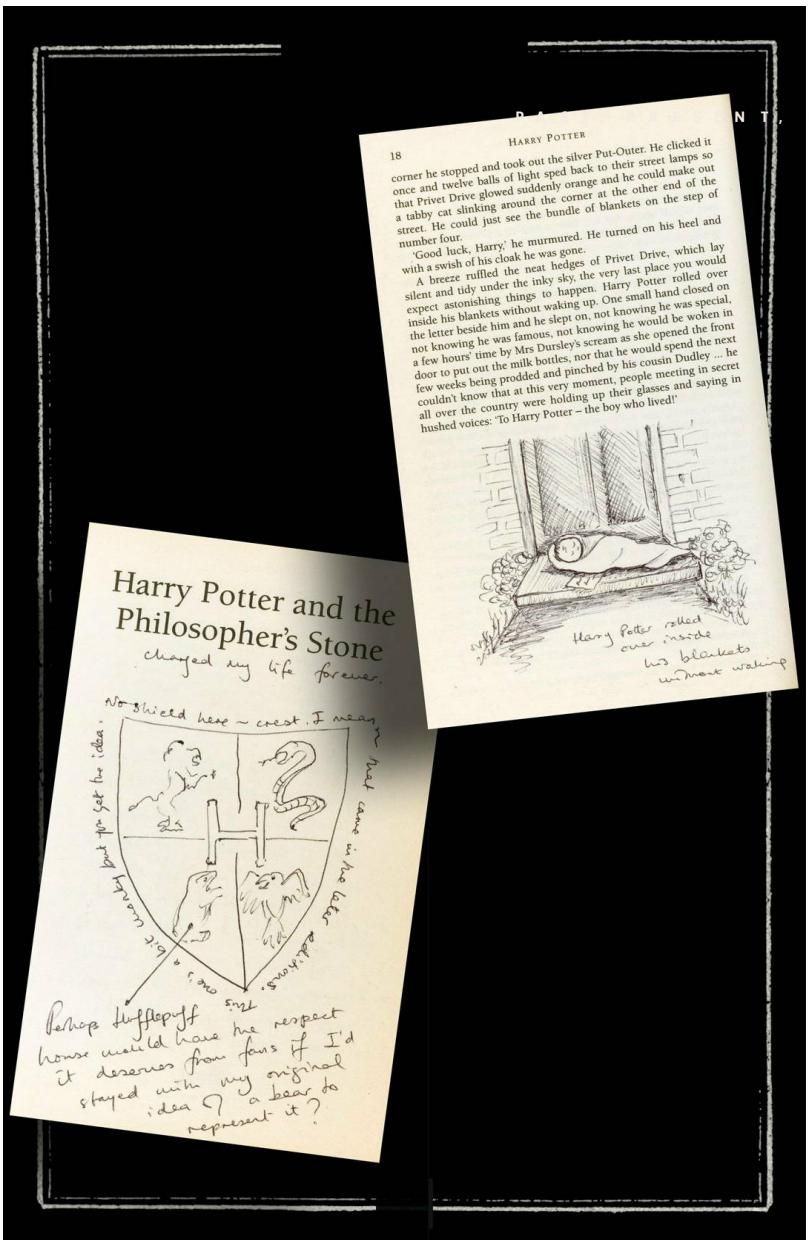
This unique first edition of *Harry Potter and the Philosopher's Stone*, with drawings and annotations by J.K. Rowling, was sold at a charity auction in aid of English PEN and Lumos in 2013. Forty-three of the pages have annotations or illustrations, among them reflections on and references to the Harry Potter series and films. In this copy, J.K. Rowling points out sections of text she refused to cut, and comments on an anomaly in Chapter 4 relating to snapped wands. She also describes the circumstances of the invention of Quidditch. On the first page, under the typeset title *Harry Potter and the Philosopher's Stone*, the author has written the simple words, "changed my life forever."

"This wonderful treasure contains 21 original illustrations by the author. They include drawings of a swaddled Harry Potter on the Dursleys' doorstep, a menacing Professor Snape, an annotated sketch of the Hogwarts coat of arms, an

*Albus Dumbledore Chocolate Frog Card  
Norbert the Norwegian Ridgeback, and  
the man with two faces.”*

J O A N N A N O R L E D G E

*Curator*





## HARRY POTTER

Professor McGonagall turned to Harry and Ron. 'Well, I still say you were lucky, but not many first years could have taken on a full-grown mountain troll. You each win Gryffindor five points. Professor Dumbledore will be informed of this. You may go.'

They hurried out of the chamber and didn't speak at all until they had climbed two floors up. It was a relief to be away from the smell of the troll, quite apart from anything else.

'Five, you mean, once she's taken off Hermione's?'

'Good of her to get us out of trouble like that,' Ron admitted.

'Mind you, we did save her.'

'She might not have needed saving if we hadn't locked the thing in with her,' Harry retorted.

'They had reached the portrait of the Fat Lady.

'Pig snout,' they said and entered.

The common-room was packed and noisy. Everyone was eating the food that had been set up. Hermione, however, stood alone by the door, waiting for them. There was a very embarrassed pause. Then, none of them looking at each other, they all said 'Thanks', and hurried off to get plates.

But from that moment on, Hermione Granger became their friend. There are some things you can't share without ending up hating each other, and knocking out a twelve-foot mountain troll is one of them.

This was the art I refused  
to make - my editor wanted  
to lose the whole troll-  
fighting scene. I'm glad I  
resisted

## HARRY POTTER

grubby little package. Had that been what the thieves  
was looking for?

Harry and Ron walked back to the castle for dinner, their  
packs weighed down with rock cakes they'd been too polite to  
refuse. Harry thought that none of the lessons he'd had so far had  
given him as much to think about as tea with Hagrid. Had Hagrid  
collected that package just in time? Where was it now? And did  
Hagrid know something about Snape that he didn't want to tell  
Harry?



Snape, brooding on  
the unfairness of life



## ~~FANTASTIC BEASTS AND~~

### **WHERE TO FIND THEM**

This annotated screenplay of *Fantastic Beasts and Where to Find Them* contains J.K. Rowling's additions in her own handwriting. The screenwriting process very different from writing a novel—it can be much more collaborative and require edits at almost any stage in the process of filming. The script must be technically filmable, and so the limits of imagination potentially more restricted. Although *Fantastic Beasts* was J.K. Rowling's first screenplay, she did not appear to be confined by this new format. Filmmaker David Yates has talked about working on this script with I

describing how the author would rewrite, reinvent, add astonishing detail to her characters and world, with seemingly no limit to her imagination. This draft represents the skeleton on which the film and the world of Newt Scamander were based.

*"She has so much flowing through her head."*

*Dna v iworking*    *Y a t evith*    *J.K.*    *Rowling*

TINA (CONT'D)  
Maybe I'll be good at being a  
criminal. I can't be worse than I  
was as an investigator.

NEWT  
Don't say that for me second  
(off-camera) book

I think you're onto something with  
these Second Salamanders, I do.

Queenie: Hey, it's his grat.  
NEWT: grat? I do.

The Goblin owner of the Blind Pig, Gnarlak, is moving through  
the bar, tea-towel over his shoulder, cigar in mouth, many of  
his long fingers bent back on themselves, useless.

QUEENIE (CONT'D)  
Sir! Mr. Gnarlak, sir! Could we  
talk to you for a moment?

GNARLAK  
(menacing)  
I don't see your phizz on any  
posters, sweetheart.

QUEENIE Ernest  
I'm on the run with these guys.  
GNARLAK  
Weeeell... you oughta be illegal in  
that dress. And we gotta no-bage  
with us, I see.

JACOB  
Is that a - a problem?

GNARLAK  
I'd keep it quiet. There's guys in  
here who'd kill ya just 'cause  
you're wandless. Me, I don't  
judge. So  
(he sits down)  
what d'you wanna know and how much  
you gonna pay?

The house-elf returns with another of Tina's smoking  
cocktails. She knocks it back.

NEWT  
Mr Gnarlak, we're looking for -

GNARLAK  
British, huh? Yeah, I'm from the  
old country. I'm a wizard, my whole  
family's with Gringotts Wizarding  
Bank, yeah, they'll all be in the  
treasure-and-antique business.

*fanfirling with  
clean and  
elemental.*

*handed back  
you're a  
goblin who has*

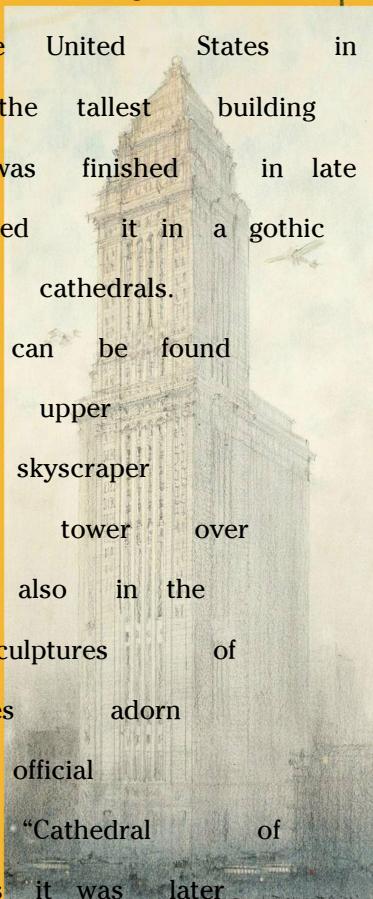
À N N ·OK F A R T Q O W N L S N G , W I T H A U T O G R A P H

*J.K. Rowling*

P A S T , P R E S E N T , F U T U R E

## THE MACUSA HEADQUARTERS

The Woolworth Building—the setting of the Magical Congress of the United States in the *Fantastic Beasts* movies—was the tallest building in the world when construction was finished in late 1912. Cass Gilbert, architect, designed it in a gothic style that evokes the great European cathedrals. Gothic details can be found not only on the upper reaches of the skyscraper where gargoyles tower over the gables but also in the lobby where sculptures of fantastic creatures adorn the walls. The official opening of the “Cathedral of Commerce,” as it was later



called, occurred in April 1913 when President Woodrow Wilson flipped a switch from his White House office to activate the lights in the Woolworth Building. Electric lighting was relatively new at the time and was seen as a magical technological wonder.

C A S S G I L B E R T , S T U D Y  
F O R T H E W O O L W O R T H  
B U I L D I N G (N e w Y o r k , 1 9 1 0 )  
*New-York      Historical      Society*

P A S T , P R E S E N T , F U T U R E

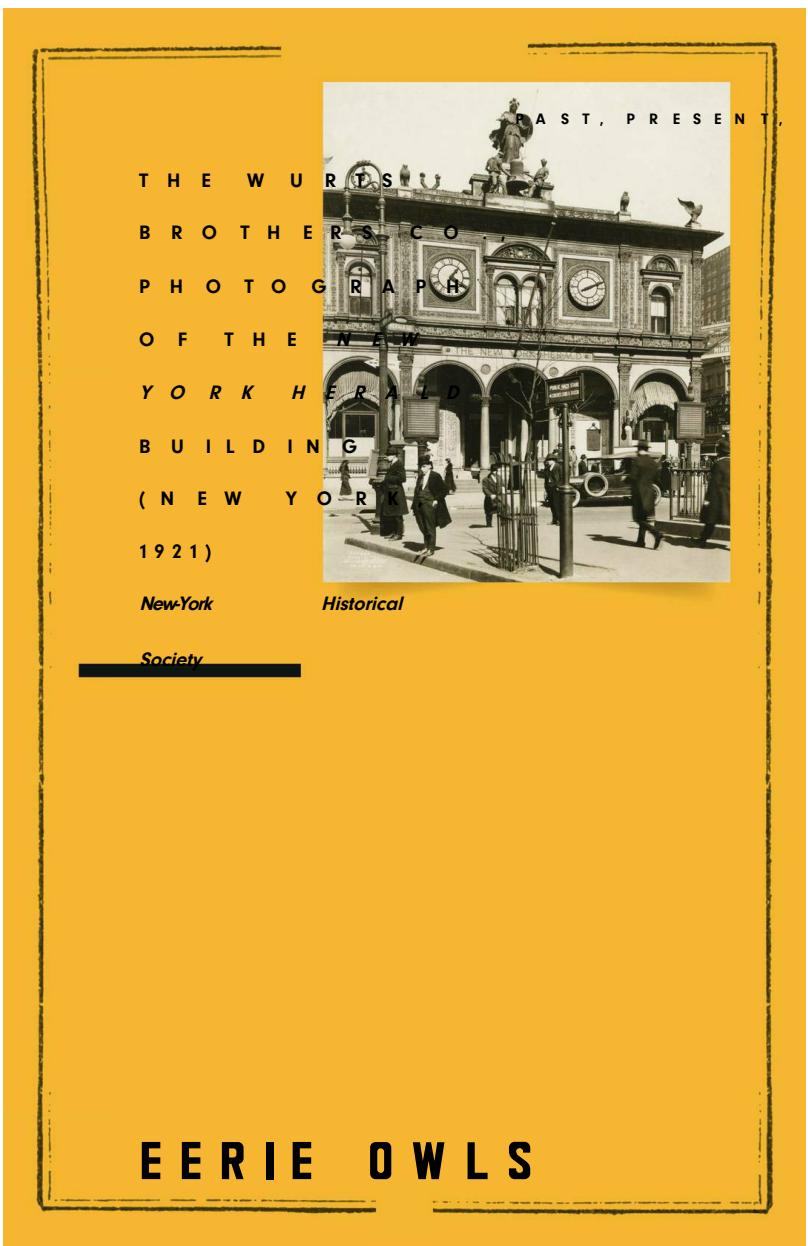
## FANTASTIC BEASTS OF NEW YORK

For over a century fantastic beasts have been keeping an eye on New Yorkers. This chimera—a fire-breathing monster with a lion's head—is one of eight from the 24th floor observatory of the Times Tower, the headquarters of the *New York Times*. Completed in 1904, the building was located in the heart of Times Square. In *Fantastic Beasts* the Square becomes a source of chaos when an Obscurus unleashes its dark force over the city.

CYRUS L.W. EIDLITZ, GARGOYLE FROM  
THE TIMES TOWER (NEW YORK, 1904)  
New-York Historical Society







## EERIE OWLS

If the adventurous and eccentric James Gordon Benn Jr.—editor of the *New York Herald*, America's highest circulating newspaper at the turn of the 20th century—had to choose between bringing an owl, a toad, or a cat to Hogwarts he would have surely selected the first. Bennett was so obsessed with owls that he allegedly kept live ones in his office and planned his own mausoleum in the shape of an owl. In 1893 he commissioned architects McKim, Mead & White to

design a new palazzo headquarters in the style that of the 15th cent  
be decorated with four-foot bronze owls, symbols of  
wisdom of the written word. The owls were even fitted  
with electric green glass eyes that eerily glowed with  
the toll of the building's clocks.

P A S T , P R E S E N T , F U T U R E

# **HARRY POTTER AND THE CURSED CHILD**

Based on an original new story by J.K. Rowling, *Harry Potter and the Cursed Child* is a play by Jack Thorne, produced by Sonia Friedman Productions, Harry Potter Theatrical Productions. It had its official premiere at the Palace Theatre, London, on July 30, 2016, and opened on Broadway in spring 2018 at the fully renovated Lyric Theatre on 43rd Street. In addition to receiving the 2017 Olivier Award for Best New Play and the 2018 Tony® Award for Best Play, set designer Christine Jones was honored with both the Olivier Award for Best Set Design and the Tony Award for Best Scenic Design of a Play for her work on the production.

This model for the Broadway production shows evocative and flexible set design, which is integral to the theatrical magic that takes place onstage. Models such as this one help the creative team to work out crucial detail of staging a play—ultimately making Harry Potter's world come alive before the audience's eyes.

In New York, designers Christine Jones and Brett J. Banakis had the privilege of not only building *Curse* *Child's* world on stage, but also the opportunity to

redesign the entire Lyric Theatre, taking inspiration from the theater's original architecture as well as the Palace Theatre in London and elements of the set design itself, creating an entirely immersive experience from the moment the audience steps through the door.

P A S T , P R E S E N T , F U T U R E

*"This set model designed by Christine Jone and Brett J. Banakis includes steel arches reminiscent of familiar London train stations. The versatile set walls have rich wooden paneling and a beautiful round clock in the center. This design is rich in symbolism."*



CHRISTINE JONES PRESENTING THE HARRY POTTER  
AND THE CURSED CHILD MODEL TO THE ORIGINAL  
WEST END COMPANY DURING REHEARSALS





M O D E L D E S I G N E D B Y C H R I S T I N E J O N E S W I T H B R E  
J. B A N A K I S , A N D B U I L T B Y M A R Y H A M R I C K , A M E L  
C O O K , A R A M K I M , A N D K Y L E H I L L

LYRIC THEATRE AUDITORIUM DESIGNED BY  
CHRISTINE JONES AND BRETT J. BANAKIS,  
PROJECT DIRECTED BY GARY BEESTONE

P A S T , P R E S E N T , F U T U R E

## 20 YEARS LATER...

For the 20th anniversary of the publication of *Potter and the Sorcerer's Stone* in the United States, Scholastic commissioned Brian Selznick—author and illustrator of Caldecott Medal-winning *The Invention of Hugo Cabret*—to reimagine the cover art for the entire Harry Potter series. Selznick designed a single image that tells the story of the Boy Who Lived from his arrival on Privet Drive to the Battle of Hogwarts, including the menacing dementors



C O V E R   A R T   F O R   T H E   H A R R Y   P O T T E R   S E R I E S

B Y   B R I A N   S E L Z N I C K   ( 2 0 1 8 )

*Brian      Selznick*

P A S T , P R E S E N T , F U T U R E

Patronus; magical creatures like Hedwig, Aragog, and a centaur; dramatic locations such as the Maze in the Triwizard Tournament; charmed objects including Hermione's Time-Turner and Harry's Invisibility Cloak; and the Hogwarts Express with a new generation of wizards on board.



C O V E R   A R T   F O R   T H E   H A R R Y   P O T T E R   S E R I E S

B Y   B R I A N   S E L Z N I C K   ( 2 0 1 8 )

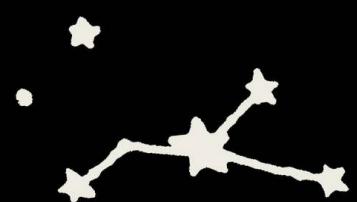
*Brian      Selznick*

BOOK



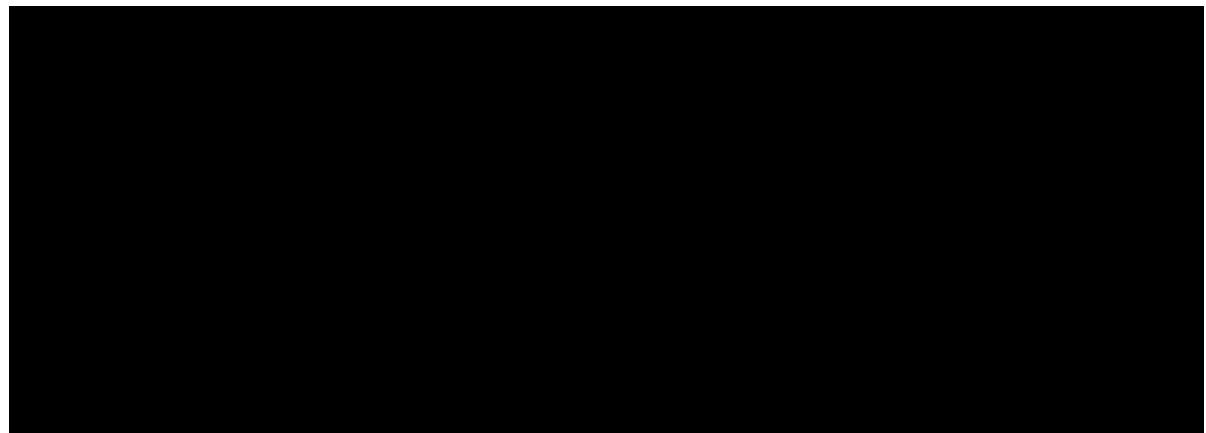
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## A B O U T J . K . R O W L I N G

J.K. Rowling is the author of the record-breaking, multi-award-winning Harry Potter novels. Loved by fans around the world, the series has sold over 500 million copies, been translated into over 80 languages, and made into 8 blockbuster films. She has written three companion volumes in aid of charity: *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them* (in aid of Comic Relief and Lumos), and *Tales of Beedle the Bard* (in aid of Lumos), as well as screenplay inspired by *Fantastic Beasts and Where to Find Them*, which marked the start of a five-film series to be written by the author. She has also collaborated on a stage play, *Harry Potter and the Cursed Child* (Part One and Two, which opened in London's West End the summer of 2016 and on Broadway in spring 2018).

In 2012, J.K. Rowling's digital company Pottermore launched, where fans can enjoy news, features, and articles, as well as original content from J.K. Rowling. She is also the author of *The Casual Vacancy*, a novel adult readers, and the Strike crime series, written under the pseudonym Robert Galbraith. She has received many awards and honors, including an OBE and Companion of Honour, France's Légion d'honneur, and the Hans Christian Andersen Award.







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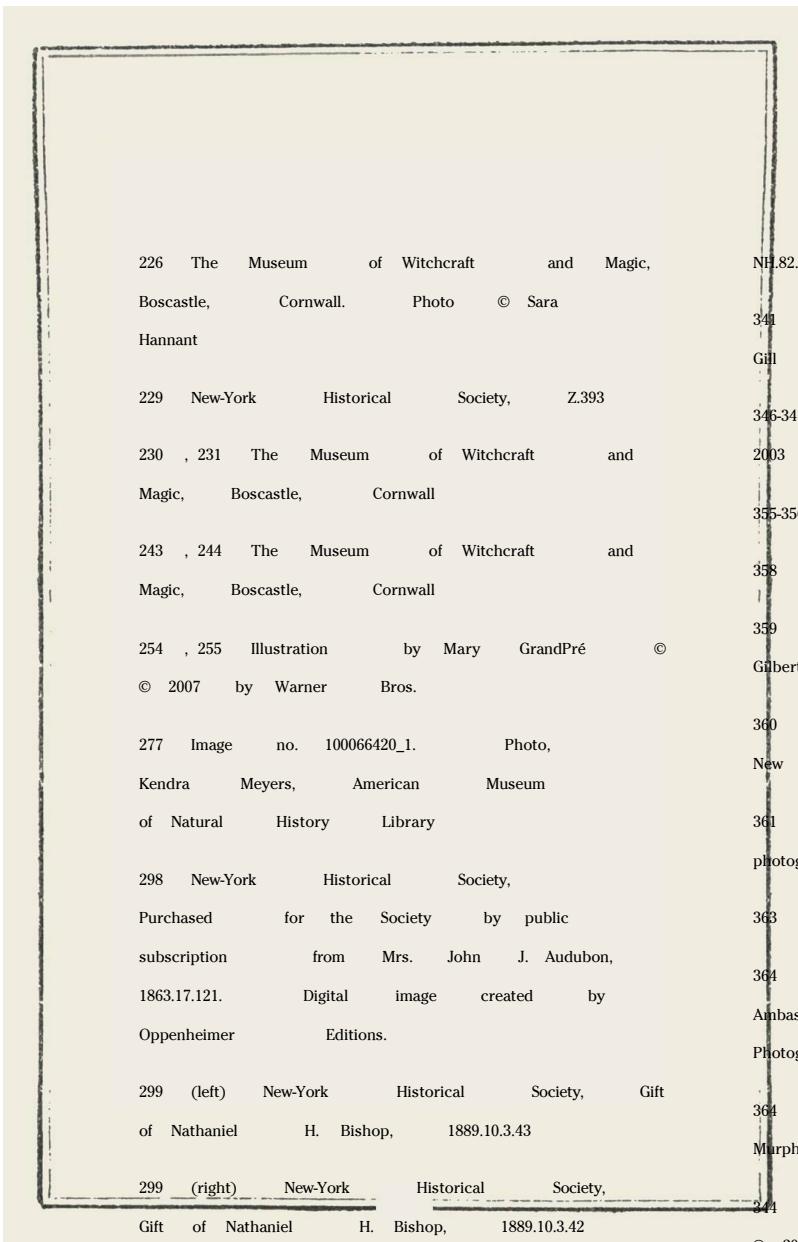
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