GERBEZA’S WAND SHOP: Maker of Fine Wands since 2016 CE

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Hello there! My name is Applicant 9 and I am Mr. Ollivander’s successor, to which he would say: “I couldn’t have asked for a better wand-maker to take my place!”

I created this parchment because I am interested in how elements of a wand tell me information about the personality of its owner and why wands choose the wizards that they do. Some say that I might be an oracle in the way that I know so much about a wand, the owner and the owner’s destiny, but really I’m only analyzing what is already there in the wand. This parchment will lead you through some history about wands and then will lead you through the first three wands I’ve created and their owners. I hope this information proves to be helpful for those of you who are aspiring wand-makers.

Historically, wands are “recognized [in] the world over as symbols of the ability to make things happen” (Kronzek and Kronzek 180). Wands are considered a symbol of power, and have been around for a long time. They appear in “prehistoric cave paintings and in the art of the ancient Egyptians” (180), and the way in which Ollivander describes wands choosing the wizard is a practice that dates back to Druid society which flourished in pre-Christian Europe (180). In the Old Testament, “Moses uses a magic wand in the form of a shepherd’s staff to part the Red Sea and draw water from a rock[, and] a fourth-century image shows Jesus raising Lazarus from the dead by touching him with a wand” (180) (shown in Figure 1.1 and 1.2).
These examples suggest that “historically wands served not only as conductors of supernatural forces but also as tools of religious ceremony and symbols of power” (Kronzek and Kronzek 180). There are wands that still exist today that came from Ancient Egypt and date back to 2800 B.C. They were primarily carved out of hippopotamus ivory, and believed to give the power of that beast to the wizard who used the wand (181). Wands which can be dated from around 2100 B.C were “curved and highly decorated with magical creatures such as the griffin and the sphinx….these were known as ‘apotropaic’ wands…and were used to counter the power of demons” (181). Of course, wands have also been depicted in Greek, Roman, and even Mesopotamian art, where they are shown as symbols of either harmony through communication or the union of opposites (183). This history influenced the Ollivander family’s methods and ideas as wand-makers. I studied under the recent Mr. Ollivander in the in the 21st century as I have taken up the complicated art of wand making.
From my studies with Mr. Ollivander, I have learned that the art of wand making is complicated and involves knowledge of different woods, animal essences, wood lengths, and flexibilities of a wand. In this long piece of parchment, I will examine the three wizards who possess the first three wands of my making, which are provided in boxes for you to take a look at. The main focus are the wands themselves, but I will go through each owner and review the wand in all its intricate details, touching upon the prophetic aspects of a wand and what the wand says about its master and their identity. The sections of this parchment will be divided by individual, with their wand information and an analysis of each of the core components of a wand. I will begin by giving you the philosophy of Arithmancy and its importance to wand making.

Arithmancy (a word derived from the Greek ‘arithmo,’ meaning ‘number,’ and ‘mancy,’ meaning ‘prophecy’), commonly known as ‘Numerology’ (for Muggles, I expect) has been used by wizards for “more than two thousand years to help people analyze and develop their strengths and talents, overcome obstacles, and chart their future paths” (Kronzek and Kronzek 5). Arithmancy is based on two ancient ideas: first, the idea that the person’s “name contains important clues to their character and destiny…[and second,] advanced more than 2,500 years ago by the Greek sage Pythagoras, is that each of the numbers between one and nine has a unique meaning that can contribute to the understanding of all things” (Kronzek and Kronzek 5). Arthimancers combined these two ideas over time and developed the complex system for converting names into numbers that we use today. The system I use in my work involves “extracting three key numbers from a person’s name—the Character Number, the Heart Number, and the Social
“Number” (Kronzek and Kronzek 5), which all come out with a “set of established meanings” (Kronzek and Kronzek 5). The first step in analyzing a name is to convert [the name] to a set of numbers. Each letter of the alphabet is assigned a numerical value between 1 and 9, according to the following chart:

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<th>1 2 3 4 5 6 7 8 9</th>
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<tr>
<td>A B C D E F G H I</td>
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<td>J K L M N O P Q R</td>
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<td>S T U V W X Y Z</td>
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To analyze any name, write it down, and beneath each letter enter the corresponding numerical value… When you have all the numbers written down, add them up. [If the total] exceeds 9—which it usually does—it must be ‘reduced’ to a single digit by adding the component numbers together, more than once, if necessary (Kronzek and Kronzek 5-6).

For example, if the total of an individual’s name is 67, one would reduce it like so:

6+7=13, which then would be reduced to: 4 (1+3) (Kronzek and Kronzek 6). The first number that is calculated is the Character Number, which is used to indicate the general personality type based on general interpretations. The second number is the Heart Number, which refers to the individual’s inner life and is believed to indicate desires and fears that are hidden from others. Unlike the Character Number, which is calculated by the total of the person’s name, the Heart Number is calculated by the total of all the vowels in the name, and then reduced to a single digit (Kronzek and Kronzek 6). The third and final number is the Social Number, which refers to “the outer personality, the face an individual shows to the outside world. [This number is determined by adding the] value of consonants in the name” (Kronzek and Kronzek 6). To complete the character
portrait further, one can look at the recurring digits within the name and those will add a few more attributes to the individual (Kronzek and Kronzek 6).

The importance of Arithmancy in regards to wands is that the wand length is determined from the addition of the Character, Heart, and Social Number of each individual wizard. This method is of my own making, and is not the system Ollivander uses for his wand lengths. Thus, the meanings of the numbers will tell you information about both the master and the wand itself. In my three wand profiles, I will convey the meanings of the numbers, an extended description and analysis of the wand and its owner, as well as how wands are prophetic for the owner. I will also include a short section on how Ollivander’s wands determined the fate of their owners, had similar personalities to their masters, and have added to their owners’ identities.

**The Wands**

*Wand One: Holly, fourteen inches, tortoise shell core, unyielding.*  
*Owner: Kal Kurma Salvator*

Kal carries the first wand I ever made. He wields a fourteen-inch wand made out of Holly wood with a piece of an ancient tortoise shell as a core. Kal’s wand is unyielding to any other holder and even, at times, for Kal because holly is “a sensitive wood and will not respond if [Kal’s] intentions are not pure or right” (Teague 144). Kal, short for Kalkin, is the tenth incarnation of the Hindu god Vishnu. He is the “tenth and future avatar…a millennial figure, who [is destined to] establish a new era” (Willis 76). His wand knows this long before he does, and is the reason it chose him as his master. In fact, I don’t think Kal fully understands his destiny yet.

As you will see when viewing the wand, most of the wand is a dark grey color because Holly bark is a dark grey; however, the handle is a combination of green and
blue. The color green represents the lush green leaves that grow on Holly trees, and the blue is both a representation of Vishnu’s blue body and the tortoise’s upper shell, which, it is often said, “represents the sky” (Majupuria 192). There are also two gold rings near the tip of the wand because gold “is a transitional metal…and it works better with male users” (Teague 181), which works well with Kal, both because of his gender and because Vishnu is transitional in his different incarnations and tasks during times of rebirth.

Additionally, in relation to magical qualities, “gold is ideal for protection. As a sun metal, a wand of gold will protect its user, and the power generated by the wand channels the energies of the sun. Since gold is protective it is also defensive and it will cast back spells at those who hurl them” (182). Gold is associated with both the sun and fire, which is associated with the cycle of death and rebirth (181), relating to the cycle that Kal’s soul goes through. Furthermore, because Kal is the final incarnation of Vishnu, Kal is the world’s last chance at salvation, which the wand illuminates through its various elements. More of Kal’s qualities will become clearer in my notes below about the wand’s wood, core, and length.

**Wand Wood: Holly**

Holly is “associated with the winter solstice, death, rebirth, and protection” (Adam 71). Holly is “one of the rarer kinds of wand woods” (Rowling “Wand Woods”), and chooses owners “who are engaged in some dangerous and often spiritual quest” (“Wand Woods”). Wands made out of Holly are “known for their purity, their strength of spells, and their protection of their user…[and] it is impossible to perform dark magic with a holly wand. [In fact,] the wand itself will…not allow [the owner] to do anything untoward” (Teague 144). A holly wand “varies…dramatically in performance depending
on the wand core” (Rowling “Wand Woods”), but is “incapable of harm to others unless they are evil, and the wand will never fail to support those with a strong and pure heart” (Teague 199). Holly wands are used to perform magic for goodness and righteousness, nothing else (199).

**Wand Core: A Piece of an Ancient Tortoise’s Shell**

In Hinduism, the tortoise’s upper shell represents the sky, the lower shell represents the earth, and the area between the two shells is air (Majupuria 192). In folklore, “a tortoise is regarded to be occupying the centre of the world. A legend says that at the time of churning the ocean, the earth was made to rest on the celestial tortoise” (192), which evokes the symbol of longevity. In addition, the tortoise is a symbol of perseverance as “he is slow in his movements he is steady” (193), as well as a symbol of “might and capacity as its strong shell covering the body can bear a load that none other can” (193). This last symbolic notion corresponds perfectly with Kal as a hero because he needs to be strong and bear loads that others cannot in order to establish a new era for humanity.

**Kal’s Personality According to Arithmancy/Wand Length**

Kal’s *Character Number* is 7. This tells us that Kal is “perceptive, understanding, and bright…[and enjoys] hard work and challenges” (Kronzek and Kronzek 8). Individuals with a Character Number of seven are often “serious, scholarly, and interested in all things mysterious. Originality and imagination are more important than money and material possessions” (Kronzek and Kronzek 8). However, some sevens can be pessimistic, extremely sarcastic, and, at times, insecure (8). Sounds like another savior we know, doesn’t it?
Kal’s Heart Number is 4. We are told that, “like a table that rests solidly on four legs, four indicates stability and firmness” (7). Kal enjoys hard work and is practical, reliable and down to earth. He is logical, abides by reason (7), and is organized, which are key traits idealized in a hero figure. However, Kal is also stubborn and prone to angry outbursts (7). Heroes can’t be all perfect, can they?

Kal’s Social Number is 3, which “represents the idea of completeness or wholeness, as in the trios ‘past-present-future’ and ‘mind-body-spirit’” (7). Outwardly, Kal is energetic, artistic, humorous, easygoing, and highly successful; however, he can also be unfocused and easily offended (7).

From the wand length, we can see that Kal has all the qualities a savior needs to have, as he is perceptive, understanding, stable, reliable and hard-working. In addition, Kal is easygoing and has a sense of humor, even if he has his sarcastic moments. I don’t think any hero is without his faults, which brings me to note that what can be perceived as Kal’s “downfalls” are what make him human like the rest of us, and will allow him to grow into the hero that he is destined to be.

**Wand Two: Yellow Cedar and Apple, Salmon Spine core, thirteen inches, yielding**

*Owner: Silas Atterberry*

Silas wields the second wand of my making. His wand is thirteen inches with a combination of Yellow Cedar and Apple wood, which is an exceptional combination for a clairvoyant like Silas because of the qualities each wood hold. These qualities will be explored later on in their own section. The wand’s core is a salmon’s spine, specifically the very salmon that “swam in the Well of Segois…[which was] around…nine hazelnut
trees (Nine Hazels of Wisdom)” (Adam 47). The nuts from the trees dropped into the well where the salmon swam, and after eating the nuts, the salmon consumed the wisdom of the world (47). This wisdom comes with a price: Silas has the knowledge of the many realms of the universe at his fingertips; however, this talent can only be accessed when he has prophetic visions. Additionally, Silas is drawn to deceiving people with his visions because “apple [woods are] tied to the deception of Eve and the snake” (Teague 25). His wand has vines of silver wrapped around it, and ever since Judas betrayed Jesus for thirty pieces of silver, silver has been associated with betrayal and deception (184). Along with the silver, Silas’ wand is deep red from the apple wood at the base and light brown near the top from the yellow cedar. The tip of his wand is white because of the Salmon spine core. When Silas is asked to use his power for the greater good by using it against the evil Kal will face when establishing a new era, Silas will oscillate between loyalty and betrayal.

**Wand Wood: Yellow Cedar and Apple wood**

The Druids consider the “mother of all trees the yellow cedar, for she [is] the Tree of Life. She [represents] the cycle of birth, death and rebirth, symbolizing our connection to and harmony with nature” (Adam 67). The yellow cedar is also believed to be the median for the worlds of the gods, humans and the spirits (68), which outlines one of Silas’ most promising talents; he is able to communicate with the heavenly realm and the spiritual world within our own. With this talent, he has the ability to bring peace to the earthly realm. Yellow cedar compliments the apple wood because apple trees symbolize mystical knowledge and prophecy (71) and are linked to the “Otherworld” (68). However, the apple wood also makes this innate wisdom and talent confusing because
apple wood is good for both perception and deception. Thus, Silas is constantly in a liminal state, which hinders his sense of self. I think he would have done well to talk to Sirius Black about the light and the dark within all of us. Interestingly, apple wood wands are not “made in great numbers[, but] are powerful and best suited to an owner of high aims and ideals” (Rowling “Wand Woods”). Furthermore, those who wield an apple wood wand are able to speak in tongues (“Wand Woods”) that they have never practiced before. Silas can speak many languages because he is an oracle, and through him, many beings from different tongues can speak.

**Wand Core: Salmon Spine**

Salmon is an animal considered “extremely sacred by the Druids” (Adam 47), and is the believed to be the oldest existing animal (47). Of course, it makes sense that a wand with this core would choose Silas because of his ability to know the ends of time and reality. He is connected to the salmon, especially because the salmon is a symbol of “knowledge and wisdom whose memory goes back to the roots of creation” (47). This knowledge of creation will allow Silas to make the decision that will decide the fate of humanity in the future. Even though Kal is the savior, if Silas does not choose the path of goodness and support Kal, the wizarding world will be in grave danger.

**Silas’ Personality According to Arithmancy/Wand Length**

Silas’ Character number is 3, and even though threes are usually complete and whole (as seen with Kal’s outward personality), I’m afraid that Silas is very unfocused and easily offended (Kronzek and Kronzek 7). However, he is highly successful in all that he does. Silas’ Heart Number is also 3, telling us that he desires to be more artistic and attuned to the spiritual world. His tendency to be easily offended stems from his lack
of control over his “mind-body-spirit” (7) connection, as most of his visions come unexpectedly and leave him feeling vulnerable.

Silas’ Social Number is 7, which tells us that Silas’ outward personality is perceptive, sarcastic, pessimistic and insecure (8). However, Silas does not only have negative traits; he is also curious about the mysteries of the earth and is very scholarly in his musings. His wand chooses him because it knows that even though he has a lot of work to do in order to attain an authentic identity, he is capable of becoming the person he desires to be.

**Wand Three: Silver (Inorganic wand), Griffin Feather core, twelve inches, yielding**

**Owner: Ellie Lyall**

Ellie carries the third wand of my creation, and her wand is the first trial of my experimentations with inorganic materials, such as Silver. The wand is made out of Silver, with a Griffin feather core and a yielding nature. While I explored how silver can be a signifier of disloyalty and betrayal in Silas’ profile, Ellie’s silver has a different meaning and does not put her on the same path that Silas is pulled towards. Instead, the silver used to weave Ellie’s wand is part of the royal metal family, where silver is “a higher-end…metal most commonly used for crowns, jewelry, and coinage of great value. [Silver] also conduct[s] energy exceptionally well” (Teague 178). Being a part of the Greyback bloodline, Ellie grew up around foul wizards, witches, and the notorious Fenrir Greyback. However, she abandons her family because she does not hold the same values as her family, resulting in her being sought out by Fenrir because he wants to turn her into a werewolf as punishment. Ellie was not a werewolf when she came into my shop,
but the silver wand that chose her alludes to her transformation in the future. She is destined to be a guardian spirit to Kal and help rid the world of evil. Ellie’s fate also involves her fighting the disease of lycanthropy and finding a way to make the illness more manageable—even more manageable than using the Wolfsbane potion. Of course, she knows little to nothing of this, as it is the attributes of her wand (that I will explain in more detail in a moment) that tell me of her personality and her destiny. As you can see, her wand is all silver with a tip that is black from the intricate designs I have inscribed. The handle of her wand is ivory (like the color of the moon) with the runes for leadership, and humanity inscribed on it.

**Wand Wood: Silver (Inorganic material)**

Silver is the “number one metal for electrical conductivity” (Teague 184), which also extends to the magical conductivity of a wand. Silver wands are very powerful because they can yield powers from their owners’ emotional currents, as well as connect to earthly metals around them to wield those powers, in addition. Owners of these inorganic wands are very powerful wizards or witches who are destined for greatness.

Silver, mythically, is “associated with lycanthropic beings, mainly werewolves” (184), which means that bearers of silver wands are more often than not werewolves themselves. Silver is also the metal of the moon because the moon is often associated with transformation. Those that carry a silver wand are often metamorphagi; however, they cannot change their appearance during a full moon if they are a werewolf for obvious reasons. Lastly, silver is “best used for emotional work and love” (184), which suggests that its carrier is someone who is extremely emotional and can be taken advantage of because of this quality.
Wand Core: Griffin Feather

Before I get into the Griffin, I want to discuss the two animals that compose a Griffin and how these animals contribute to the power a Griffin feather gives a wand. The Griffin is composed of a body of a lion and the head of an eagle. In Hinduism, the lion “stands for the victory of light[,] for example[,] day over…night and of summer over winter” (Majupuria 114), which suggests the witch who carries this core is destined to be victorious over darkness—whether that be embodied evil or darkness within herself. Furthermore, lions are “depicted as guardian animals” (114) and are symbols of resurrection (114), which allows the master of a Griffin feather core wand to safely conjure dark magic without succumbing to a dark path. The eagle half of the Griffin is known to be a “heavenly bird [that ascends] spiritual principles” (173), which suggests that the owner will be a spiritual human being and well connected to the natural world. Moreover, both of these animals are incarnations of Lord Vishnu (a Hindu god that we have encountered before with Kal’s history), which suggests that Ellie is tied to Kal in very important ways and will be essential in his task of defeating coming evil.

Now, the Griffin is (as I’ve outlined above) “a hybrid monster joining the head, wings, and talons of an eagle with the body of a lion, the griffin has sometimes been regarded as regal and brave…and…saintly” (Kronzek and Kronzek 111). This means that the Griffin-feather core paired with silver is perfect for those who are courageous and destined to frequently be in dangerous situations. The “oldest images [of Griffins] are found” (111) in sanctuaries and tombs in Egypt and Persia (111), suggesting that “the Griffin may have originally been a…guardian spirit” (111). During the Middle Ages, Griffins “came to symbolize good and evil” (112), which implies that bearers of a wand
with a Griffin core are acquainted with both the good and evil of the world, and because of this knowledge, they often side with the good because of their guardian nature. This inclination to the good is highlighted by the “Italian poet Dante Alighieri…[who] made the griffin into a symbol of Christ because of the beast’s mastery of both heaven and earth” (112). Moreover, the Griffin with the lion’s regal strength and the eagle’s “swiftness and vision” (113) makes the Griffin a perfect symbol for a hero.

**Ellie’s Personality According to Arithmancy/Wand Length**

Ellie’s Character Number is 6, which represents “harmony, friendship, and family life” (8). Being a six, Ellie is loyal, reliable, loving and is able to adapt to situations easily (8). Ellie is a natural teacher and is very artistic; however, she is also “prone to gossip and complacency” (8). In fact, her smugness often lands her in a lot of trouble, especially when it has to do with something she has worked hard for. Her Heart Number is 2, which means that she is a good communicator, cooperative and balanced (7). These attributes allow her to be able to take a leadership role when those around her have lost faith in their mission. Being a two, Ellie is incredibly “imaginative, creative and sweet natured” (7); however, she can also be moody, and self-conscious (7). Even though her moodiness can hinder her ability to think clearly, it charges her magical abilities with enough strength that she can take out a whole pack of wolves with one spell.

Ellie’s Social Number is 4, like Kal, meaning she enjoys hard work, is practical, reliable, and down to earth (7) (which also explains her ability to channel the natural powers of the earth around her with her silver wand). Again, as a four, Ellie is “prone to angry outbursts” (7) and can be extremely stubborn. However, these traits can give her the motivation to get things done.
A Short Note on Flexibility of Wands

As Mr. Ollivander notes, “wand flexibility or rigidity denotes the degree of adaptability and willingness to change by the wand-and-owner pair” (Rowling “Wand Lengths and Flexibility”). Thus, those that are yielding are compliant to their owner’s requests and share a connection with their owner that allows the wand to act on its own when needed to. Both Silas and Ellie have yielding wands. Unyielding, then, is a stubborn wand that takes a lot of coaxing in order to change its abilities and skills. However, the stubbornness of an unyielding wand, as seen with Kal’s, can help its owner make the right decision. Unyielding wands have a tendency to have owners that are unsure of their purpose in life, and are self-conscious about the decisions that they make.

The Two Brothers: Wands by Ollivander and Pre-determined Fate

Two of Ollivander’s most famous wands belong to Harry Potter and Voldemort (formerly known as Tom Riddle) and these wands interest me because their owners embody good and evil, as an analysis of their wands tell me. Their wands work together with their prophecy, illustrating their owners’ determined fate when they first receive their wands in Ollivander’s shop. While fate works in mysterious ways, it appears to me that Harry’s “The Boy Who Lived” (Rowling 18) slogan is also embedded into his wand as “the wand who lived,” as it is resurrected by Harry with the Elder Wand. The wand’s components pre-determine Harry’s success at beating Voldemort the moment it chooses Harry. I say this because the wood of Harry’s wand, holly, is “best suited for [heroic] tasks [because] nothing negative [can] be performed with the wand” (Teague 199). In addition, holly is “incapable of harm to others unless they are evil, and the [wood] will
never fail to support those with a strong and pure heart” (199). Combine this wood with a phoenix feather core, and Harry is unstoppable. I say this because,

Holly is one of those woods that varies dramatically in performance depending on wand core, and it is notoriously difficult to team with a phoenix feather, as the wood’s vitality conflicts strangely with the phoenix’s detachment. In the unusual event of such a pairing finding its ideal match, however, nothing and nobody should stand in their way” (Rowling “Wand Woods”).

So, as you can see, from the moment Harry stepped into Ollivander’s when he was eleven and chosen by this holly wand, his fate was to be the one who defeats Voldemort.

Moreover, we can see that the traits of the wood exemplify areas of Harry’s personality, as he is protective and needs help overcoming his tendency to be angry and impetuous (“Wand Woods”). In addition, holly wands “often choose owners who are engaged in some dangerous and often spiritual quest” (“Wand Woods”), which describes the journey Harry embarks upon in the dangerous quest of finding Voldemort. Furthermore, Harry has a spiritual awakening when he realizes that he must die in order to defeat Voldemort. Having the core of a phoenix feather furthers this pre-determined fate of Harry’s victory, but is also a symbol of how Harry overcomes death and is reborn.

In accordance with the phoenix feather core, or more specifically Fawkes’ feather, Harry’s wand is able to show initiative, “sometimes acting of [its] own accord” (Rowling “Wand Cores”), which allows Harry to avoid death a number of times when faced with Voldemort’s killing curse—most notably in *Goblet of Fire*, when Harry and Voldemort’s wands connect and Priori Incantatem happens. The phoenix is a legendary bird that bursts into flames, reducing itself to ashes before rising from those ashes anew (Kronzek and
Kronzek 223), which mirrors Harry’s identity as the seventh horcrux because he dies and rises from his own ashes in *Deathly Hallows*. It is important to note that “during the Middle Ages the phoenix became part of the Christian symbolism, representing death, resurrection, and eternal life” (223), explaining Harry’s need to die at Voldemort’s hand in order to be resurrected. The phoenix core is also associated with “justice [and] loyalty” (225), which illustrates how Harry is loyal, almost to a fault, to Dumbledore and why he is constantly drawn to seek justice for those who he deems have received unjust treatment. Furthermore, while Harry’s wand is an emblem of his pre-determined fate, Voldemort’s wand is more complicated; I suggest that Voldemort’s wand implies that he had the potential for good.

Voldemort’s wand is compromised of Yew wood and phoenix feather core. Yew wood is “combat and conflict oriented due to the opposing grains within the tree” (Teague 201) and is also “a deathly wood, since the bark creates a poison if taken in sufficient quantities, and therefore it may be used for good or evil” (201). In addition, yew wands are rare and their ideal matches are “likewise unusual, and occasionally notorious” (Rowling “Wand Woods”). These traits are all seen in Voldemort’s personality as he is often in the mood for combat and conflict when it comes to Harry and keeping his power. He is also unusual in the sense that he has transformed himself to resemble a snake, and as a child he was unusual in the way he was obsessed with power and the manner with which he acted toward the children in the orphanage. Yew wands are “more likely to be attracted to the Dark Arts than another” (“Wand Woods”), which suggests that from the moment the eleven-year-old Tom Riddle got his wand, he was
destined for a path of darkness. However, the phoenix feather core suggests that Voldemort could have turned out differently.

The phoenix core in Voldemort’s wand does not act as prophecy for Voldemort as it does with Harry; rather, in Voldemort’s case, the phoenix core is an emblem of choice because of the way that it can choose to act on its own accord (Rowling “Wand Cores”); rather than only doing as its master wants. Voldemort chooses the darker path, and because of this he is not resurrected or granted the eternal life he so desperately craves. Voldemort does not embody any traits that the phoenix represents; however, because the phoenix is a creature associated with “triumph over adversity” (Kronzek and Kronzek 223) and rebirth, I suggest that because his core is the brother of Harry’s, Voldemort’s fate was not pre-determined in the same way Harry’s was. Rather, he always had the potential to be good, but his fear of death steered him down the path of darkness. I propose that this choice to turn to the Dark Arts determined Harry’s fate because it was the first choice made between the two bearers of the phoenix core wand. Therefore, because the good comes with the evil, I think that if roles were reversed and Voldemort was the hero, Harry might have became the Dark Lord. Furthermore, I suggest that what happened to Voldemort demonstrates the possibility of evil in those that are destined for good, as Voldemort and Harry could both have been heroes, but, because of a small difference in wand wood, Voldemort was drawn to the Dark Arts, forever altering his relationship with the good.
Works Cited


