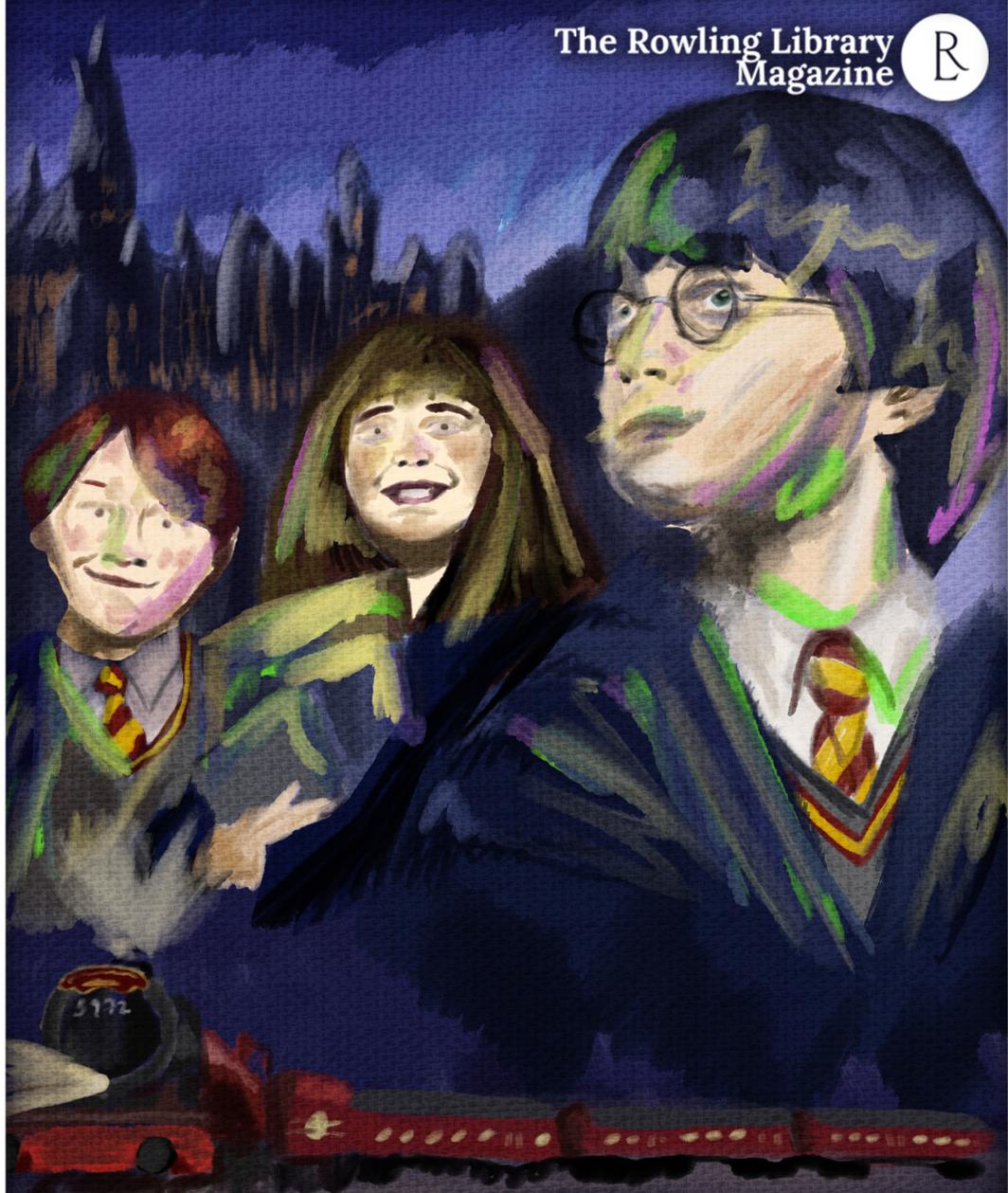


The Rowling Library
Magazine



20 years of magic

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WELCOME

Finally, November! A month for celebration, because it is the anniversary of *The Rowling Library Magazine*. The first issue came out in November 2016, so we are celebrating five years and entering into our sixth! I cannot believe how much has passed since, and I want to thank to everyone who supports us in all kinds of ways.

But November 2021 is also special because it is the 20th anniversary of the film adaptation of *Harry Potter and the Philosopher's Stone* (as you may have noted from our cover), so we decided to dedicate the cover article of this issue to the movie and its history. Also, Alan Dell'Oso take us through the original three wands from that very first film in his section *Wave a Wand*.

We also have, like every month, Oliver Horton with a new article: *Magic the Dark Lord knows not*, and how powerful love is in the Harry Potter series. Cameron Werner theorizes about *Fantastic Beasts* and how Dumbledore and Grindelwald might meet before their final duel, and we also have the second part of *Melancholy and Depression* by Swarnim Agrawal.

Hope to see you in December, and for many more years of *The Rowling Library Magazine*!

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

MAGIC THE DARK LORD KNOWS NOT

Harry Potter is a story of love. Not in the sense of a romance. Rather that love is the ruling idea. Despite death and pain and horror, *love is everywhere*. Often it's not particularly dignified or newsworthy, but it's there, always – mothers and sons, fathers and daughters, girlfriends, boyfriends, old friends. If you look for it, love, actually, is all around.

The Things I Do For Love

From the series' first chapter, Harry accumulates people to love, and who come to love him. In Book One: Hagrid, Minerva and Albus, Hedwig, Ginny and Molly, George and Fred, Ron, Hermione, Neville. Book Two: Dobby and Arthur. Book Three: Remus and Sirius. Book Four: Fleur. Book Five: Tonks and Luna. In the sixth book, *Half-Blood Prince*, Harry is elevated to the Chosen One. He carries the hopes

of the community and they come to fight for him in the end.

The Trio love one another. We know this without being told. Harry, an orphan and an only child, chooses a sister and a brother, Hermione and Ron.

Harry's mum's love keeps him safe, years after her death. Dumbledore cries out for his family as poison sears his soul. Kreacher is reborn through his love for Master Regulus. Grindelwald lies to protect Dumbledore when Voldemort comes calling. Dobby dies with Harry's name on his lips. Severus stays true to Lily's cause. Love endures.

Dumbledore's love for Harry tempers the pain of oncoming death. Albus even hangs around a whole year for one last chat with the beloved boy.

But love is imperfect and can be compromised. Xenophilius Lovegood betrays Harry out of love for his only child. Because the failure of love makes monsters: Tom Riddle and Barty Crouch Jr murder their absent fathers.

Misused, love tears us apart. Molly cannot dispel the Boggart that exploits her love for her family. Yet love, like a phoenix, has the power to heal.

Emotional Intelligence

“That which Voldemort does not value, he takes no trouble to comprehend. Of House-elves and children’s tales, of love, loyalty and innocence, Voldemort understands

nothing. Nothing. That they all have a power beyond his own, a power beyond the reach of any magic, is a truth he has never grasped.”

– Dumbledore, Harry Potter and the Deathly Hallows

Love is the magic that Harry possesses and Voldemort knows not. Harry’s love for his godfather Sirius Black in ‘Order of the Phoenix’ pains the Dark Lord to such an extreme that he never ventures into Harry’s mind again.

Not understanding love does not exempt Voldemort from love’s push and pull. Voldemort loves



THE WEASLEY FAMILY,
HARRY POTTER AND THE CHAMBER OF SECRETS (2002, WARNER BROS)

the snake Nagini, and binds her to him permanently with the Horcrux ritual. His reaction to the death of Bellatrix Lestrange (and Voldemort screamed) suggests he loves her too.

The irony, until the very last chapter, is that Harry does not understand love. “Big deal,” he silently sneers when in ‘Half-Blood Prince’ Dumbledore explains the Chosen One’s superpower. Harry feels love’s keen sting. He acts on its behalf. But his turning point comes late, a final lesson from the former Potions Master who Harry despised, delivered in the Pensieve: “The Prince’s Tale.” And even so, Harry must pass through ire and death to become love’s master.

We Are Family

In the three-year gap between ‘GoF’ and ‘OotP’, Jo Rowling’s life changed significantly. When the stories were initially conceived she was a mid-twenties girl with a dying mum. When the first book was published Jo was a single mother, escapee from an abusive relationship. When ‘OotP’ was published the author was happily married and comfortably well-off with a brand new baby. Family replaced grief as the essential focus of the saga in its second half.

Ron Weasley was on the death list. Ron was saved. Hermione is absorbed into the Weasleys. Just

as Harry, the orphan, is absorbed into the Weasleys. *One family to rule them all.*

So farewell Lupin my old friend: reluctant father Remus Lupin takes Ron’s bullet. Harry cares for the new orphan child, pays it forward and backward, takes on the mantle of godfather. And Teddy Lupin becomes an honorary Weasley. Just ask Bill and Fleur’s daughter, or the mischievous James Sirius Potter: “Guess what [Teddy]’s doing? Snogging Victoire.”

The emphasis on family ripples through the final book, from the graveyard at Godric’s Hollow, to the legacy of the Prewetts and the Peverells, to Neville and his grandmother in perfect sync, to Aberforth accepting the good in Albus, to the greater Hogwarts family who gather to fight for Harry, to the Malfoys huddled together at the end. Then “19 Years Later”, and another generation of children. The family swells.

Love Conquers All

Harry thought inexplicably of Ginny, of her blazing look, and the feel of her lips on his –
Voldemort had raised his wand... He saw the mouth move and a flash of green light, and everything was gone.
 –“The Forest Again”, Harry Potter and the Deathly Hallows

Harry awakens in the place between life and death, which is

warm and light and peaceful. He feels serene and comfortable. An old friend greets him, happily. Harry chooses to return to life and fight for a better world...

Harry awakens in the Forest surrounded by his enemies. But the first hands that touch him are unexpectedly soft: a mother, Narcissa Malfoy, who cares only for the wellbeing of her son. Enormous hands lift him. They are exceedingly gentle. Hagrid the half-giant has loved Harry since he was a baby. He brought the boy, aged 10, into the wizarding world. He holds the limp, lifeless-but-only-pretending Harry like a

father cradles a sleeping infant.

Harry surrenders to Avada Kedavra and finds love, all around.

In the Great Hall, in a reversal of the event that gave him the lightning scar, Harry defends Molly Weasley from Lord Voldemort: Protego. He safeguards the wonderful woman who has stood in for his mother, reveals himself to Voldemort and the final duel begins. Harry's love is everywhere. His sacrifice in the Forest has created a great protective shield for all good wizards and witches. Voldemort cannot touch them now.



THE FOREST AGAIN,
© POTTERMORE



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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:

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BECOME A PATRON



20 years of magic

This November marks 20 years since the film adaptation of *Harry Potter and the Philosopher's Stone* hit cinemas around the world, starting some kind of a revolution in the film industry and giving the Harry Potter books a boost to become even more successful than they already were.

Philosopher's Stone was important at the time because it was the beginning of the adaptation of young adult fantasy books to the big screen. While it shared the moment with the *Lord of the Rings* trilogy, which was also key to this phenomenon (LOTR won several Oscars), the *Harry Potter* saga influenced cinema for the next few years. It opened doors for other youth films, such as *The Twilight Saga*, *Maze Runner*, *The Hunger Games* and more, which, thanks to *Harry Potter*, saw that there was a steady market. A market that the boy wizard had begun to crack and that many films took advantage of and continue to take advantage of to this day.

But *Philosopher's Stone* was not only important for the movie industry worldwide, but also within the saga. Until the second part of *Deathly Hallows*, *Philosopher's Stone* had been the highest grossing film in the saga, with a worldwide box office of over a million dollars (this mark was only surpassed by *Deathly*

Hallows Part 2). It was also, along with *Goblet of Fire* and *Deathly Hallows Part 2*, the most-seen film in its year of release, both worldwide and in the United States. To date, *Philosopher's Stone* is the ninth highest grossing film in history in the UK, its country of origin.

And it is also one of the most loved by fans, and the reasons are varied. Some will say it is because it is the most faithful to the original source (naturally, because of the length of the book); others will say it is because of the magical atmosphere that Chris Columbus was able to capture perfectly (and which was then lost in the following installments). But many will say it's because of the nostalgic factor: we recall the first time we saw the adaptation of our favourite book on the big screen, mixed with the happiness of childhood, and it's all a perfect combo that is associated with that time we went to the cinema to see *Harry Potter and the Philosopher's Stone*.

While the subsequent films introduced new characters and settings, none compare to the magnitude of seeing Diagon Alley, Hogwarts or Quidditch for the first time. Or meeting the main characters, from Harry, Ron and Hermione, to Dumbledore, McGonagall and Snape. And it wasn't just the fans and readers who were surprised when they

saw for the first time the sceneries they had imagined in their heads for so long. J.K. Rowling described the feeling of entering the Great Hall as “walking inside” her own head.

And although remakes and reboots have been rumoured, even as a TV show, hardly any of them are likely to evoke the same feelings as the original adaptations. The arrival of *Philosopher’s Stone* on film was the first time for millions of readers around the world to give a face to many things that had only ever lived in their imaginations. It is no wonder then that Daniel Radcliffe is Harry Potter to thousands around the world, or that the Hogwarts Castle of the films has supplanted the castle many had in their minds when

they read the books.

The story of the film that changed everything began in late 1996, early 1997, when David Heyman received a copy of *Harry Potter and the Philosopher’s Stone* directly from the office of Christopher Little, J.K. Rowling’s literary agent at the time. The book ended up in a pile, but Nisha Parti, one of Heyman’s assistants, picked it up, read it and loved it. She got Heyman to read it, and although he loved it, he didn’t imagine what it would become: he thought it would just be a modest British film with a bit of success in the United States of America.

Heyman’s friend Lionel Wigram came on board as producer, and the two had the job of



CHRIS COLUMBUS, ON THE SET OF HARRY POTTER AND THE PHILOSOPHER’S STONE



EMMA WATSON, DANIEL RADCLIFFE AND RUPERT GRINT ARE ANNOUNCED AS THE HARRY POTTER TRIO (AUGUST, 2000)

convincing Warner Bros. They finally succeeded in early 1998, and although it has not been confirmed, rumours indicate Warner Bros. paid the sum of \$2 million for the rights to the first four films. Then they had to find a writer, and for that they first tried Richard Curtis (*Four Weddings and a Funeral*), who decided to pass, and finally the studio went with Steve Kloves. The producers and Rowling travelled to Los Angeles to have a meeting with him, and after that lunch, they all agreed that Kloves was the one to take the job. Kloves suggested some changes, such as Harry, Ron and Hermione going into the Forbidden Forest alone on their own, but Rowling refused and insisted on keeping the original version.

Then it was time to pick a director, and after going through several options such as Steven Spielberg and Terry Gilliam, the chosen one was Chris Columbus, who came from the successes of *Gremlins* (1984), *The Goonies* (1985) and *Home Alone* (1990). Although originally unconvinced, after reading the material he felt he needed to direct the film. He had just twelve days to read the script, which he rewrote as an exercise to familiarise himself with the story. Warner Bros loved it and hired him. But although his signature was on a contract, he still had to meet with Rowling. He travelled to Edinburgh and in a two-hour chat, the Harry Potter author knew she had found the right director.



DANIEL RADCLIFFE BEFORE FILMING THE FLYING CLASS SCENE.

With a director and a writer, then came the choice of a location (the Leavesden Studios, which would later become famous) and a production designer: Stuart Craig, who had been nominated eleven times for Academy Awards and had won three times.

Having defined the core team, it was time for casting. The first actor selected for the film was Robbie Coltrane, for the role of Rubeus Hagrid. Then came Richard Harris for the role of Albus Dumbledore, Maggie Smith (McGonagall) and Alan Rickman (Severus Snape). The search for the children was more difficult, and open casting was held for them. Emma Watson and Rupert Grint (Hermione and Ron) were found relatively easily, but the

problem remained for the main wizard: there was no child who was suitable for the role of Harry Potter. The director wanted to try a boy called Daniel Radcliffe, who had performed at the age of 9 in the TV adaptation of *David Copperfield*. However, Daniel's showbiz parents (both actors turned casting agents and literary agents) did not want this project for their son. They felt it would take the better part of his life and preferred that he make the most of and enjoy his childhood and adolescence without working.

It wasn't until June 2000, two months before filming began, when things changed. One night David Heyman and Steve Kloves decided to go to the theatre to see the play *Stones in his pockets*.

There they ran into Alan Radcliffe, who already knew Heyman, and was at the theatre with his wife and son. Heyman, who had only seen Daniel Radcliffe on screen, was fascinated. The next morning he called Alan to try to convince him, but he didn't have to: Alan thought the fortuitous meeting was a sign. With the permission of his parents, the kid was able to be part of the audition process, though he didn't need too many: he did only four sessions. And with Radcliffe on board, the main cast had been picked.

On 29 September 2000, filming of the movie began. Present at the North Yorkshire train station were the technical crew, 150 extras, the Golden Trio and Robbie Coltrane. The first scene to

be filmed was the last scene of the film, and in it you can see details such as Hermione wearing false teeth (which she later removed because it made it impossible for her to speak).

The first promotional poster was released in early December 2000, in the middle of filming. It showed an owl carrying a letter for Harry Potter, and announced that the film would be released soon, as the exact date had not yet been decided. After the holidays, on 1 March 2001, the first trailer for the movie was released, showing the first images of *Harry Potter* on the big screen. With barely any dialogue and non-definitive special effects, it was the first time the world saw *Harry Potter* as he is popularly known today. It



RUPERT GRINT, J.K. ROWLING, DANIEL RADCLIFFE AND EMMA WATSON AT THE LONDON PREMIERE OF HARRY POTTER AND THE PHILOSOPHER'S STONE

was also the first hearing of the soundtrack that John Williams would create for the franchise and which would become a trademark of the Wizarding World.

Filming was completed just a few days later, in late March, although a couple of scenes were reshot in July. The original release date for the film was July-August, but due to scheduling issues it was moved to 16 November. A few days earlier, on 4 November, the first Avant Premiere was held in Leicester Square in London, where Rowling attended along with the producers, director and most of the cast. Two days later, the second UK premiere took place in Edinburgh, at the Ster Century Cinema. On 11 November, New York was in the spotlight with the third premiere, just one month after the attacks on the World Trade Centre. This marketing move to have the premiere in NYC, which at first sounded a little controversial because of the atmosphere in

the US, went very well: the film grossed \$32 million in the US on its opening day, breaking the record held by Star Wars Episode 1, and surpassed \$90 million in its first weekend, passing the mark of the previous record held by *The Lost World: Jurassic Park*.

From its release 20 years ago to the present day, *Harry Potter and the Philosopher's Stone* has won the hearts of fans of the Wizarding World. There isn't a fan of the saga who doesn't love the adaptation that came to life thanks to Chris Columbus and a magical team of technicians and actors, who managed to add more magic to a book that had already changed the lives of hundreds of thousands and would continue to do so for years to come. So we celebrate two decades of a film that has made us enjoy and feel part of the *Harry Potter* world, even when this film is guilty of making the collective unconscious believe that Hagrid doesn't know how to write "Happy Birthday"!





What with the promise of Anti-Dementor lessons from Lupin, the thought that he might never have to hear his mother's death again, and the fact that Ravenclaw flattened Hufflepuff in their Quidditch match at the end of November, Harry's mood took a definite upturn.

Harry Potter and the Prisoner of Azkaban
J.K. Rowling



NOVEMBER IN TWITTER HISTORY



J.K. Rowling ✓
@jk_rowling



Fantastic that we raised over £1M at last night's @Lumos fundraiser - going directly towards ending the institutionalisation of children.

6:08 PM · Nov 10, 2013 · Twitter Web Client

2,206 Retweets 2,878 Likes

ON NOVEMBER 2013,
J.K. ROWLING TWEETED
A *LOT* ABOUT THE 2013
LUMOS FUNDRAISER,
THAT FINALLY RAISED
OVER 1 MILLION POUNDS.



BY CAMERON WERNER

FANTASTIC BEASTS
THE SECRETS OF
DUMBLEDORE

HOW DUMBLEDORE AND GRINDELWALD MIGHT MEET BEFORE THEIR LEGENDARY DUEL

After September's surprising title reveal for *Fantastic Beasts: The Secrets of Dumbledore* (FB:SoD), many fans have begun to speculate about the plot of the upcoming wizarding world movie installment. While magizoologist Newt Scamander and the gang are certain to take centre stage again, the *Fantastic Beasts* films have increasingly drawn upon the conflict arising from the anti-muggle sentiment whipped up by Big Bad Gellert

Grindelwald. Central to this clash is Grindelwald's relationship with his nemesis, none other than our favourite Hogwarts headmaster Professor Dumbledore. As book readers will know, the 'Grindelwold' rivalry culminates in an epic showdown between them in 1945. Much less, however, is known about the period leading up to that momentous event. Often, both fan speculation and fansite articles make the widely accepted claim that Grindelwald and Dumbledore



do not meet from their first falling out in Godric's Hollow to their legendary duel. In this article, we examine this assertion, briefly putting forward the alternative theory that Grindelwold may yet meet at some point prior to their final battle.

Book readers will be aware that Grindelwold and Dumbledore first met in their youth, in the fateful first summer they spent together in Godric's Hollow. Without going into detail, their relationship and the fallout from this relationship ending, changed them both (and indeed the fate of the entire wizarding world) forever. While we have very little information to go on about their backstory, Harry Potter and the Deathly Hallows provides some small insights in the form of Rita Skeeter's book on the topic. In addition to this, Elphias Doge's obituary and several brief conversations between Harry and Albus and Aberforth Dumbledore provide some further tidbits. Where, though, did the notion that Dumbledore and Grindelwold did not meet between their summer at Godric's Hollow and their final showdown stem from? At first glance it would appear that Rita Skeeter is the originator of this particular piece of information. Indeed, we are told as much in the excerpts from Skeeter's *Life and Lies of Albus Dumbledore*, where she writes:

'Dumbledore and Grindelwold

parted, never to see each other again until they met for their legendary duel.'

– Chapter 18, *Harry Potter and the Deathly Hallows*

Skeeter makes this claim again at a later point in her book, stating:

'[Grindelwold] fled the country hours after the girl's [Ariana's] death, and Albus (out of shame or fear?) never saw him again, not until forced to do so by the pleas of the Wizarding world (...) there can be no doubt that Dumbledore delayed, for some five years of turmoil, fatalities, and disappearances, his attack upon Gellert Grindelwold.'

– Chapter 18, *Harry Potter and the Deathly Hallows*

However, it is important with any of these quotes to bear in mind the source of the information. As any fan worth their salt will tell you, Rita Skeeter is unreliable at the best of times and makes a number of wildly inaccurate and blatantly untrue claims, both in her prior written works and in *The Life and Lies of Albus Dumbledore*. It seems odd, therefore, that many have chosen to take this piece of information as gospel truth, given her tendency to fabricate and embellish.

Having pored over all of the relevant passages in *Deathly Hallows*, it seems there is only one further reference to this lack

of a meeting between Albus and Gellert. In this instance the source is Albus Dumbledore himself in the form of Kings Cross Dumbledore, whom Harry meets in limbo. Speaking of this time, he states:

'I delayed meeting him until finally, it would have been too shameful to resist any longer. People were dying and he seemed unstoppable, and I had to do what I could.'

– Chapter 35, Harry Potter and the Deathly Hallows

At first glance it would appear that Dumbledore's quote corroborates what Rita alleged, implying a long amount of time had passed before they finally met again to duel. This information is from Dumbledore

personally, so it would certainly seem to be incontrovertible evidence, to paraphrase the man himself. However, upon closer inspection of the quote, it is notable that Dumbledore referred to having delayed meeting Grindelwald, while never explicitly stating he had not met him at all between their first summer together and final battle. Interestingly, both Dumbledore and Skeeter hint at a final period of high casualties, presumably the point at which Grindelwald consolidates his power. Notably, Skeeter explicitly refers to a period of five years of turmoil during which Dumbledore avoided confronting Grindelwald. Could it be that when Dumbledore

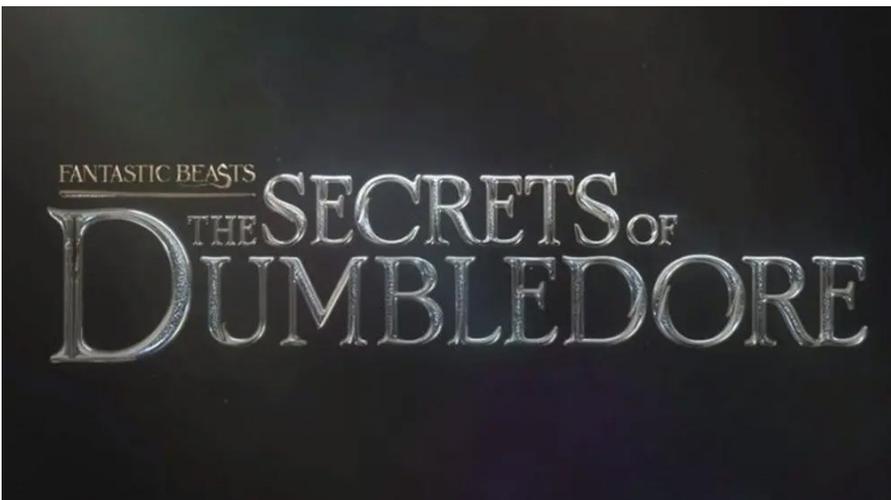


YOUNG DUMBLEDORE WITH YOUNG GRINDELWALD,
HARRY POTTER AND THE DEATHLY HALLOWS - PART 1 (2010, WARNER BROS)

speaks of delaying his meeting with Grindelwald, he is referring to this time rather than, as many have assumed, the entire period between their summer at Godric's Hollow and their final battle?

This leaves open the possibility of Grindelwald and Dumbledore canonically encountering each other prior to their momentous duel, either in the upcoming *Secrets of Dumbledore* or the yet unnamed fourth installment of the series. One of the most interesting disclosures in *Crimes of Grindelwald* was the revelation of the blood pact young Albus and Gellert made. In addition to the guilt Dumbledore felt at his past relationship with Grindelwald, it would appear that there is an additional barrier to him confronting his nemesis in the form of this pact. Albus' reluctance to challenge Gellert is both emotional and magical. It seems

likely that *Secrets of Dumbledore* will centre around Dumbledore seeking to break this pact, allowing him to take a more prominent role in fighting Grindelwald. In *Crimes of Grindelwald* he says as much, claiming 'I cannot move against Grindelwald' (*Crimes of Grindelwald* Screenplay), hinting at these barriers. However, just because he is not yet able to actively move against Grindelwald himself does not necessarily mean he cannot encounter him and even speak with him. Only time will tell whether Grindelwald really will meet before their final showdown. One thing is for certain though, going by its title alone *FB:SoD* seems likely to ruffle some phoenix feathers and may reveal more than a few uncomfortable home truths for Albus Dumbledore.



WAVE A WAND

BY ALAN DELL'OSO

THE GOLDEN TRIO

Harry, Ron and Hermione are known as the Golden Trio, an inseparable group of friends who live incredible and magical adventures during their years of study at Hogwarts School of Witchcraft and Wizardry. Their friendship somehow leads them to defeat the dark forces that rise up and threaten peace in the Wizarding World.

The use of props when making a film is essential. Some of them are objects of greater importance that must be shown in close-up detail, while others are only seen in the background without too much detail, such as lamps, posters and curious artefacts. However, in the Harry Potter films, one of the most important (if not the most

important) props for every actor are their wands.

When you think of a simple wand, generally the first thing that comes to mind is a handle and a shaft with a circular section, almost as if it were a thick wooden rod with some minimal detail that separates the handle from the rest of the wand. That basic concept is the one that was taken into account for most of the wands made for the first and second Harry Potter instalments on the big screen, and for the specific case of the golden trio, it



was no different.

Harry, Ron and Hermione's wands used in the film adaptations of *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets* are simply solid of revolution (a solid figure obtained by rotating a plane curve around some straight line). They have a design that is recognisable but not quite as iconic as the ones that began to be used from the third film onwards. But the fact that they are not very complex designs does not indicate that they do not fit the character, or that they were selected at random.

Harry's wand has a light brown wooden handle with dark vertical

grain, a trapezoid-shaped bottom in a darker brown, and at the top of the handle are two rings (the first is thicker and the second one is thinner) that begin a shaft of another, darker, reddish wood. A neat, elegant wand with no major details.

On the other hand, Hermione's wand is the most complex of the three, having a handle in a light ivory-coloured wood, with a bottom in the shape of a spinning top, two small rings at the top of the handle, and a shaft that contrasts in a much darker and reddish wood, very similar to the one used for the shaft of Harry's wand.



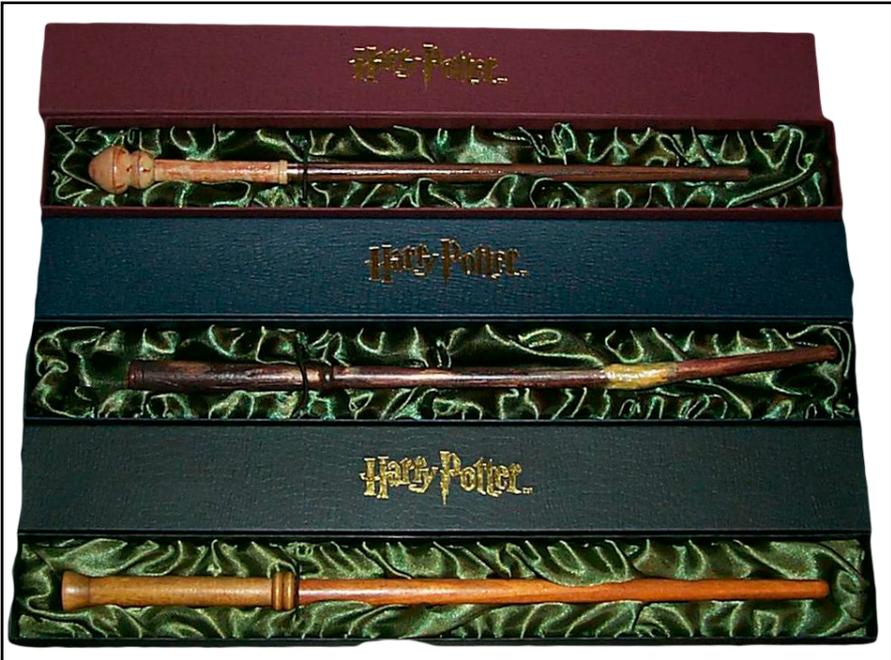
HARRY RECEIVING HIS WAND FROM OLLIVANDER, HARRY POTTER AND THE PHILOSOPHER'S STONE (WARNER BROS, 2001)



Ron's case is very different, not only is it a wand of simple design, but it deliberately looks much more rustic, used and unkempt. We know that Ron inherited his brother Charlie's wand, and the Weasleys are a humble family. The wood of this wand looks aged and poorly cared for, with a small ring at the bottom as well as at the top of the handle, and the shaft appears to be of the same wood, but worn and stripped of its bark in places, even with a few bumps that

slightly warp the circumference of the wand.

These three wands in their early designs are not currently for sale as official replicas, but WB Japan had their versions for sale years ago, which were not exactly the same in colour and shape as the props used in the films. Since they were discontinued long ago, they are rare and prized wands for wand collectors around the world.



HARRY, HERMIONE AND RON'S WANDS REPLICAS
BY WARNER BROS JAPAN.

MELANCHOLY AND DEPRESSION IN *HARRY POTTER* AND *THE RAPE OF THE LOCK*

By Swarnim Agrawal

INTRODUCTION

Alexander Pope's *The Rape of the Lock* and J.K. Rowling's *Harry Potter* include vivid representations of the emotional and psychological consequences of depression.

The Rape of the Lock, though a mock-epic, contains various reflections and comments on serious topics too. Canto IV of the poem contains one of the most graphic descriptions of melancholic state of mind. The "Cave of Spleen" with features such as megrims, ill-nature and hysteric fits, gives a peek into the mind of Belinda, who is undergoing a melancholic state. *Harry Potter and the Prisoner of Azkaban* introduced the readers to Dementors, the guards of Azkaban prison, who are one of the closest representations of depression.

Though written centuries apart, both *The Rape of the Lock* and the *Harry Potter* series contain evocative descriptions of depression and its effects. This article analyses and identify the representation of melancholic and depression-like state of an individual in two texts.

PART 2

(Read Part 1 in issue #58 of *The Rowling Library Magazine*)

The symptoms and effects of melancholy and depression, from the Cave of Spleen and the Dementors, have been described in great detail.

Pope personifies *Spleen*, the melancholic disorder, as a Goddess.

"She sighs for ever on her pensive Bed,
Pain at her Side, and Megrim at her Head."

The "Pain" referred to is the pain near the organ spleen on the left "Side" and the "Megrim" is a clear reference to the

migraine headaches. These are characteristics of melancholy.

“Two Handmaids wait the Throne:
Alike in Place,
But differing far in Figure and in
Face.

Here stood *Ill-nature* like an
ancient Maid,
Her wrinkled Form in *Black* and
White array’d;

....

There *Affectation*, with a sickly
Mien,
Shows in her Cheek the *Roses* of
Eighteen,
Practis’d to *Lisp*, and hang the
Head aside,
Faints into *Airs*, and languishes
with *Pride*, ...”

The figures of “*Ill-nature*” and “*Affectation*” are some of the melancholic symptoms mentioned by Robert Burton in *The Anatomy of Melancholy*. He mentions symptoms such as dejection, ill-temper, capriciousness and jealousy. The “*ancient Maid*” may be a reference to an individual’s separation from the society while undergoing melancholy. The “*Black*” and “*White*” also indicate the gloom that descends on a melancholic person. Further in Pope’s poem, the effect of the *Spleen* intensifies as the “*Vapour*” finally starts affecting the brain, giving rise to “*Strange phantoms*” that may be “*Dreadful*, as hermit’s dreams in haunted shades” or

“bright, as visions of expiring maids.” This is in consonance with Burton’s account that melancholy can sometimes be delightful also. The vapours also distort the perceptions and imagination of an individual, often referred to as psychosis in abnormal psychology. They may act like a child whose imagination runs wild in all directions. They may even fancy themselves as pots and glassware. (Babb) The delusions and hallucinations experienced by people suffering from melancholic disorder are also deftly described as follows:

“Now glaring Fiends, and Snakes
on rolling Spires,
Pale Spectres, gaping Tombs, and
Purple Fires:

Now Lakes of liquid Gold, *Elysian*
Scenes,
And Crystal Domes, and Angels in
Machines.

Unnumber’d Throngs on ev’ry side
are seen

Of Bodies chang’d to various Forms
by *Spleen*.

Here living *Teapots* stand, one Arm
held out,

One bent; the Handle this, and that
the Spout:

A *Pipkin* there, like *Homer’s Tripod*
walks;

Here sighs a *Jar*, and there a
Goose-pye talks;

Men prove with *Child*, as pow’rful
Fancy works,

And *Maids* turn’d *Bottels*, call aloud
for *Corks*.”

Belinda, who already is in a state of dejection after the “rape” of her lock, is further aggravated by the pouring of the “Sighs, Sobs, and Passions, and the War of Tongues” contained in the bag brought from the Cave of Spleen. Her infuriated state is described as burning with “more than mortal Ire”. She spreads her hands and cries wretchedly. She is further roused by Thalestris’ speech about the effect this scandal (rape of the lock) will have on Belinda’s reputation. Belinda’s request to Sir Plume is also made in a rage.

Umbriel’s act of breaking the “Vial” of “Sorrows” makes Belinda descend into further gloom. Her psychological agony makes her wish for recluse from the world. She wishes to remain “un-admir’d” “In some lone Isle, or distant Northern Isle” – away from all the glittering world of *Ombre* (the game that led to the disaster) where she can’t be noticed by any human being. This expression of Belinda refers to the typical symptom of melancholic and depressive disorders, where the individuals tend to seclude themselves from the society and descend into a state of loneliness. The whole venture of the rape of the lock, and the consequent battle of sexes, makes Belinda, a young girl, become mature. She is forced to grow up and take a stand for herself. Having experienced melancholic disorder also adds on to her experiences and her early maturity.

The Dementors are one of the closest and the most appropriate description of the trauma and effects of depression.

Prisoner of Azkaban contains the following lines:

“An intense cold swept over them all. Harry felt his own breath catch in his chest. The cold went deeper than his skin. It was inside his chest, it was inside his very heart. . . . Harry’s eyes rolled up into his head. He couldn’t see. He was drowning in cold. There was a rushing in his ears as though of water. He was being dragged downward, the roaring growing louder . . .

And then, from far away, he heard screaming, terrible, terrified, pleading screams. He wanted to help whoever it was, he tried to move his arms, but couldn’t . . . a thick white fog was swirling around him, inside him –”

This sensation of intense coldness and disjuncture from reality characterize an intense state of depression. The feeling of learned helplessness, knowing how to do something (here, moving his arms) but unable to do, and experiencing past trauma (death of Harry’s parents) – are characteristics of depression which are brought out vividly. Ron later describes Harry’s state as if he was “having a fit or something... You went sort of rigid and fell out of your seat and started

twitching —”. This can refer to the occurrence of a panic attack in conjunction with depression.

Professor Lupin aptly describes the Dementors as:

“Dementors are among the foulest creatures that walk this earth. They infest the darkest, filthiest places, they glory in decay and despair, they drain peace, hope, and happiness out of the air around them. ... Get too near a dementor and every good feeling, every happy memory will be sucked out of you. If it can, the dementor will feed on you long enough to reduce you to something like itself . . . soul-less and evil. You’ll be left with nothing but the worst experiences of your life.”

“They call it the Dementor’s Kiss,” said Lupin, with a slightly twisted smile. “It’s what dementors do to those they wish to destroy utterly. I suppose there must be some kind of mouth under there, because they clamp their jaws upon the mouth of the victim and — and suck out his soul.”

“...You can exist without your soul, you know, as long as your brain and heart are still working. But you’ll have no sense of self anymore, no memory, no . . . anything. There’s no chance at all of recovery. You’ll just — exist. As an empty shell. And your soul is gone forever . . . lost.”

The function of Dementors to devoid a person of every cheerful

thing and, ultimately, to suck out the soul of a person is a striking description of the severity of depression. The Dementor’s Kiss is the ultimate act of despair that reduces the individual to just a body without a soul, which is, far worse than death. The fact that depression, if not treated, can consume the psyche of an individual and leave him in a vegetative state is almost horrifying.

Not only Harry, but others are also affected by the Dementors. Ginny Weasley, who had a harrowing experience when she was possessed by Voldemort in *Harry Potter and the Chamber of Secrets*, is made to relive the trauma once again. Hagrid, when he was sent to Azkaban (guarded by the Dementors) suffered due to recollections of his expulsion from Hogwarts and his father’s death, and felt as if there was no point of living. This kind of psychological trauma often makes a person with depression contemplate suicide. Harry’s Muggle cousin Dudley was also left completely devastated by the Dementor attack in the fifth novel of the series. The Dementors made him relive his bullying of others, and that ultimately led to a slightly better bond between the two cousins. Even Aunt Petunia and Uncle Vernon, who had not directly experienced the Dementor attack, get horrified and affected on seeing Dudley’s despicable condition. In *Harry Potter and the*

Order of the Phoenix, the chapter name itself, “Dudley Demented” and Harry’s following thoughts are very significant:

“It felt very strange to be standing here in Aunt Petunia’s surgically clean kitchen, beside the top-of-the-range fridge and the wide-screen television, and talking calmly of Lord Voldemort to Uncle Vernon. The arrival of the dementors in Little Whinging seemed to have caused a breach in the great, invisible wall that divided the relentlessly non-magical world of Privet Drive and the world beyond. Harry’s two lives had somehow become fused and everything had been turned upside down: The Dursleys were asking for details about the magical world and Mrs. Figg knew Albus Dumbledore; dementors were soaring around Little Whinging and he might never go back to Hogwarts. Harry’s head throbbed more painfully.”

This blurring of lines between Harry’s life in the Muggle world and the Wizarding World, indicates how depression, in this case the soul-sucking Dementors, interferes with an individual’s functioning at all levels – personal, social and occupational.

Despite the fact that Dementors affect everyone, their effect on Harry is the most severe. This makes him deem himself as a weak person. Lupin refutes this as a

misconception and tells him:

“It has nothing to do with weakness,” ... “The dementors affect you worse than the others because there are horrors in your past that the others don’t have.”

This can be interpreted as the discourse in abnormal psychology that says that the cause and severity of depression or any psychological disorder is determined by a combination of factors. Harry’s traumatic past adds on to the effect of the Dementors, thus producing a much more severe effect on him than on the others. Harry is affected to the level that Dementors become his worst fear (his Boggart takes the shape of a Dementor), even though everyone expects him to be most terrified by Voldemort. Harry also feels anxious as no one else can feel the despair and agony that he feels on hearing his parents screaming – “No one else heard echoes in their head of their dying parents.” Only the individual suffering from depression knows the severity of the experience, the others can only have a perception of the pain but they never actually experience it.

The fact that depression can affect anyone and everyone is also emphasized in the following extracts from *Prisoner of Azkaban*:

“...Dementors are not to be fooled by tricks or disguises – or even

Invisibility Cloaks,” ... “It is not in the nature of a dementor to understand pleading or excuses. ...”

“...They don’ care. Long as they’ve got a couple o’ hundred humans stuck there with ’em, so they can leech all the happiness out of ’em, they don’ give a damn who’s guilty an’ who’s not.”

“...Dementors can’t see, you know. . . .” ... “They feel their way toward people by feeding off their emotions. . . .”

An individual may put up a cheerful countenance on the outside, but a Dementor (and depression) can see through the façade and bring all the vulnerabilities and inner conflicts to the forefront. They “can’t see”, that is, they are blind to the outward appearances put up by people. They also don’t distinguish between good and bad, rich or poor – any individual can suffer from depression. The Dementors allying with Voldemort at the end of *Harry Potter and the Goblet of Fire* also brings about the unification of the evil forces that collectively wreak havoc in the Wizarding World.

The long-lasting effect of depression even after treatment is also made evident. In the fifth novel, during Harry’s Occlumency lessons with Snape, the one constant memory that is always brought out is his encounter with

the Dementors. This shows how such traumatic experiences stay in an individual’s mind forever.

References:

Babb, Lawrence. “The Cave of Spleen.” *The Review of English Studies*, vol. 12 no. 46, April 1936, pp 165-176. JSTOR, www.jstor.org/stable/510175

A QUOTE BY JO

“”

“Sirius loathed Snape
(and the feeling was entirely mutual)”

World Book Day, 2004



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



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