



Magazine

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A magazine about Harry Potter & J.K. Rowling

THE RARE GERMAN EDITIONS

+ The Blood Network & Draco Malfoy: Unfriend & More



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WELCOME

Welcome to another issue of The Rowling Library Magazine! This month we have a lot of guest writers, so let's start with that.

Christina E. writes about the four rarest German Harry Potter editions: how they were made and who received them, and shares photos from her own collection. Hugo Da Costa sent a response to our previous article "The Mirror Dimension" and we are publishing the first part here, and Jeffery Tyler Syck wrote about Albus Dumbledore and his life.

We also publish the third and final part of "Harry Potter: A Literary Canon" by Swarnim Agrawal and Oliver Horton's piece on Draco Malfoy and friendship. Fausto Giurescu is back with the Famous Wizard Chocolate Frog Card as well!

I hope you enjoy this issue and see you in June!

Patricio

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SECRET HISTORY OF THE WIZARDING PHENOMENON

Based on original research and exclusive interviews, this book tells the story of how the Harry Potter books, movies, theme parks, fandom and more were created. Including the creative processes, the marketing aspect, and the legal issues that arose, this publication aims to be a behind-the-scenes of the Harry Potter phenomenon.



Read an excerpt



Buy it now



This is an unofficial book and it has not been authorized by J.K. Rowling or Warner Bros.



BY OLIVER HORTON

DRACO MALFOY

THE UNFRIEND

“I can tell the wrong sort for myself.”

**– Harry Potter to Draco Malfoy,
Harry Potter and the Philosopher’s
Stone**

Draco Malfoy is a catalyst, a source of information, a bellwether and a lesson: the boy who made all the wrong choices. He is Harry Potter’s rival and spurs Harry on. Draco is the best mate who wasn’t, the unfriend. Despite himself, despite Harry, Draco guides the Trio. He is the ferret in the enemy camp. The poisoned grapevine. He is Radio Slytherin. Death Eater TV.

As an antagonist, Draco hits each of the Trio at their weak points, but pushes them to greater heights. They all quarrel with him. They all punch him. He niggles and upsets them in similar and disparate ways. He provokes Harry’s fear of not belonging, poor-boy Ron Weasley’s feelings of being second best and Hermione Granger’s status as an outsider, a Muggle-born. He illuminates their ignorance

(despite his own). He brings them society’s harshest criticisms, which turn out to be a prediction. He fires up the Trio’s sense of injustice. Draco is the original and most constant of a series of bullies produced by the magical world. He is the first clue that wizardkind has the same problems as Dursleyland. He prepares the Trio for the challenges to come.

The Fingerpost

“You don’t want to go making friends with the wrong sort. I can help you there.”

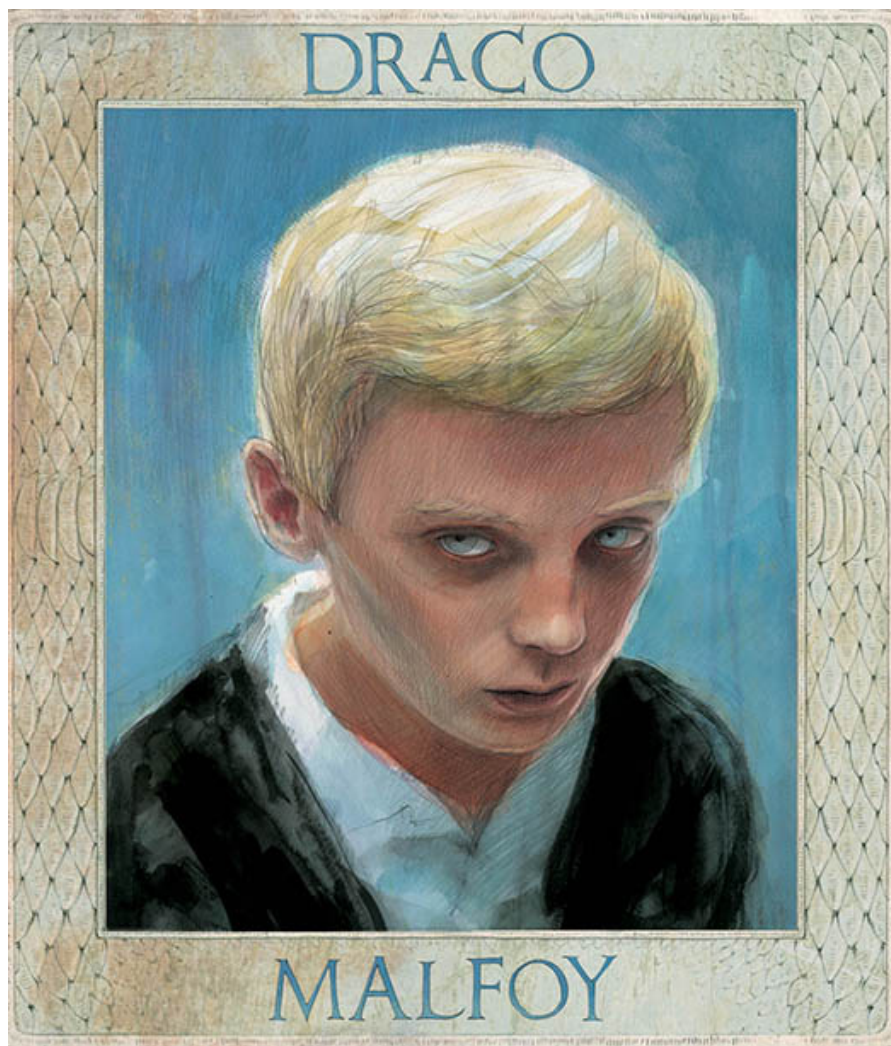
**– Draco Malfoy to Harry Potter,
Harry Potter and the Philosopher’s
Stone**

Draco is the first character to mention the school Houses, Quidditch, duelling and Azkaban. He introduces the word Mudblood and the concept of class. His dickery with the Remembrall makes Harry the youngest Seeker in a century.

He encourages Harry's debut Hogwarts sneakabout in Book One's "The Midnight Duel" and is first to engage Harry in a wand fight, in Book Two's "The Duelling Club". He is the first tyrant that Neville Longbottom challenges, another whisper of the future: "I'm

worth twelve of you, Malfoy." The persecution of Buckbeak launches Hermione's career as a defender of magical creatures.

Draco correctly identifies Ginny Weasley as Harry's would-be girlfriend and, ironically, Ron as



DRACO MALFOY BY JIM KAY, FOR THE ILLUSTRATED EDITION OF HARRY POTTER AND THE CHAMBER OF SECRETS (BLOOMSBURY, 2016)

the king of Keepers. Indiscreet, he drops gossip on Hagrid and his own father. His disregard for Dobby, so much like Sirius Black, contributes to the House-elf's shift of loyalty to Mr Potter. Draco drives Harry and the Weasleys to sporting triumph. He reignites Ron's dormant brain: the escape from the Inquisitorial Squad via tainted sweets in 'Order of the Phoenix'.

Such is Draco's value as a trusted source that in *Chamber of Secrets* Hermione spends months surreptitiously making Polyjuice Potion for five minutes with Draco at Christmas.

Draco is not raised to be a Death Eater. He is raised to rule. An only child, he is expected to be number one, under pressure to be number one, top gun. Narcissa and Lucius, ma and pa Malfoy, teach Draco that the wizarding world belongs to them. And then the Trio prove otherwise. Draco's instinct is to befriend and to help Harry Potter. Instead he is coldly knocked into the sidelines. Harry, not Draco, becomes the school's hero. Ron takes Draco's place as the hero's best friend. Hermione is the top student of the year. As things don't go his way, Draco defaults to his father's ideas: about poor families and Mudbloods and bribes and Hogwarts going to the dogs.

Imposter Syndrome

"He's sensitive, people bully him, too, and he feels lonely and hasn't got anybody to talk to, and he's not afraid to show his feelings and cry!"

– Moaning Myrtle on Draco Malfoy, Harry Potter and the Half-Blood Prince

Draco represents privilege, entitlement and snobbery. He wields wealth and knowledge like a mace, relighting Harry's anxiety. On the Book One train ride to Hogwarts, Draco warns Harry about "the wrong sort". In their first encounter in the robe shop, after establishing that Harry is going to Hogwarts and some bravado about brooms, Draco asks: "Know what House you'll be in yet?" These comments foreshadow the Sorting Hat, presented in the following chapter, and reveal Draco's own anxiety. Despite his drawl and swagger, Draco needs the Hat's endorsement, which confirms his status as a true Slytherin, not a shameful Hufflepuff (the wrong Sort). Won't father be pleased!

Draco targets the Trio's weaknesses because he has the same weaknesses. Draco's early life is almost as weird and troubled as Harry's. Another summer baby, Draco is born at the height of Voldemort's ascendancy. His father and aunt are high-ranking Death Eaters. He is a child of the revolution. And then, oops, Bellatrix goes to Azkaban and Lucius Malfoy must pretend he

was under the Imperius Curse, the Albert Speer excuse: I had no idea. Daddy Malfoy escapes gaol but not suspicion. The Malfoy name is an exemplar of old money blood purity and right-wing trash. Dark artefacts are hidden under the floor. Lucius's own face becomes the mask that hides his true politics. The mask of honest citizen, honourable statesman, maintains the Malfoys superficially. Galleons do the rest.

Harry makes Draco feel inferior. Harry and Hermione remind Draco that he is on the wrong side of history, and best him at every turn. But Ron represents all that Draco fears. The Malfoys could have lost everything when Voldemort fell: status and wealth and daddy in Azkaban. While Professor Dumbledore is headmaster, Draco (not Harry) is the one who stands apart, isolated. Draco does not belong. Draco is second best. Only Dolores Umbridge recognises Draco's worth, a short-lived elevation. Harry does not realize, but Draco is jealous of him.

Draco shares Ron's desperate craving for approval. The attendance of lunkhead companions Crabbe and Goyle screams insecurity. Draco's father belittles him. Voldemort, his sorta stepfather, abuses him. Professor Slughorn rejects him. Draco is not so lucky in father figures as Harry. How would Draco have fared with Dumbledore, Remus Lupin

and Sirius in his corner? Harry was fated to be in opposition to Voldemort: the Dark Lord killed his parents. Draco, compromised, must make more complicated choices.

Toil and Trouble

"Enemies of the Heir, beware! You'll be next, Mudbloods!"

– Draco Malfoy, Harry Potter and the Chamber of Secrets

Draco is at his most creative when acting as Slytherin's version of the Weasley Twins: stoking conflict, ragging on the other team, "Potter Stinks". A natural agitator and gossip, Draco is Rita Skeeter and the Daily Prophet's perfect Hogwarts source during the events of 'Goblet of Fire'. Mischief not mayhem. But when the chips are down, Draco is devoid of ideas. His plot against Dumbledore borrows the Room of Requirement from Harry/Dobby, the Protean Galleons from Hermione, and the Vanishing Cabinet and Peruvian Instant Darkness Powder from the Weasley Twins. Finally, he is bailed out by Snape. His role comes to nothing more than Year Two spell "Expelliarmus".

That said, Draco has gifts. He masters Occlumency where Harry cannot. Repairs the Vanishing Cabinet. Employs the Imperius Curse on Madam Rosmerta. Flies well. Outstanding in Potions.



THE MALFOY FAMILY, FROM
HARRY POTTER AND THE DEATHLY HALLOWS - PART ONE (WARNER BROS, 2010)

And he can write a catchy song. But Draco is distracted by the chip on his shoulder, or from the Golden Snitch that is right by his ear. Reprogrammed, Draco would be an excellent addition to Team Harry. Each book's mysteries would be solved in a single term.

In Book Two, young Malfoy revels in the attacks at the school, believing the Heir of Slytherin will raise him up, the purest of Purebloods. His reasoning is base: Hermione, the Muggleborn, “the other kind”, has beaten him in grades, which Lucius implies is a humiliation. Four years later, Draco takes the Basilisk's place. He becomes the monster that hurts kids at Hogwarts.

*“Perhaps [Draco] has decided to befriend Harry Potter?”
– Voldemort to Lucius Malfoy,
Harry Potter and the Deathly
Hallows*

In the Mirror of Erised, Draco would be the Chosen One. When the Trio visits Malfoy Manor in *Harry Potter and the Deathly Hallows*, Harry and Draco face each other, as if looking in a mirror. This is a brief moment of detente. They see each other anew. Harry, his face swollen by Hermione's stinging jinx, pities his terrified blond rival. Draco recognises that the hero life, Harry's life, is not to be envied, and refuses to sell him out. He briefly banks on the Chosen One.

Draco reflects several other characters. He is James Potter,

The Breaking of the Fellowship

wealthy and well-cared-for and a bully. He is Severus Snape and Barty Crouch Jr, drawn into the dark stuff. He is young Dumbledore, high on his own superiority. He is Regulus Black, out of his depth. He is his father, the Dark Lord's squirming agent. And he is very nearly Moaning Myrtle, dead on a bathroom floor.

Harry denies Draco his friendship. At the end, Crabbe and Goyle reject Draco too. Like Voldemort, Draco has no real friends. And while Lucius is pulling Fudge's strings, Draco needs no friends. Status is honey. In contrast to slick orphan Tom Riddle, posh boy Draco is no more charming to his fellow Slytherins than he is to the Gryffindors. He is unpleasantly superior until cold reality strikes in Book Six. Later, he is forced to perform torture and witness murder, which repulse him. Unlike Crabbe and Goyle, who make cruelty a lifestyle, Draco wants a nice world (with himself as the warm centre). Draco and Harry are both Seekers, they both need to know. They both suffer Voldemort up close. But only Harry has been blessed by Saint Lily. Draco must suffer an ordinary, living mother who loves him.

Funnily enough, Harry cannot tell the wrong sort for himself. He overlooks Professors Quirrell and Moody and incorrectly identifies Snape as a villain until the very end.

FAMILY TIES

The saga includes several families with an only child. Voldemort impacts them in different ways:

The Potters

The parents are killed, the son lives.

The Diggorys

The son dies, the parents live.

The Malfoys

Parents and son live. They lose their wands/magic but have one another.

The Longbottoms

The parents are mentally incapacitated, the son lives.

The Grangers

The parents emigrate, their memories wiped, the daughter is absorbed by the wizarding Weasleys.



SUPPORT US

If you liked this issue of The Rowling Library Magazine, please consider supporting us with a small monthly donation.

For only \$2 per month, you can become a Patron - even though for some people \$2 may be not much, it means a lot to us.

And all our patrons also receives The Daily Prophet two times a week in their email inbox, with the latest Harry Potter news and commentary, which means that you are paying less than £30 per Daily Prophet edition.

Our current supports - to which we are really grateful - are:

Susan Potenzano, David Schmeling, Nicole Benge, Petter Nesse Westre, Nasser, Sam, Marco Reyes, Paulo Setti, Lisa Shipowitz, Geoffrey Tixier, Dana, Mary T Rochelle, Beatrice Groves, Marty Ryan, Anthony Franz, Sean McLennan, Hugo Da Costa, John Granger, Annie A., Marlica, Lyn Arey, James Greenhill, Alvaro Palomo Hernandez, JeffJ, Josephine Glazov, Mary Beth Murphy, John Livingston, Stephanie Varnell, Susan Sipal, Kenneth Montfort, Vicky McKinley and Suzanne Lucero.

BECOME A PATRON

May, from the Twitter archive



J.K. Rowling ✓
@jk_rowling



"Madness in great ones must not unwatched go."
— William Shakespeare, Hamlet

10:08 AM · 28 May, 2017

415 replies 11.7K shares 37.9K likes



BY HUGO DA COSTA

THE BLOOD NETWORK



I would like to take up, from *The Rowling Library Magazine* (Issue 64, April 2022), the three encounters that were described in the essay *The Mirror Dimension*: the meeting of Dumbledore (Jude Law) and Grindelwald (Mads Mikkelsen) in what appears as a London café, the meeting of Dumbledore and Credence (Ezra Miller) in what looks like a Berlin street, and the meeting of Grindelwald and Dumbledore in Bhutan. I must thus present a complementary and, at times, alternative interpretation of these

three encounters, starting only from the state in which they were presented to us on screen (since the script was not yet published) and from some indications given in three commentaries taken from interviews - with director David Yates¹ the production visual effects supervisor Christian Manz² - and from a book - by Jody Revenson³ - the only one related to the film that has been released up to the time of writing this essay. This essay will be divided into three parts; this is the first.

PART 1: LONDON

Dumbledore waits standing inside a London Underground train. Dumbledore walks up the stairs to the outside of the Underground. Dumbledore waits sitting inside a café, mixes the liquid from his cup, closes his eyes, inhales. And as he exhales, his face is lit up by a white flash – then, Grindelwald suddenly appears.

Apparently, Dumbledore walked into the café, and Grindelwald apparated. For this to be the case, this meeting should have been arranged in advance by the two, and Grindelwald should have known this place beforehand, so that he could fulfil at least one of the three D's required for apparation (according to Willie Twycross): destination. But the unfolding of the scene will suggest otherwise. Grindelwald complains about a "stinch", and it seems that he would never have visited this place of his own volition before. That might be enough to abandon the hypothesis that Grindelwald apparated there. But extending that hypothesis, and further considering Grindelwald's racist views, his sudden appearance by apparition would be evidence of his commitment to Dumbledore. Without that commitment, he could never apparate there, for he would lack another of the D's: determination. The desire to occupy that place should flood from his mind to every particle

of his body – including his nose. (I do not consider the distance between Nurmengard and London a problem for a wizard like Grindelwald with a wand like Antioch Peverell's).

At this point, two comments need to be recalled before continuing. First: it was the director's wish that this film should include scenes in which Dumbledore and Grindelwald meet before the 1945 duel, "to give the audience a deeper understanding of the relationship between the two." He consulted Jo, "to avoid contradiction with the canon," and so, "to respect and reassure Jo, we created a unique world where they meet" and "where no one can see it." In other words, a secret world that only the two of them would have the experience of and that, because it was apparently not reported by either of them in any form of register but this movie, nothing of that world would have appeared, until then, in canon. Second: we're told that this opening sequence is "Albus Dumbledore dreaming of a reunion with Gellert Grindelwald," or, a "dream sequence between Dumbledore and Grindelwald."

How, then, did they meet there without contradicting canon? If it was Dumbledore's dream, the "Grindelwald" that appeared in it would only be an image of his unconscious – perhaps it would teach us nothing about the real Grindelwald – and what happened

in Dumbledore's mind should be treated not as an encounter between the two wizards, but as material for Dumbledore's divan. Now, if it were only that, it would not help us understand the relationship between the two, but Dumbledore's unconscious (a secret to himself). All the lines, the whole performance (and the first one we believe we're seeing Mikkelsen's Grindelwald) would be of no interest for an understanding of their relationship, but of the unconscious of the greatest wizard of all time.

I believe it to be a dream. But to read only the word "dream" into the script that will be released in July, however, would still leave answers

to be given. In anticipation of its release, let's look at a hypothetical resolution.

Grindelwald is the one who dreams; not Dumbledore. After all, Dumbledore is on his feet when the dream ends; he could be the one who started the dream as its architect. At that moment, he dwells on a dream world, in a dream in which Grindelwald will arrive and live as a lucid dream. How is this "connection" between the two possible? The blood of one runs in the veins of the other, carrying with it a portion of each other's soul; just as Voldemort inhabited Harry's dreams, they can inhabit each other's dreams. It could be, too, that he who has



DUMBLEDORE AND GRINDELWALD,
FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (WARNER BROS., 2022)

possession of the vial containing the drops of blood has greater power over this connection. Thus, Dumbledore dwells the dream where he will try to convince Grindelwald to undo the pact: “We can free each other of it.” And he thinks he has to convince Grindelwald, that to break the pact it must be consensual. (We are constantly reminded of how little we were informed of the making, the functions and the workings of the blood pact in J. K. Rowling’s Wizarding World.) Refusing to break up, Grindelwald shuts down the dream. So Dumbledore will tell Newt and Theseus, “It can’t be undone.” Why does he say it can’t when we just heard him telling Grindelwald it was possible

to be free of it? For Dumbledore communicated with Grindelwald, who refused to break it up, in a dream world implanted through this sort of “Blood Network.”

References:

- [1] <https://www.cinematoday.jp/news/N0129589>
- [2] <https://www.indiewire.com/2022/05/fantastic-beasts-secrets-dumbledore-vfx-vr-1234721756/>
- [3] “Fantastic Beasts: The Secrets of Dumbledore: Movie Magic” (Insight Editions, 2022).



DUMBLEDORE SHOWING THE BLOOD PACT TO THE SCAMANDER BROTHERS,
FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (WARNER BROS., 2022)

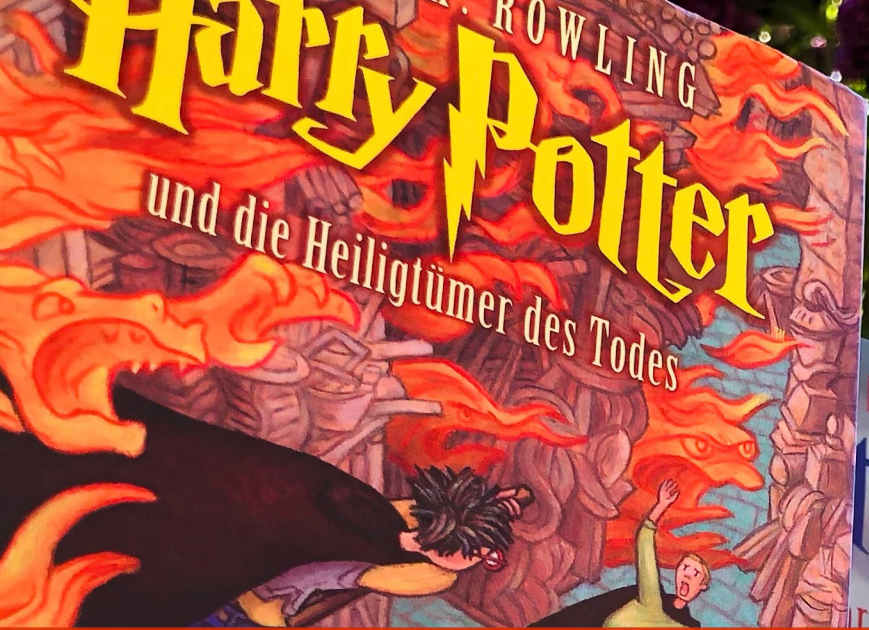
A QUOTE BY JO

“”

“Well, I decided, you know, sixteen years ago (or thereabouts) where I was going. And I will say, I'm quite a long way into writing book seven now. And there's a lot still to explain.”

*An Evening with Harry,
Carrie and Garp, 2006*





THE RARE GERMAN EDITIONS

BY CHRISTINA E.



In July 1998, one year after the publication of *Harry Potter and the Philosopher's Stone* in the United Kingdom but before its release in the United States of America, the first book by J.K. Rowling was published in Germany by Carlsen Verlag, one of the biggest publishers in that country. Like all German edition Harry Potter books that followed later, it was illustrated by Sabine Wilharm and translated by Klaus Fritz. No one knew at this point what a huge hype this story was going to be, but it is suggested that Carlsen had the rights to translate and publish the books very early on, before the huge success of *Harry Potter and* thus, they had more freedom for the creative aspects (such as cover illustrations) and the marketing of the books than other publishers.

And this would explain how we

came to the four rare books in Germany. As the hype became bigger for the fourth volume, for the first time there was an online poll on Carlsen's website: the readers had the chance to vote for their favourite cover, and the winning cover was going to be the one used in the printed book. Three years later the hype came to the next level with the fifth book *Harry Potter und der Orden des Phönix*: Reading nights, competitions, magic shows, costume contests and of course the midnight book sale. And this time again, an online poll to choose the winning cover.

With this growing hype we come to the four very rare Potter books by Carlsen. Three of them were intended for booksellers (as a thanks for their work in helping with the Harry Potter success in Germany) and one was raffled



THE FOUR GERMAN HARRY POTTER EDITIONS. THE LAST TWO ON THE RIGHT ARE TWO DIFFERENT EDITIONS OF THE SEVENTH BOOK.

off in a competition organized by Carlsen and the newspaper Bild.

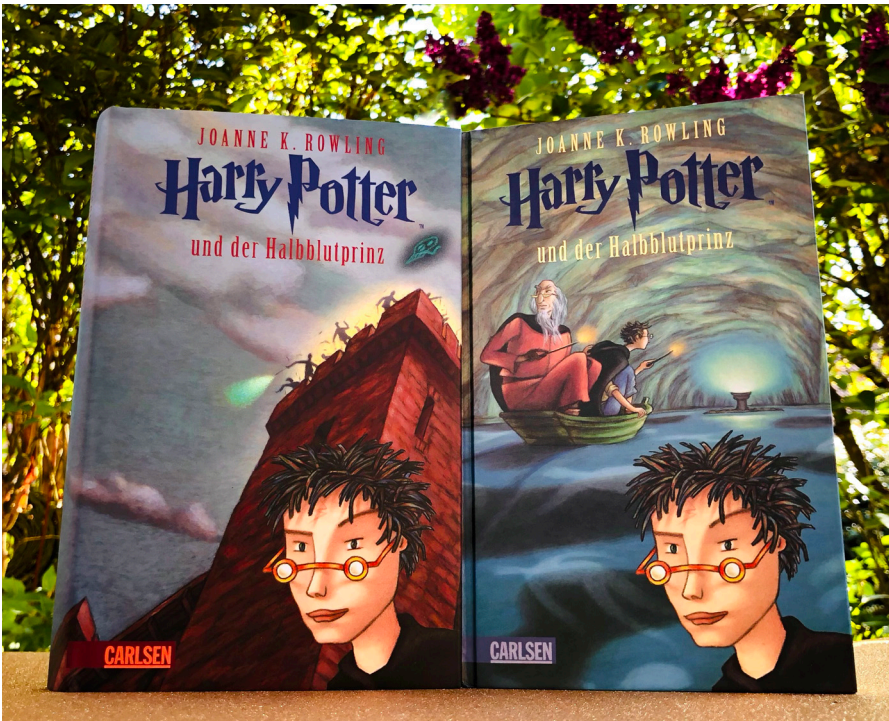
The first German bookseller edition was made for the fifth novel, “*Der Orden des Phönix*”. The bookseller edition carries a brown jacket that hides the final cover that was used in the regular edition. A bookseller once told me that these books were in the showcases and/or the shop window before it was published in order to increase the excitement of the book and the final cover until midnight. Also they were meant as a thank you to the booksellers. You

can find inside a printed message from the author J.K. Rowling to the booksellers in the first pages as an intro note, including a facsimile of her signature.

The second bookseller edition was made for the sixth book, but this time was different. People had the option to vote for two options for the final cover. This time, the cover that did not get enough votes was used in the bookseller edition in a creative way. The final cover was still used in the book, but the dustjacket



ON THE LEFT: THE BOOKSELLER EDITION OF HARRY POTTER 5. ON THE RIGHT, THE REGULAR EDITION WITH THE WINNING COVER.



ON THE LEFT: THE BOOKSELLER EDITION OF HARRY POTTER 6 WITH THE ALTERNATE COVER. ON THE RIGHT, THE REGULAR EDITION WITH THE WINNING COVER.

was made with the cover that did not get enough votes. However, since this dustjacket shows the Astronomy Tower in the final chapters of the book, the fall of Dumbledore was digitally removed in the dust jacket to avoid a major spoiler! As it happened with the previous book, this one includes a facsimile signature of J.K. Rowling and a message thanking (again) the booksellers for their hard work.

The last book in the series, *Harry Potter und die Heiligtümer des Todes*, had two rare editions that

are sought after for Harry Potter collectors.

The first one was again an edition made specially for booksellers. This time, like for the fifth book, the brown dust jacket covered the final cover (and the style was very similar to the one for *Harry Potter 5*). However, it did not include a message by J.K. Rowling for the booksellers, only a bookplate where the reader could write their name on it.

The other edition for the seventh

book is the rarest of the four, and the hardest to acquire for any collector who wants to put their hands on it. As with the previous books, Carlsen allowed fans to vote for their favourite cover to be used in the printed book. However, this time there was a small difference. The poll was organized with the German newspaper *Bild*, and it was possible to vote online or via a phone call (you had to pay 50 cents for the call). Those who voted via a phone call entered a fantastic giveaway: the chance to win one

of the 100 copies that Carlsen did with a special dust jacket. Why a special dust jacket? Because this dust jacket had the loser cover that did not get enough votes. As if this was not enough, these copies were signed by the illustrator Sabine Wilharm and also came with a letter by the publishing house.

I personally looked for this book for years and it was my longest search ever since I am a collector. I was about to give up on this book when a woman contacted me



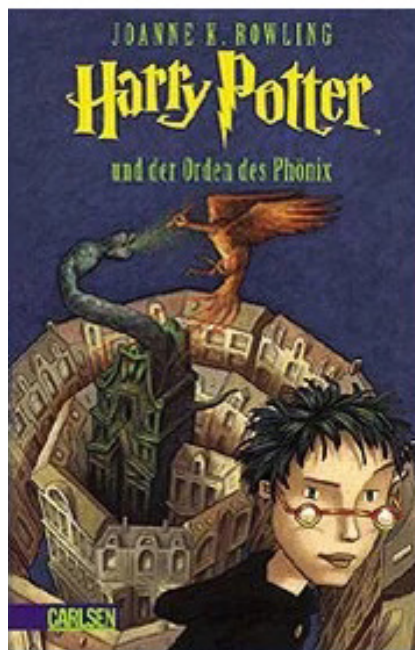
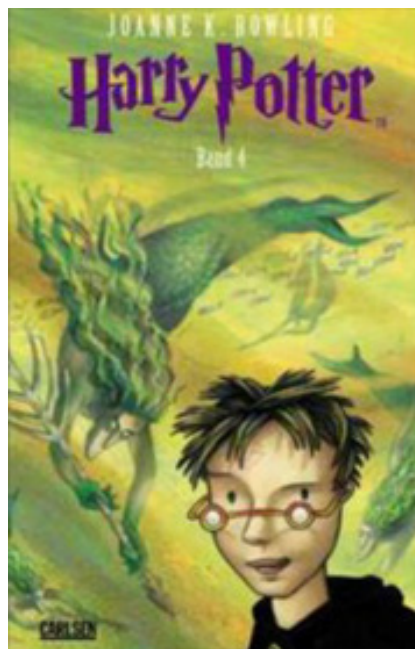
ON THE LEFT:
SPECIAL EDITION OF HARRY POTTER 7 WITH THE ALTERNATE COVER.
ON THE RIGHT, THE REGULAR EDITION WITH THE WINNING COVER.

and offered to sell it to me. I was fortunate enough that the woman not only had the book in pristine condition, but also the envelope and the original letter that came with it, so I am now a happy owner of this rare German book (and the other three rare editions as well).

Unfortunately there is not too much information available about these editions, and the publisher did not respond when contacted requesting to know how many bookseller editions were printed, but all three are very rare to see even in Germany. I would say especially *The Order of the Phoenix* and *The Deathly Hallows* are even more rare to see than *The Half-Blood Prince*. One can only guess, but I'd say that the brown jackets were perceived as uninteresting and many were discarded. Getting these three bookseller books can take a very long time and if you see one available you should be very fast to buy it before someone else does.

This is the story of the four German rare editions that I personally find very unique. There were no other countries with cover votings, bookseller editions and contests like these ones, where fans were able to vote for the final cover to be used in the Harry Potter books.

[You can follow Christina E. on Instagram. Her account is @wunnersteen.](#)





Gondoline Oliphant

Gondoline Oliphant

Famous for studies of life and habits of trolls.

Clubbed to death while sketching.

1720 - 1799

#8



The Rowling Library
Famous Wizards Cards Collection

HARRY POTTER A LITERARY CANON

By Swarnim Agrawal

PART 3

*(Read Part 1 and Part 2 in the previous issues of
The Rowling Library Magazine)*

One of the salient features of the *Harry Potter* series is the depiction of the realistic and true to life theme of power and its various forms. This comes into focus as an allegory to portray the different shades of the concept of power.

The Ministry of Magic is a governmental institution and is therefore supposed to have the supreme authority, but it rather changes into a symbol for dirty politics and corruption. From Cornelius Fudge to Pius Thicknesse, each Minister of Magic is a non-deserving man just using his power as a tool to disintegrate the government's authenticity. The idea of the separation of powers – judicial, executive and legislative – is completely destroyed as each and every decision taken in the Ministry has the complete autonomy of the Minister of Magic and his associates. Even

Wizengamot, the judicial body of the Wizarding World, is headed by the Minister. The freedom of speech and expression is totally curbed when *The Daily Prophet* changes from a certified and reliable newspaper to the mouthpiece of the Ministry promoting political propaganda. The reign of Dolores Umbridge as the High Inquisitor of Hogwarts is a just representation of the politicizing of education and the act of using it to force opinions on the youth. Lucius Malfoy is the ultimate characterization of the word 'corruption'. He uses his affluence to commit nefarious acts such as threatening the governors on the council to remove Dumbledore as Headmaster, purchasing the latest model broomsticks for the whole Slytherin Quidditch team to get his son on the team, and indulging in practices of Dark Arts. He reflects the political lobbyists present in

our society.

The antagonist, Lord Voldemort, is the prime figure in representing the darker aspects of power. He is a power-hungry megalomaniac who is obsessed with Harry's pursuit and his own quest for immortality. His whole idea of splitting his soul into seven Horcruxes depicts the idea of the split personality of an individual. Just like an individual without a complete and unified soul loses the path of life, similarly, Voldemort too, with his split soul, is led to his doom. His pride and sense of superiority lead him to use the Ministry of Magic as a puppet to execute his vicious plans under the garb of law. His obsession with establishing an autocracy with him as the monarch results in his devastation. His prejudice towards Muggles, half-bloods, and everyone who is 'not a pure-blood' is a grim reminder of the discriminations and bigotry in today's world.

This aspect of power to attain a hegemonic dominance is aptly summarized by J.K. Rowling as

"I think most of us if you were asked to name a very evil regime would think of Nazi Germany. ... I wanted Harry to leave our world and find exactly the same problems in the Wizarding world. So you have the intent to impose a hierarchy, you have bigotry, and this notion of purity, which is a great fallacy, but it crops up all over the world.

People like to think themselves superior and that if they can pride themselves on nothing else, they can pride themselves on perceived purity. ... The Potter books in general are a prolonged argument for tolerance, a prolonged plea for an end to bigotry, and I think it's one of the reasons that some people don't like the books, but I think that it's a very healthy message to pass on to younger people that you should question authority and you should not assume that the establishment or the press tells you all of the truth."

Contrary to this ruthless exercise of power, the Harry Potter series also offers a far more sumptuous, optimistic and brighter course of this meal of 'power'.

According to the European traditional Chivalric Code, a hero is one who - fights for what is right, protects the innocents especially women and children, never does anything that is unchivalrous, and never goes against inner conscience.

Harry Potter embodies each and every trait mentioned above, and can thus be treated as a 'hero'. He is delineated as a strong leader, a robust strategist and a moral and persevering figure. He attracts and allures positivity and all those who stand for what is 'right' and 'just'. With the aid of Hermione's intelligence and Ron's expertise in the Wizarding World history, Harry

attains the perfect balance of insider-outsider knowledge which complements his actions towards victory. The characters of Neville Longbottom, Ginny Weasley and Luna Lovegood and the other members of Dumbledore's Army, who grow under the mentorship and influence of Harry, unite the forces against Voldemort and provide Harry with an invincible army to fight the evil forces. With his hard work, loyalty, and perseverance, Harry transforms from a famished ordinary boy living in a cupboard under the stairs to the vanquisher of the malevolent Dark Lord. The root of this metamorphosis of Harry's character and the eventual victory of good over evil is the

transformative power of friendship and love. The core difference between Harry's group and that of his nemesis is the idea of love and relationships. Voldemort doesn't believe in the constructive power of love and friendship and rejects it as a fickle thing, whereas Harry and his supporters exemplify its importance. Dumbledore is the chief guiding figure for Harry who, even after his death, continues to escort Harry through his agents (such as Snape) and initiates the deliverance of victory. Ron, Hermione, Ginny, Neville, Luna and their families are a constant emotional support for Harry, thus filling in the void left by his own torturous childhood and the absence of family. Snape's sacrifice



DUMBLEDORE'S ARMY,
HARRY POTTER AND THE ORDER OF THE PHOENIX (WARNER BROS., 2007)

for protecting his all-time love, Lily's son, is another example of love as a catalytic force in bringing a positive change.

Therefore, power is a double-edged sword. At the end of the day, it all depends on the choice made by a person, as pointed out by Dumbledore in *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire*:

"[...] It is our choices, Harry, that show what we truly are, far more than our abilities."

"[...] it matters not what someone is born, but what they grow to be!"

Voldemort chose to pursue immortality whereas Harry

accepted the truth that he needed to die in order to succeed. Dumbledore and Voldemort both had supreme powers but how they chose to utilize those powers made all the difference. Voldemort could have chosen either Harry or Neville as the boy mentioned in the prophecy - he chose Harry to "mark him as his equal". Harry, Snape and Voldemort - all had a troubled childhood - but the choices made by each individual set them on different paths and consequences. Every choice has its consequences and repercussions - one wrong choice and everything can fall apart, or, one right choice and you can transform the world for the better.

Therefore, the *Harry Potter*



"IT IS OUR CHOICES, HARRY" SCENE, FROM
HARRY POTTER AND THE CHAMBER OF SECRETS (WARNER BROS., 2002)

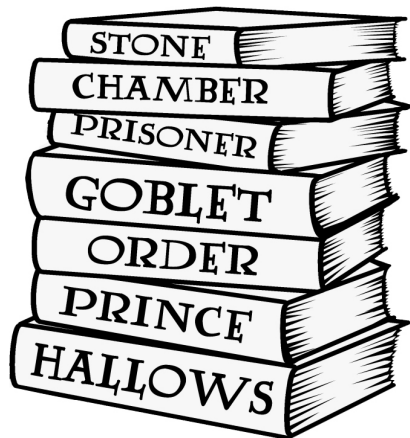
series tells us to make a choice. Eventually, 'the truth will triumph' – it is we who have to choose on which side of the result we want to be.

Apart from the aforementioned facets of the *Harry Potter* series, the most important aspect that made it a revolution and brought a resurgence in the reading culture was the idea of 'Hope'. The children and adults who read the *Harry Potter* series were, and still are, infused with a spirit of hope – hope that good will always win against evil, hope that truth will always be upheld, hope that darkness will always be followed by a 'glimmering, glittering and shimmering' ray of light, and hope that there will be a 'happily ever after'.

Such is the proficiency and potentiality of the power of J. K. Rowling's words that has triggered people to make the reading of *Harry Potter* series a traditional family practice and a way of life, passing on the "magical, enthralling, exciting, suspenseful, surprising, clever, and moving" knowledge of these books from generation to generation, thus, making them fit into the category of 'literary canon'.

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BY JEFFERY TYLER SYCK

ALBUS DUMBLEDORE AND THE TRAGEDY OF LOVE

One of the chief philosophic messages of the Harry Potter books is the eternal nature of love. Love is continually displayed as the strongest form of magic, and as the greatest of human emotions. For Rowling, love is one of the few things that can never be destroyed, once love exists it will always be there.¹

The best example of this is Harry's loving relationship with his deceased parents: Lily Potter's sacrifice for her son provided Harry with unbreakable magical protection, Harry shares his Patronus form with his father, and when walking to his death, it is his parents – whom he has never even met – that Harry calls upon for strength. At each of these moments, Dumbledore is there to drive home the loving connection that remains between Harry and his parents. In *Harry Potter and the Sorcerer's Stone* he tells Harry that “love as powerful

as your mother's for you leaves its own mark... to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever.” A sentiment that Dumbledore repeats again and again.

In fact, throughout the series it is hinted that Dumbledore understands the power of love with greater depth than the average wizard. It is he who continually insists that Harry's capacity to love is remarkable, and he possesses knowledge of the complicated magic invoked by Lily's sacrifice that no other character displays. When interviewing Tom Riddle for the Defense Against the Dark Arts Job, Riddle implies that Dumbledore is well known throughout the wizarding community for advancing his theory on the power of love.²

The irony of this is that Dumbledore's history with love



DUMBLEDORE SEEING GRINDELWALD IN THE MIRROR OF ERISED,
FANTASTIC BEASTS: THE CRIMES OF GRINDELWALD (WARNER BROS, 2018)

is consistently tragic. Like Harry, Dumbledore lost the majority of his family early on in his life. Though, unlike Harry, Dumbledore blames himself for the death of some of his family members – an opinion that is not without foundation. These early childhood experiences undoubtedly went a long way in teaching Dumbledore that those we love never truly leave us. However, mingled with this comforting lesson is a sense of consistent guilt. Dumbledore's deep love for his sister and the responsibility he feels for her death leaves him with sadness as well as comfort.

Even in romantic love, Dumbledore has faced tremendous heartache. Though knowing what we do about Grindelwald it seems incredible

and foolish that Dumbledore fell in love with him, we have to look at the situation from his standpoint. Dumbledore is the most magically and intellectually gifted wizard in the series. J.K. Rowling has stated in a number of interviews that this brilliance isolates Dumbledore and sets him apart from everyone else. In Grindelwald, Dumbledore found an equal – someone who understood him. The script of *The Crimes of Grindelwald*, shows us that this relationship is “*the only time in his [Dumbledore's] life he felt fully understood.*”

All of this makes Dumbledore's eventual realization that the man he loves possesses a tyrannical nature even more traumatizing. To make matters worse, the newly released *The Secrets of Dumbledore*

clearly reveals that Dumbledore and Grindelwald still have feelings for one another. Their rendezvous at a café in the start of the film is littered with flirtatious glances. During the climax of the film, the two are incapable of really fighting one another after looking into each other's eyes, even with the blood truth shattered. In the previous film, when Dumbledore looks into the Mirror of Erised it is still Grindelwald he sees, and when looking at a picture of himself with the young Grindelwald he feels a sense of "nostalgia." This is the tragedy of love's eternal nature – it provides us strength and comfort but also sometimes dooms us to love those we hate. Those we know rationally are no good for us. Even knowing what he is, Dumbledore cannot help but love Grindelwald. Which likely only exacerbates the feelings of guilt he feels for the tragic death of his sister.

Perhaps the most tragic encounter with love Dumbledore faces is his relationship with Harry Potter. In *Harry Potter and the Order of the Phoenix*, Dumbledore frankly admits his love for Harry but also the suffering this affectionation causes. For as much as he may love Harry, Dumbledore is also aware that he must prepare Harry to fight Voldemort and ultimately give up his life in the cause. An act which clearly causes emotional suffering for both. Even in the refuge of teaching, far away from the sins of his past, Dumbledore

is forced once again to experience the emotion of love in a way that makes his life more heartbreaking.

Albus Dumbledore serves as the wizarding world's greatest champion of love. Though almost all the characters in the series seem to experience love in some way, it is Dumbledore who understands the deeper meaning of this emotion the best. The irony and the tragedy is that for Dumbledore love has consistently ended in disappointment and heartache. This makes Dumbledore all the more impressive. If anyone has reason to turn their back on love and the problems it can cause it is Dumbledore. Instead, he chooses to learn from his experiences and see the beauty in something that has made his life more difficult time and time again. In the end, he does not pity people like himself who have frequently felt loves keen sting but those that have never felt love at all.

Footnotes:

1. Voldemort, the epitome of a life without love, has never felt love. He is not a villain who once felt love and lost it. In fact, in the whole course of the series there is not a single character who seems to have "fallen out of love" after genuinely feeling the emotion.
2. Riddle says to Dumbledore: "nothing I have seen in the world has supported your famous pronouncements that love is more powerful than my kind of magic."

RIDDIKULUS!

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

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ORIGINAL ILLUSTRATION BY MARY GRANDPRÉ FOR
HARRY POTTER AND THE PRISONER OF AZKABAN
(SCHOLASTIC, 1999)



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