

R

Magazine

Issue 68

August
2022

A magazine about Harry Potter & J.K. Rowling



THE STAGE DIRECTIONS OF *THE SECRETS OF DUMBLEDORE*

+ Portraits from *No One* & *Metamorphosis* & More



The Rowling Library
www.therowlinglibrary.com

Vol 68 - Year 6
August 2022

FOUNDER & EDITOR IN CHIEF

PATRICIO TARANTINO

EDITOR

BELÉN SALITURI

ILLUSTRATOR

FAUSTO GIURESCU

CONTRIBUTORS

OLIVER HORTON

BEATRICE GROVES

LUNGILE NTULI

LEANDRO BENSUSSAN

ERIK KRUEGER

Twitter: @rowlinglibrary
Instagram: @rowlinglibrary
Facebook: /rowlinglibrary
YouTube: /TheRowlingLibrary

WELCOME

Welcome to the August issue of The Rowling Library Magazine! A few days ago we had the release the latest book authored (at least legally) by J.K. Rowling: *Fantastic Beasts – The Secrets of Dumbledore: The Complete Screenplay*. And in this issue we have the pleasure of having Beatrice Groves doing an analysis and comparison with the previous film screenplays by Rowling, and trying to identify which parts were written by Steve Kloves.

We also have the third part of Oliver Horton's latest series, this time writing about *Prisoner of Azkaban* and *Metamorphosis*. Lungile Ntuli gives us a fantastic piece about Love and Spirituality in the *Harry Potter* books and films, and Leandro Bensussan shares with us an article about the importance of the portraits in the *Harry Potter* novels and movies, and what we can learn from them. Lastly, Erik gives us his monthly comic and Fausto delights us with another Famous Wizard Card: this time a well known lady who created one of the most iconic pubs in the Wizarding World.

Hope to see you in September, with a brand new novel by Rowling: *The Ink Black Heart*.

Patricio

**5. BOOK THREE: METAMORPHOSIS 10. SUPPORT US.
11. TWITTER HISTORY 12. EXIT PURSUED BY QILIN
19. ON LOVE & SPIRITUALITY 23. FAMOUS WIZARD CARD
25. PORTRAITS FROM NO ONE 29. RIDDIKULUS!**

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



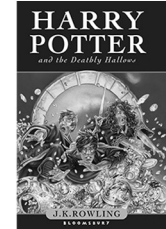
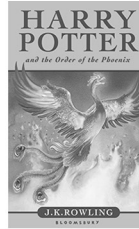
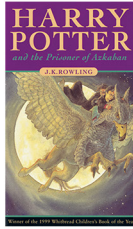
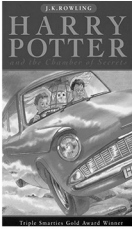
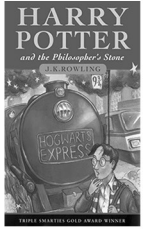
Buy it now



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



BY OLIVER HORTON



BOOK THREE

Metamorphosis

Harry Potter and the Prisoner of Azkaban is where everything changes. Among those who undergo metamorphosis in this third instalment: Harry, Hermione, Scabbers, Lupin, Sirius, Snape, McGonagall and Trelawney. Even the Marauder's Map transforms from old bit of parchment to Hogwarts' track-and-trace. Change flock to Hogwarts until a flurry of revelations turns the story on its head: the murderer is innocent, perception is illusion.

At the beginning of *Azkaban*, Harry is an ordinary-ish suburban schoolboy on his summer holidays. A student of sorcery, so far his most magical moments have been gifts: his mother's protection, Dumbledore's phoenix, Gryffindor's sword. Even flying

comes naturally, as if part of his inheritance. Harry's most remarkable quality is bravery, not wandwork.

Harry has a new companion in this book: anger. When aunt Marge verbally attacks his late parents, Harry instinctively inflates her and goes on the run. Harry's rage and depression are among several tonal shifts, and 'Prisoner...' is a darker, more nuanced story than its forebears.

CHANGE, CHANGE, CHANGE

Professor R. J. Lupin's first and most iconic lesson establishes the theme of change. Boggarts are shape-shifters. They take the form of whatever you most fear. Sirius Black has a similar impact. Black is a murderer, a Muggle-killer, a

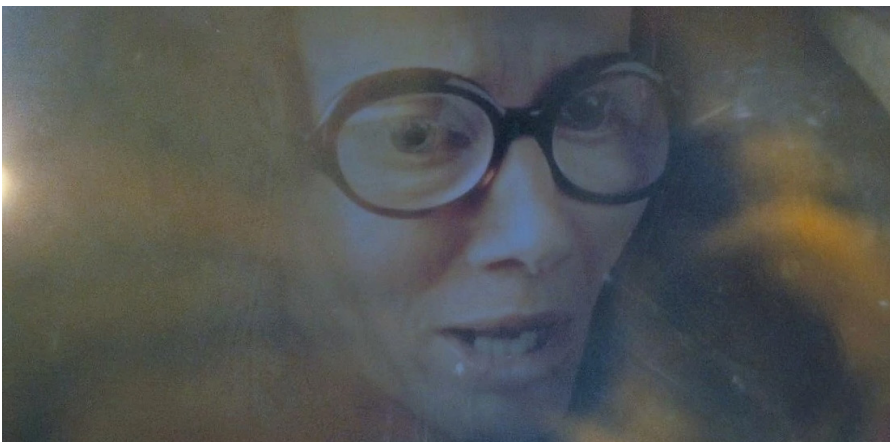
madman, a genius escapologist, a knife-wielding art critic, invisible... and none of the above. To Cornelius Fudge, Black represents the pure terror of political embarrassment. To Harry, a lunatic trying to kill him is old news, but the idea of betrayal by a friend blinds and consumes him.

Professor McGonagall's first class of the year covers the topic of Animagi: wizards and witches who can change into animals. She reveals herself as a sometime tabby cat, which is news to the students if not to readers: *"That's the first time my transformation's not got applause from a class."* Professor Snape gives a DADA lesson. The topic is werewolves, people who change into large canines. In Divination, Professor Trelawney befuddles Harry with an ominous superstition about a red herring black dog – the Grim! – that heralds

death. Harry decides she is an old fraud. Then Sybill transforms into a genuine Seer and predicts the climax of *Goblet of Fire*, the next book in the series:

"The Dark Lord will rise again with his servant's aid, greater and more terrible than ever he was."

Harry overlooks Hermione's large ginger tom Crookshanks, who is later revealed to be a cat of exceptional intelligence (part-Kneazle, according to the author) and the "friend" who helps Sirius access Gryffindor Tower. Despite his shrieking Sneakoscope, Harry disregards kitty's obsession with Ron's increasingly ragged pet rat. The thirteen-year-olds do not anticipate Scabbers' transformation into an Animagus called Peter Pettigrew; the removal of Wormtail's pitiful disguise comes as a considerable shock.



SYBILL TRELAWNEY'S PROPHECY
HARRY POTTER AND THE PRISONER OF AZKABAN (WARNER BROS., 2004)

Former spy for Lord Voldemort, former friend to Harry's parents, murderer of twelve Muggles, Scabbers has been right there in Ron's pocket since before the Trio set foot at Hogwarts. He was in the train carriage when Harry first met Ron, Hermione and Neville. The Wormtail reveal is the first of many plot twists that change (and encourage) the re-reading of the early books. A layer of innocence is stripped away.

MOONY, PADFOOT, SNIVELLUS AND PRONGS

The large black dog that Harry sees as he leaves Dursleyland, and several times around Hogwarts, is not the death-dealing Grim. In the Shrieking Shack the dog transforms into Sirius Black. Then, dissuaded from murder, the escaped convict again transforms: into Harry's godfather, his guardian, his friend. Good doggy.

Professor Lupin is revealed as a werewolf and briefly, falsely, as an evil accomplice of the murderer Black. His reputation as kindly teacher swiftly restored, Lupin turns into a massive wolf and tries to kill everybody. Harry does not hold this against him. Like his father, Harry believes in Remus Lupin. James Potter became an unregistered Animagus to temper his friend's furry little problem. Note the clue in Book One when Ollivander recalls James' wand, "excellent for transfiguration".

Snape, however, meets rough justice. In the presence of Sirius Black, the unfortunate Potions Master turns stupid with hate, giving us a first glimpse of his inner turmoil. Frustrated in his revenge by the duplicitous Dumbledore, Snape nevertheless defies forgiveness. Harry does not like the greasy-haired dungeon-dweller, and like plays a big part here in Harry's willingness to make peace. Harry does like Lupin, which helps him to truly see, and to like, and to forgive, his errant godfather Sirius Black. But when Sirius escapes, Severus Snape transforms into a monomaniac, more disturbing even than the werewolf. For one night only Severus reveals the tempest that roils beneath: Snape howled, pointing at Harry and Hermione. His face was twisted; spit was flying from his mouth.

A GREAT WIZARD

Hermione Granger's choices show who she is far more than her abilities. But the gift of the Time Turner delays the need to choose, so she studies all 12 subjects available. As the year unwinds Hermione runs herself ragged until making a choice becomes unavoidable. Miss Granger leaves Divination in dramatic fashion. And again, this signals a change. Not a serious discussion with Professor McGonagall about school subjects, but boom, mic drop, girl is outta there. Hermione has drawn a line in the sand. On the same day, she

belts Draco Malfoy around the face. She later joins Harry and Ron in attacking a teacher, the misguided Snape, when he proves inflexible. Like Sirius, Hermione is changed in this story, and there is no turning back. In the end she gives up the Time Turner and chooses life: a few months later she is dating the world's best Seeker.

The finale of *Prisoner of Azkaban* is more complex than its predecessors. The series itself has changed and grown up a smidge. There is no confrontation with the solid evil that is Voldemort. And Harry is no longer the executioner but the judge, a more particular exploration of character than the children's adventures of yore. Harry dispenses justice: he exonerates Sirius and Remus and condemns Wormtail to the Dementors' kiss. But the villain escapes! Sirius, Harry and Hermione are instead slated to lose their souls, except

for a timely intervention.

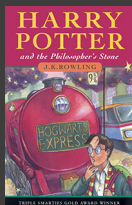
In the magnificent chapter "Hermione's Secret", Miss Granger brings home an arc begun in Book One: she proves herself to be more than "Books! And cleverness!". For this three-hour rerun Hermione is not the hero's companion, but the guide. The Muggleborn girl bears Harry into the adventure. She leads him, protects and educates him, until finally he leaves her to stand in his father's place and become a man.

Only a really powerful sorcerer could cast the Patronus Charm that chases away the Dementor army. This sorcerer is Harry Potter, bending time and completing an arc also begun in Book One. Ordinary-ish suburban schoolboy no longer, Harry has realized his potential. His wandwork saves the day. As Hagrid predicted, as Hermione insisted, Harry Potter is a great wizard. He has transformed.

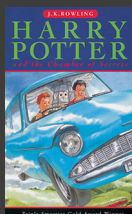


PATRONUS CHARM ACROSS THE LAKE (POTTERMORE)

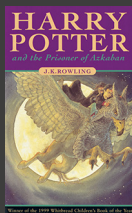
A TALE OF TWO TRILOGIES



The first three books in the *Harry Potter* series are their own trilogy: an ordinary boy discovers that magic is real and learns to be a wizard. This triptych concerns Harry's magical development and his personal growth. *Philosopher's Stone*, *Chamber of Secrets* and *Prisoner of Azkaban* establish a new normal – wizardry – to which Harry adapts. At the end of *Azkaban*, Harry Potter becomes the wizard that was promised: a “thumpin’ good” sorcerer who can “Expecto Patronum!” at sufficient wattage to drive away a hundred Dementors.

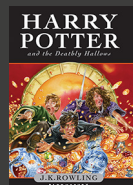
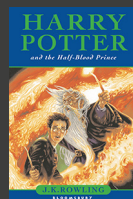
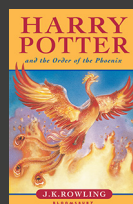


In contrast, the latter trilogy (*Order of the Phoenix*, *Half-Blood Prince* and *Deathly Hallows*) sees Harry assert his own will on the wizarding world, rejecting tyranny and the patriarchy to change society. Book Four, *Goblet of Fire*, is the saga's bridge, the bolt of lightning between two rims of a pair of glasses, the change of platforms. The saga resets with the return of Voldemort and the death of Cedric, which bring to a close the optimistic era of the first trilogy and lays the groundwork for the trilogy to follow.



At the beginning of the fifth book, Harry: has grown a lot in a short space of time. This is a new Harry, not the wide-eyed boy of the early stories. He is not an ordinary boy or even an ordinary wizard. By the final chapter of *Order*, he is the Chosen One. The second trilogy is the story of a magical teenager who sets about the destruction of the evil sorcerer Voldemort. The magical world is dominant and normal, and protrudes forcefully into Muggledom, which now seems weird and out of step. Death stalks Harry Potter in this later narrative. People close to him die.

The two trilogies share similar openings. To start, the wizarding world sends Harry Potter a message. In *Philosopher's Stone*, the message is an invitation, initially delivered by owls. In 'Order of the Phoenix', the message is a threat, initially delivered by Dementors. In both books, Harry repels Voldemort via the power of love: Lily's love for Harry in the first book, Harry's love for Sirius in the fifth. And the trilogies conclude in similar ways. Harry stands alone with a wand and faces down evil. He ends each trilogy in the role of protector.





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:

Beyssac, Hugo Da Costa, 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, John Granger, Annie A., Marlica , Cindi Shannon, Lyn Arey, James Greenhill, Alvaro Palomo Hernandez, JeffJ, Josephine Glazov, Mary Beth Murphy, John Livingston, Susan Sipal, Kenneth Montfort, Vicky McKinley and Suzanne Lucero.

BECOME A PATRON

August, from the Twitter archive



J.K. Rowling ✓
@jk_rowling



Dumbledore as death. It's a beautiful theory and it fits.



Abbie Owen-Jones
@AbbieOJ_



@jk_rowling what's your favourite fan theory?? 🙌 ❤️

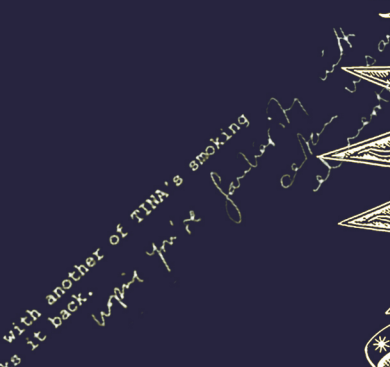
7:01 AM · 21 Aug, 2015

4 replies 17 shares 114 likes

7:02 AM · 21 Aug, 2015

240 replies 5.9K shares 14.4K likes





By Beatrice Groves

By Beatrice Groves

The Secrets of Dumbledore screenplay ends with the tantalising words:

Screenplay by J.K. Rowling & Steve Kloves

Based upon a screenplay by J.K. Rowling

For those of us interested in Rowling's writing, it is – of course – that second screenplay which we'd really like to read. That original screenplay must exist, and it would be great if we got to see it someday. In the meantime, I very much enjoyed reading the collaborative screenplay – in particular its stage directions (the only bits we haven't seen before). I enjoyed learning, for example, that the Qilin foals were born on 'the Angel Eye' (a real mountain in Vietnam) and the names of the characters of Zabini and Carrow: names that create links with the *Harry Potter* universe that are not present from viewing the film alone. But reading these stage directions also made me suspect something else, which is that they have been at least substantially rewritten, and probably substantially written, by Kloves.

One reason for thinking this is that the word 'carom' – a word Rowling has never used in her writing – turns up twice in fairly quick succession: *'The blood troth flashes red and flies free, caroming off the floor and to the wall.'* *'With a decisive yank, Teddy caroms across the carriage where he is caught by Jacob.'* In British English 'carom' is pretty much solely used for a shot in snooker or billiards in which the cue ball hits more than one ball



ANGEL EYE MOUNTAIN,
PHOTO FROM TRIPADVISOR.COM



NEWT SCAMANDER WITH THE QILIN,
FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (WARNER BROS., 2022)

successively (and even then, most people would use the word canon). But in American English this billiards terminology has widened out into a wider metaphorical word for any rebound after a glancing blow – as it used here. Another place where I felt I was reading Kloves not Rowling is the stage directions for the cut between scenes 54 and 55:

Newt suddenly adopts an odd, crab-like pose. The baby Manticores copy him.

55 INT. GRAND HALL—GERMAN MINISTRY—NIGHT

Plates of lobster are being ferried to tables.

This juxtaposition creates a visual pun between the crab-like baby Manticores and the plates of lobster – a visual joke that I'd be happy to bet comes from the

writer who works primarily on screen rather than on the page! Conversely, stage directions which do not seem to draw on Rowling's deep research into the literary and mythical origins of her beasts, look to me to be written by Kloves. See, for example, with this rather charming description of the Qilin:

She's a QILIN: part dragon, part horse, powerful but with a sweetness to her. She's breathing fast, her skin flecking and twitching, insects and bits of jungle and dust caked into her hide. She lets out another cry. A GOLDEN LIGHT begins to suffuse the ground beneath her. Newt smiles, entranced. Slowly, slithering out from beneath the mother, a BABY QILIN appears, beautiful and fragile, its eyes blinking blindly. SNIFFING curiously, it softly BLEATS, its tiny body pulsing with GOLDEN

LIGHT, briefly illuminating
Newt's and Pickett's faces as
they peer down at it.

I've been following the Qilin with interest since the first trailer came out, back in December 2021, when I wrote about its traditional associations with gold and golden fire, and of how in Chinese mythology it is 'a righteous animal whose appearance proved the existence of a just ruler or monarch.'¹ Both traditional aspects of the animal are crucial to the film as the Qilin glows with golden light to express the righteousness of the ruler it has chosen. Grindelwald expresses this traditional understanding of the Qilin, a mythology on which his plan hinges: *'When a Qilin is born, a righteous leader will rise, to change our world forever.'* The film as a whole is precise in its use of traditional lore and Rowling has clearly researched this animal thoroughly (including reading an ancient Chinese bestiary, as I have discussed²). As discussed in that post, the vexed question of what a Qilin might actually look like gives the picture of *'the body of a roe-deer, the tail of an ox, the feet of a horse with round hooves, light brown in colour, and with a single horn, not of bone but of flesh.'* And this, it seems to me, is a close description of the Qilin we see in the film (minus the horn, which I assume was dropped to stop viewers thinking it was a unicorn). But it is not close to the

perfunctory description of this stage direction – *'part dragon, part horse'* – which leads me to think that, once again, it is not Rowling writing here.

So, I went back over the stage directions of Rowling's that we do have – those for the scripts of *Fantastic Beasts and Crimes of Grindelwald* – to compare them with the stage directions of *Secrets of Dumbledore*. And the main difference seems to me that there are far more similes and metaphors – and more unusual ones at that – in *Secrets*. Rowling's stage directions are mostly clear and direct (the product of someone new to the screenwriting business who has imbibed the screenwriting mantra of 'less is more') but Kloves appears to be happy to be a little more expansive. For example, this unusual simile used to describe the blood troth:

Theseus nods, eyeing the troth,
watching as the droplets of blood
circle one another like weights
in a clock.

This is a simile that is more unusual than any of those found in the stage directions of the first two movies and likewise this unusual metaphor for a crowd:

Grindelwald stares—with cool
fascination—at the FUNHOUSE
OF FACES beyond the tinted glass.

Both are out of keeping with Rowling's stage-directional style,

and likewise there is nothing like either of the following stage directions in the previous films:

UTTER SILENCE

SNOW FALLS LIKE SUGAR

THROUGH A DARK SKY

The world goes slowly STILL, as if the rotation of the earth itself were slowing.

The troth continues to spin slowly through the air, its center cracking.

Their spells evaporate. Grindelwald's and Dumbledore's eyes meet, both realizing in the same moment that they have been emancipated.

Instantly, their wands rise, FLASHING again and again—fire and parry, fire and parry—in a dizzying—and cathartic—display of power.

As they continue to battle, they draw closer and closer, neither able to get the best of the other, neither willing to concede, until finally, nearly face-to-face, their arms cross and they . . .

Stop. Chests heaving. Eyes locked on each other. Dumbledore reaches out, delicately puts his hand on Grindelwald's heart.

Grindelwald does the same, hand on Dumbledore's.

The first of these stage directions aspires to be a poem by Ezra Pound; the second is telling a whole short story via the medium of stage directions. Neither sounds anything like Rowling.

Another point where it seems we're clearly reading Kloves not Rowling is the rather lovely description of Lally Hick's book-magic: 'As she extends her hand, the pages riffle faster and faster, then explode from the binding, dispersing into the air like a kaleidoscope of butterflies.' 'Kaleidoscope' is the collective noun for butterflies – and it's a nice touch for the reader – but I don't think Rowling has ever used one of these much-beloved-of-internet-listers but still slightly esoteric collective nouns.

It is a stage direction, however, I really enjoyed because of the pleasure it takes in the bookishness of Lally's magic. It highlights the symbolic connection between Lally's academic nature and her book-based magic (something I wrote about³). It's a connection which is likewise obliquely supported by a comment by Eddie Redmayne printed in this script – because he intuited the same connection between Newt's magic and his character: 'Newt uses more organic things, sending leaves into whirlwinds or shields, for example. His magic is not, perhaps, the most



BEHIND THE SCENES,
FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (WARNER BROS., 2022)

impressive, but it feels specific to who he is as a character.' I don't think we've ever seen this link between character and kind of magic before in the Wizarding World, or at least not so conspicuously.

This screenplay, as we know, is something of a departure from the two previous screenplays – in its collaborative nature, its lack of a MinaLima cover and its appearance months after the release of the film. Another difference is that it contains comments (such as Redmayne's) from actors and others involved in the production. Many of these provided interesting perspectives – particularly, I thought, those of Christian Manz, who worked on the film's visual effects. For example, see his discussion of the train:

"We've obviously seen the Hogwarts Express a lot in the Potter films, which we've always treated as a real train that Muggles just don't

see. The difference here is that they're in a carriage attached to a Muggle train, so we had to move past the concept of a train that's invisible from the outside. When we see the train pull into the station in Berlin and the camera travels from outside to inside, this beautiful carriage is revealed within a tattered baggage car at the end of the train. So it's magically hidden rather than being invisible and that felt more interesting for the world of this film."

Manz suggests here that to be disguised rather than invisible is more suitable for *Fantastic Beasts* – certainly it fits in well with the central thread of the film in which both Grindelwald and his Qilin are disguised. But there is also the implication that disguise is a more 'adult' solution than the invisibility of Harry Potter: more compromised and more interesting.

Finally, Manz also provides some

stimulating ideas about another new aspect of the Wizarding World revealed in this film: the 'mirror dimension' (which I discussed with the Pottermiversity faculty⁴). Manz calls this place a 'mirror world':

"Dumbledore and Credence are in a mirror world, and that gives us the chance to really show off Credence's unique skills as a wizard and come up with new ways to visualize spells, which ultimately are like these beautiful sculptures in the air. One thing we did was experiment with changing matter, so what looks like it should be solid becomes a liquid, or a massive tsunami of rubble becomes snow with the flick of a wand. And in the end, we're left in this world that's gone completely black, but in the melted puddles all over the ground you can see daylight and traffic in the real Berlin going on just as it was."

The stage directions also have some evocative descriptions of the mirror dimension:

The world around them seems different, slower somehow, like we have shifted into a subtle mirror of BERLIN, a reflection of itself

With a flick, the STREET around them is sucked into it, melting like a painting, leaving a negative image of the real world as if it were a distant memory.

These creative analogies with painting and film negatives help

a reader to visualise this new creation of the mirror world – but, once again, they are far more ornate than anything found in the stage directions of the first two films (and I'm confident that the second, at least, is not Rowling's writing). Kloves's expansive word-painting in the stage directions make for a great experience for the reader but it does suggest that many if not most of the stage directions are his work. Which, in its turn, makes me suspect that quite a bit of this script is more Kloves than Rowling. Here's hoping that someday they let us into the archive to see Rowling's original, Brasil-based script – but for now, what we've got is a very enjoyable read.

Footnotes:

[1] <https://www.hogwartsprofessor.com/beatrice-groves-the-qilin-in-the-secrets-of-dumbledore/>

[2] <https://www.mugglenet.com/2022/04/the-phoenix-and-the-qilin-in-secrets-of-dumbledore-fantastic-beastaries-and-where-to-find-them-part-3/>

[3] <https://www.hogwartsprofessor.com/beatrice-groves-literary-allusion-in-secrets-of-dumbledore-fantastic-beasts-3/>

[4] <https://www.mugglenet.com/2022/05/pottermiversity-episode-22-secrets-of-dumbledore-and-the-deathly-hallows/>

BY LUNGILE NTULI

J.K. ROWLING'S SPIN ON LOVE & SPIRITUALITY

Generally, the Harry Potter narrative is centred on dark nuances with regards to the portrayal of witchcraft and wizardry. However, upon close inspection one discovers an avalanche of stirring, inspiring and spiritual elements that leaves one yearning to weave these Godly themes into their own evolving souls.

I am reminded of a period in College where our Television Studio lecturer tasked us to write a film review on any of our favourite films. I instinctively picked *Harry Potter and the Order of the Phoenix* because (coincidentally) I had just purchased a DVD from our local book and video games store. 'Imaginative' was the key word that

I chose to describe J.K. Rowling's storytelling, because I was (still am) in awe at how she skilfully curated the story.

Below are a few nuggets regarding the manner in which different themes spiral throughout the story.

LOVE

"And now these three remain: faith, hope and love. But the greatest of these is love." - 1 Corinthians 13; 13.

We are introduced to a rare and poignant display of pure love through Professor Albus Dumbledore and Professor Minerva McGonagall in *Harry Potter and the Philosopher's Stone*.



HARRY POTTER AND THE PHILOSOPHER'S STONE (WARNER BROS., 2001)

The two are seen walking down Privet Drive, while the former is cradling an infant Harry Potter in his arms.

At first glance, the audience is oblivious to the two characters on screen however as the story unfolds, we learn that they are not even a tinge related to the Potter's. At this point, one's curiosity is sparked, as to "why would strangers' nurture an infant?"

This scene in particular strikes a chord, because it illustrates that blood isn't always thicker than water. The 'water' in this instance is the two Professors, who continued to love, support and nurture Harry Potter beyond his infant years.

This is one of the purest form of love.

WHO ARE YOU?

"It is our choices, Harry, that show what we truly are, far more than our abilities." - Professor Albus Dumbledore, Harry Potter and the Chamber of Secrets.

Free will is of paramount importance to the human race. The following scene rings true to this notion. In *The Philosopher's Stone*, we are introduced to the Sorting Hat; a shabby looking elf hat that places new students into their respective houses. While other students simply accepted their designated houses, the young

Harry resisted being housed in the infamous Slytherin. He therefore pleaded with the Sorting Hat to be placed in the popular Gryffindor.

Gryffindor's most defining qualities are bravery and chivalry; these characteristics must have aligned with Harry's true nature. Although the Sorting Hat maintained that the young Harry does, in fact, possess the qualities of a typical Slytherin, he eventually placed him in Gryffindor because he asked not to go in Slytherin.

The Order of the Phoenix also presented another hair-raising moment between Harry Potter and his Godfather, Sirius Black. The two are seen at the House of Black basement, when a confused

Harry mentions to Sirius that he experiences varying degrees of concern pertaining to his real personality. And then Sirius responded: *"the world isn't split into good people and Death Eaters. We've all got both light and dark inside of us. What matters is the part we choose to act on. That's who we really are."*

THE ULTIMATE SACRIFICE

"Always" – Professor Severus Snape, Harry Potter and the Deathly Hallows.

Professor Severus Snape's overall storyline is a personal favourite of mine. Although J.K Rowling weaved the storylines exceptionally well, this one remains the Mecca of



HARRY POTTER AND THE ORDER OF THE PHOENIX (WARNER BROS., 2007)



HARRY POTTER AND THE DEATHLY HALLOWS - PART 2 (WARNER BROS., 2011)

character writing in the entire *Harry Potter* series.

The fog cleared in *The Deathly Hallows* after realising that Snape truly was the hidden hero all along. The manner in which he cleverly deceived Voldemort whilst “putting his life in mortal danger” for Harry and Professor Dumbledore is highly commendable.

After learning of Professor Snape’s intricate yet deeply inspiring life story, one is left thirsting to emulate such great ability at sacrifice oneself to the benefit of the other/s. Bravo!

Russian theatre practitioner Konstantin Stanislavski once said: “*There are no small parts, only small actors*”. This sentiment alludes to Narcissa Malfoy’s pint sized role in *The Deathly*

Hallows - Part 2. Although she hardly enjoyed screen time, her performance remains riveting and unforgettable.

After many failed attempts at killing Harry Potter, Voldemort finally believed he had achieved this when the Malfoy matriarch declared him “*dead*” as he lay heavily injured on the ground. This dangerous yet brave move by Narcissa is noteworthy because like Professor Snape, she risked her life as Voldemort would have likely persecuted her for such a transgression.

The depth of a mother’s love was truly palpable in this scene. The mere fact that Narcissa dare deceive the revered Voldemort to that extent proves how love can be the greatest armour in the face of war.



Daisy Dodderidge

She built the Leaky Cauldron inn to serve as a gateway between the non-wizarding world and Diagon Alley.

1467 - 1555

#10



The Rowling Library
Famous Wizards Cards Collection



On the last day of August he thought he'd better speak to his aunt and uncle about getting to King's Cross station next day, so he went down to the living-room, where they were watching a quiz show on television. He cleared his throat to let them know he was there, and Dudley screamed and ran from the room.

Harry Potter and the Philosopher's Stone
J.K. Rowling



BY LEANDRO BENSUSSAN LEMME

PORTRAITS FROM NO ONE

Why the portraits of the *Wizarding World* are important and deserve recognition.

If you ask a Harry Potter fan what is their favourite thing about the *Wizarding World* of J. K. Rowling, probably the first answer you will receive would be the spells; others would tell you Hogwarts and the possibility of studying different branches of magic; some would tell you that the fantastic beasts are what they love; and do not forget the Quidditch supporters. It is understandable, since nowadays fans are highly exposed to the films and videogames where the visuals are the most important elements, without mentioning the merchandise produced by the

Fantastic Beasts franchise. Even in the books duels, classes and Quidditch matches are narrated in detail by the author.

However, there is a not-uncommon group in this fandom whose attention is drawn by the gorgeous portraits that are hung on the walls of the castle. The fascination behind these living objects comes from their appearance in the *Harry Potter* films, when potterheads had the opportunity to appreciate the Grand Staircase in *The Philosopher's Stone*. They were supposed to bring life to the environment, moving from one



PORTRAITS IN DUMBLEDORE'S OFFICE,

place to the other, chatting around with their neighbours and reacting with external stimuli. Thereby, the portraits around the Wizarding World would not only become mere pieces of decoration, but they would also add hustle and vibrancy to the atmosphere.

Nonetheless, there are other important reasons why fans from all over the world devote their time and energy looking for information about them. The majority of people portrayed - but not all of them - were former students of Hogwarts and all of them have a story to be discovered, since they must have been famous figures in the Wizarding World as having their own portrait at school. For that reason, internauts work arduously to find these achievements during their lives, making the necessary connections in the wizarding lore and learning more about this universe.

Some portraits and their achievements in life are: Giffard Abbott, a former Headmaster of Hogwarts whose last appearance was in *Fantastic Beasts: The Secrets of Dumbledore* in Albus Dumbledore's office. Phyllida Spore, a Herbology specialist who wrote *One Thousand Magical Herbs and Fungi* and also served as Headmistress of Hogwarts. Emeric Switch, another celebrated specialist in Transfigurations whose legacy lies in *A Beginner's Guide to Transfiguration*, a first-year textbook. Quentin Trimble, another former headmaster and author of *The Dark Forces: A Guide to Self-Protection*. Finally, Brutus Scrimgeour, a Quidditch supporter and author of the book *The Beater's Bible* and whose critic appeared in *Quidditch Through the Ages*.

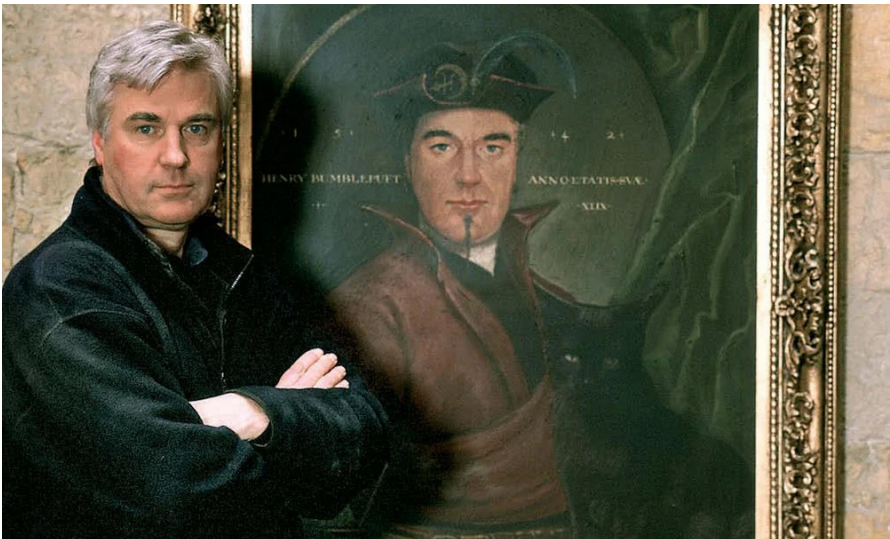
But there is another side of the coin. Fans devote their time to these works to learn about the inspiration for their creation, and

a featured figure in this field is a French user called Sebastien Bathelot - aka Alastor le guerrier in the French *Harry Potter* Wiki. Sebastien has been working in the *Harry Potter* Wiki since 2016 and has been serving the wizarding community with useful information about the real works used by artists in the film. In his blog, called *Poudl'art: La magie des oeuvres*¹ ('Hogw-arts: The magic of the artworks'), Sebastien attempts to give credit to the painters and artists who adapted the muggle paintings to a more magical look, and at the same time he compares the portraits from the franchise with the original ones, explaining their history and composition.

To sum up, the wizarding world has a vast sea of elements that enriches the experience of fans. Beside the spells and the fantastic creatures, part of the magic found in the series relies on these works which are equally important and the people behind them deserve merit and recognition for their excellent job, dedication and attention to detail. Without them, and without people like Sebastine, the love, care and fondness we have today would be inexistent and the prestige of the saga would not have been incomparable to what we know today.

Footnotes:

[1]: [https://harrypotter.fandom.com/fr/wiki/Blog_utilisateur:Alastor_le_guerrier/Poudl%27art : la magie des %C5%93uvres](https://harrypotter.fandom.com/fr/wiki/Blog_utilisateur:Alastor_le_guerrier/Poudl%27art%20%3A%20la%20magie%20des%20oeuvres)



STUART CRAIG, PRODUCTION DESIGNER IN THE WIZARDING WORLD FILMS, AND THE PORTRAIT INSPIRED ON HIMSELF.

A QUOTE BY JO

“”

“I can remember some teachers thinking that I was good at story writing, and I used to love it when my stories were read out to the class.”

*‘JK Rowling reads Tales to fans’,
CBBC, 2008*



RIDDIKULUS!

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

Follow @[knockturnthepages](#) on Instagram for more humour!



ORIGINAL ILLUSTRATION BY MARY GRANDPRÉ FOR
HARRY POTTER AND THE ORDER OF THE PHOENIX
(SCHOLASTIC, 2003)



ISSUE #68
AUGUST
2022

