

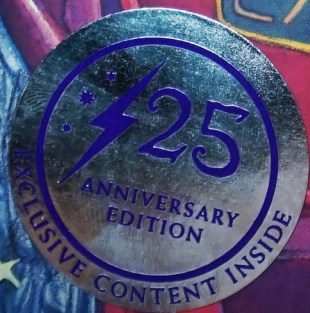
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Magazine

Issue 66

June
2022

A magazine about Harry Potter & J.K. Rowling



HOGWARTS
EXPRESS

25 YEARS OF THE STONE

NEW EDITION REVIEW

+ J.K. Rowling unseen footage & Entrances & much more



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WELCOME

Welcome to the June issue of The Rowling Library Magazine. Our cover theme is the new edition of *Harry Potter and the Philosopher's Stone*, out this month. We have a review by Victor Fariñas Navas, who got the book before its release and shares with us some photos and his thoughts on this new format for the first Harry Potter book.

We also include Beatrice Groves' article about the an unseen footage of J.K. Rowling from 1998, which we uploaded to our YouTube channel. Hugo Da Costa wrote about *Secrets of Dumbledore*, this time about mirrors and watches. Mona Morsy is back with her column on the *Harry Potter Trading Card Game* and Olive Horton delights us with another piece on doors and entrances in *Philosopher's Stone*.

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

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



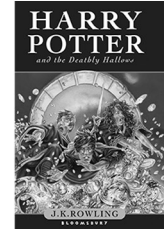
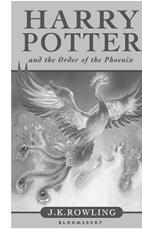
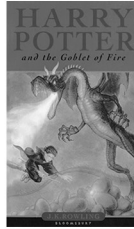
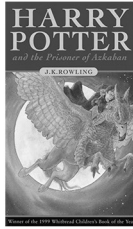
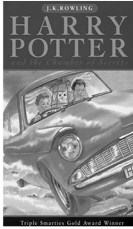
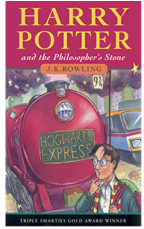
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This is an unofficial book and it has not been authorized by J.K. Rowling or Warner Bros.



BY OLIVER HORTON



BOOK ONE

Entrances

Hagrid raised a gigantic fist and knocked three times on the castle door.

– The first years enter Hogwarts, *Harry Potter and the Philosopher's Stone*

Harry Potter and the Philosopher's Stone features an extraordinary number of doors. In this first book Harry Potter enters the magical world, physically and emotionally. His progress towards knowledge, to unravel the plot, can be measured by his passing through the story's many doors and portals. All the book's major characters meet Harry, or establish the tone of their relationship with Harry, after some business with a door.

Outside Four Privet Drive, Dumbledore, McGonagall and Hagrid pause to give a silent,

reverent goodbye to baby Harry. On the doorstep of his aunt and uncle's house, bundled up in blankets, the Boy Who Lived dozes peacefully; a wizard child on the threshold of Muggledom.

A page and a decade later, Harry is called to consciousness by Petunia Dursley rapping on the cupboard door. Dudley's birthday. The family goes to the zoo. Harry's magic asserts itself: he opens a door to release a snake (he vanishes the glass but it amounts to the same thing). The first Hogwarts letter arrives. Vernon throws Harry and Dudley into the hall and slams the kitchen door. The boys have a furious but silent fight over who will listen at the keyhole. When more letters follow, Vernon stands guard at (well, lays in front of) the front door, then seals the letterbox.

But the truth cannot be shut out. On the rock island Hagrid knocks the door off its hinges. Magic enters the Dursleys' sanctuary, and cannot be banished.

Hagrid is the Keeper of Keys. The half-giant escorts 11-year-old Harry to London. At the Leaky Cauldron, he taps on a brick wall, which becomes a doorway. Harry spends a day in the magical world. A month later, at King's Cross station, Harry penetrates another unusual doorway, the barrier to Platform Nine and Three Quarters – in partnership with Ron Weasley.

ALL HOPE ABANDON, YE WHO ENTER HERE

[Ron] had just raised his wand when the compartment door slid open again. The toadless boy was back, but this time he had a girl with him.

– Enter Hermione Granger, on the Hogwarts Express, Harry Potter and the Philosopher's Stone

The Muggle world behind them, the train carries the trainee wizards north to school. Harry and Ron's compartment door opens several times, to introduce Neville



THE ENTRANCE
TO THE GREAT HALL (POTTERMORE)

Longbottom, Hermione Granger, Draco Malfoy (by name), Crabbe and Goyle.

After the Lake crossing, the castle door opens to reveal Professor McGonagall. Then, double doors into the Great Hall. Harry is Sorted into Gryffindor. The gateway to the common room is a round hole in the wall, behind a portrait of a fat lady in a pink silk dress. Harry arrives at his new home.

Hallowe'en. A loose troll in the castle. Harry and Ron lock it in the girls' bathroom. Then, hearing a scream, they unlock the door and rush in, to rescue and seal their friendship with Hermione. Christmas. Harry goes exploring in the Invisibility Cloak. A door, conspicuously ajar, lures him to the Mirror of Erised and communion with his late parents. The same room hosts his first conversation with Dumbledore. In a psychological sense, mirrors symbolize the threshold between the conscious mind and unconscious mind. Looking into a mirror is looking into the depths of the unconscious.

Hogwarts School of Witchcraft and Wizardry is stuffed with unusual doors. Some need polite asking to open. Others need to be tickled, or are solid walls pretending. There is the risk of running through a ghost. Peeves the Poltergeist bursts out of a classroom when the gang are out sneaking. To hide from Filch

the caretaker, Hermione uses her first non-classroom spell to unlock a door: Alohomora. There, the giant three-headed dog Fluffy stands on a trapdoor.

"Through the Trapdoor" is Chapter 16, the last but one. After said hole in the floor, the Trio utilize broomsticks to snatch a flying key, unlock a door and progress to the giant chess board. Unconscious troll. Door. Seven bottles. Two doors: forward or back. Harry chooses to go forward, through the door with black flames to face Lord Voldemort, to meet his fate. This marks Harry's progression to bona fide hero, as Hermione confirms: "Harry – you're a great wizard."

The return of the Mirror of Erised is the book's final threshold. Harry wins the Stone because the mirror responds to what dead-Dumbledore later calls Harry's remarkable selflessness. And then, the exit to Dursleyland at the very end: the barrier return into Muggleby old King's Cross.

THE LAND OF MORE DOOR

"I won't let you do it," [Neville] said, hurrying to stand in front of the portrait hole. "I'll – I'll fight you!" – Neville tries to prevent the Trio's adventuring, Harry Potter and the Philosopher's Stone

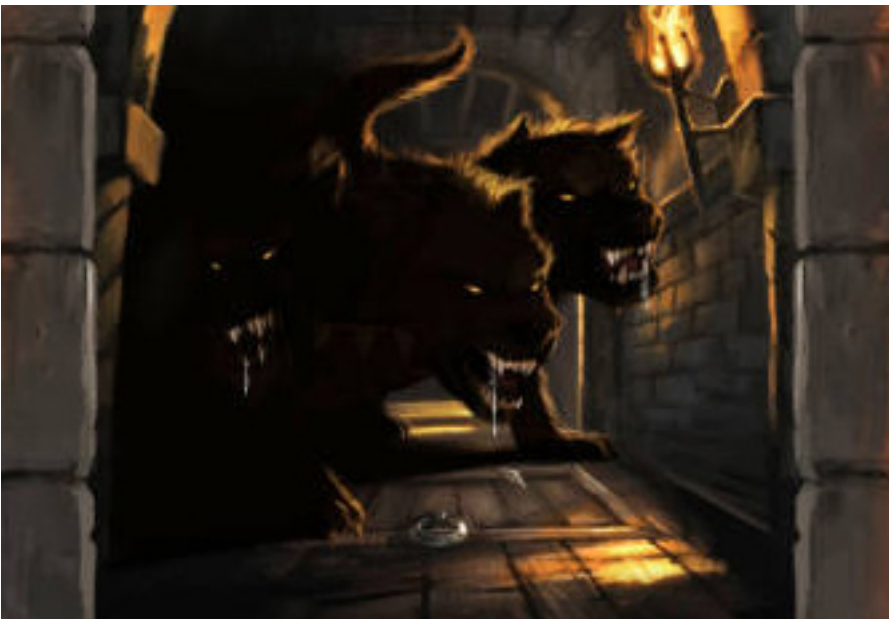
The metaphor of doors continues across the series, subtly. In 'Chamber of Secrets', the barrier at

King's Cross is closed, as if Harry has been rejected by the magical world. Harry and Ron must find another way to enter Hogwarts. Later, Harry's suspicious Slytherin skills allow him access to the Chamber of Secrets. He can open the Parseltongue-password doors in Myrtle's bathroom and beyond.

The horror author Stephen King, in his review of *Harry Potter and the Order of the Phoenix*, observes that doors are always slammed in J.K. Rowling's wizard stories. This might, in fact, be a deliberate onomatopoeia to supercharge these everyday objects. Anyway, Book Five subverts the portal. The visitors' entrance to the Ministry of Magic, for instance, is a mundane

telephone box. Harry dreams of a door, and faces 12 doors at the Department of Mysteries. But the outcome is tarnished, a trap. Is there anywhere a creepier door than the Veil?

In the final books Harry pushes through doors to reach understanding or a prize: the Griffin door to Dumbledore's office (by invitation), and those into the Lestrage Vault (via Imperius'd goblin), Ravenclaw Tower (thanks to Luna) and the Room of Lost Things (having ejected Ginny). Ron applies his talented tongue to snake-talk and opens the sink portal in Moaning Myrtle's bathroom.



FLUFFY GUARDING THE TRAPDOOR
TO THE PHILOSOPHER'S STONE (POTTERMORE)

At the Hog's Head Inn, in *Harry Potter and the Deathly Hallows*, another portrait swings open like a door, that of (alleged Squib) Ariana Dumbledore, and Neville Longbottom comes to bring the Trio home. Neville is shut out of the Gryffindor common room in the first and third books after forgetting the password. Progress, like the portrait-door, is closed to him in the early tales. As 17-year-old Neville leads the Trio into Hogwarts, he recounts how he was chased by the Carrows: responding to his thought, the Room of Requirement supplied him a way-in as a way out. Neville has mastered doors! No Squib, not at all, Neville finally claims his place in the magical world. He is a wizard like his father before him, and a thumping good one.

Endnote: THE MAN WITH TWO FACES

Fluffy, the three-headed dog who guards the entrance to the Philosopher's Stone obstacle course, is a reference to Cerberus, the three-headed dog who guards the gates of Hades (the Underworld) in Greek mythology. The final chapter of *Harry Potter and the Philosopher's Stone* is called "The Man With Two Faces". In Roman mythology, the god Janus has two faces. *Janus is identified with doors, gates, and all beginnings.*

SILVER AND GOLD

Gold is the colour of treasure, of fortune and glory. Gold dominates Bill and Fleur's wedding, the ultimate celebration, including Ginny's bridesmaid's dress. Gold is the Snitch and other symbols of victory. Gold is the colour of Harry in Polyjuice Potion. Gold's credibility is emphasised by its association with Gryffindor.

Silver – the colour of this year's 25th anniversary – is treasure less tangible, more mercurial. Often associated with Dumbledore: silver hair and beard, the Deluminator, the magical instruments in his office. Gryffindor's Sword, which comes and goes, is silver. Silver doors open into the bank. Ollivander's silvery eyes. Silver ghosts and Patronuses. Unicorn's blood. The silvery cloth of the Invisibility Cloak. Bellatrix's knife. Silver's fickle nature is emphasised by its association with Slytherin.



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BECOME A PATRON

June, from the Twitter archive



J.K. Rowling ✓
@jk_rowling



It's been a loooooong writing day and it's time to give my fingers a rest. No writer ever had more wonderful fans. Thank you X

5:31 PM · 18 Jun, 2014

929 replies 4.7K shares 12.2K likes



BY HUGO DA COSTA

OF WATCHES AND MIRRORS



“I give away to you the secret of secrets. Mirrors are doors through which Death comes and goes. As for the rest, glare at yourself all your life through a looking-glass and you will see Death at work like bees in a glass hive.”

– from Jean Cocteau’s *Orphée*^{3,4}

Nicolas Flamel, Paris resident and “opera lover,”⁶ would perhaps be acquainted with these lines, presented in the city of lights as a stage play, in 1927, and as a black and white movie, in 1950. It is uncertain, though, that the time

he had left to “set [his] affairs in order”⁷ after the destruction of the philosopher’s stone, in 1992, would be enough for him to hear these very lines in Philip Glass’ chamber opera *Orphée*, which premiered in the US in 1993 and in Europe only in 2005. As the French author puts it, “time is a purely human notion.” It is thus related to mirrors: through them we “see ourselves growing old” and we are “brought closer to death,”⁴ reminded of our human, all too human, finitude. In his belief that he was “much more than a man,”⁸ and in his murderous

attempt to fly from death in his fear, it is unsurprising that Voldemort couldn't take anything from a mirror.

We've been presented to different kinds of mirrors and time-related devices in the Potter books. Now, in the *Fantastic Beasts* movies, the looking-glass and some well-known variations on its theme reappear in all their might. In this second installment of a tripartite response to the essay "The Mirror Dimension," from *The Rowling Library Magazine* (Issue 64, April 2022), the encounter between Albus and Credence through the looking-glass is analysed, and the astonishingly ignored appearance of Dumbledore's pocket watch prior to this encounter is finally addressed.

Yusuf Kama arrives at Nurmengard, as his part of the countersight plan set up by Dumbledore. Grindelwald had already foreseen his arrival, and he questions Kama if he was sent by Dumbledore, to which Kama responds positively, before asking himself: "What would you like me to tell him?" At this point, Grindelwald gazes at Kama as if X-raying him, and asks Queenie: "Is he telling the truth?" She confirms it with a nod, and Grindelwald, instead of proceeding with the legilimency enquiry mediated by Queenie, nods at Credence, as if this sequence was previously coded for him to know the exact time to send the Obscurial, since he looks at no

watch before sending him: as soon as Dumbledore's true spy arrives, Credence must leave – but where must he go?

PART 2: BERLIN

Dumbledore walks through the streets of Berlin – as if summoned by Vogel's provocative remark, "Why leave Hogwarts when the world outside is burning?" –, but he was not there as a tourist. He had just visited the German Ministry of Magic to meet Newt, Lally and Jacob, and he instructed each one of them according to the new conjuncture, providing the necessary documents for the accomplishment of the next step of the countersight plan. He seemed to be in a hurry, and while he was giving the final instructions, he glanced many times at a small pocket watch (sterling silver or white gold?), as if he was seeing in it something more than the hours. And he is, indeed, seeing more than the hours: on the metal lid over the dial, Dumbledore sees Credence's face. The image moves as a magical photograph, though it does not portray Credence in the past: it portrays Credence in a near future, as we will see. Dumbledore leaves the group and walks through the streets of Berlin, knowing he was about to meet Credence. The Obscurial, though, is not in Berlin yet. He's in Nurmengard, about to receive Kama. At Grindelwald's nod, he goes to Berlin. Dumbledore walks through the streets of Berlin – is he just wandering around,

waiting for the part of fate he yet does not know, but others could see? It would be too much a coincidence that Albus and Credence end up on the same Berlin street if both of them were wandering without a destination. It is most likely that the place was previously set up. Albus stops in front of a travel agency and observes the movement through the reflection at its window, without looking Credence in the eye. Credence stops across the street, in front of a Gramophone store, and stares with suspicion at Albus' back; Credence draws his wand, holds it firmly in his right hand, and it happens.

From now on, it is hard to describe what happens without a hypothesis

of what happens.

Albus looks above right, where he could see the street lamp that is installed in the agency's facade. Albus is the owner of a Deluminator, and from its workings we can interpret what happens next. He may have extracted the light from the lamp, but let's formulate it differently and more elaborately – after all, light is no ordinary matter. Let's say that what we see, then, is a small and cloth-like piece of white matter (Rowling describes the remains of the Obscurus after the implosion of Credence at the end of *Fantastic Beasts and Where to Find Them* as “small tatters of black matter”¹; it seems, at least to me, that this



DUMBLEDORE'S WATCH,
FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (WARNER BROS., 2022)

scene establishes its white twin), not only free falling down between Albus and the facade, but being accompanied by Albus' stare all the way. Its fall is slower than the snow. When it reaches the height of Albus' mouth, he closes his eyes and blows this piece of white matter with a non-verbal spell that envelops it and contains it as a small, oleaginous white mass (Rowling describes a "snowscape" and a "small, oleaginous black mass" found by Jacob in Newt's case in 1926; it seems, at least to me, that it fits with the Berlin setting and the "ball of light, kind of pulsing, and bluish, like that light you get around a Portkey"⁹ that we see here). And then it happens again.

Following our hypothesis, the tiny, oleaginous white mass was extracted by the Deluminator and is not being governed by gravity, but by Albus' non-verbal spell. After it is enveloped by another non-verbal spell, its vertical descent becomes a horizontal flight; as Albus is turned towards the travel agency's glass window, it is going to hit it. But instead of splashing against the hardness of the window, it hits like a drop of water hits a pond or a puddle – but the white matter remains enveloped by the spell, and continues its flight through the glass window's reflection, everything is inverted, as if the virtual image formed only by light through the glass had acquired materiality. It is floating

now towards Credence, across the street, through the light. The oleaginous white mass only loses its envelope when it touches Credence's third eye – on the middle of the forehead, above the junction of the eyebrows –, and it seems that the white matter "just went through"⁹ Credence. Perhaps it is at this moment that they consolidate their temporary dwelling in this world of light. The phoenix (as long as "it can disappear and reappear at will" [10]), Albus and Credence are the only living beings in this world of light; all the rest, as mere light, can be put out by the Deluminator.

Now, Albus looks him in the eye, and Credence, rather surprisingly, repeats the same messages we've seen up until this point of the movie in a mirror at the Hog's Head. For Albus, and for us, it serves to reveal that these messages that appeared at Hog's Head were written by Credence – and that the message we saw at Nurmengard was written by Aberforth. (How there is such a connection between these mirrors is something yet to be explained, or, at least, hypothesized.) But perhaps for Credence, he was repeating the same messages in order to confirm he's being heard in his suffering. It is the first encounter they have, after five years in which Newt went to New York and Paris to find Credence in Albus' place, and almost the whole encounter is Albus just hearing him. Credence expresses, in a



DUMBLEDORE'S WATCH IN HARRY POTTER AND THE PHILOSOPHER'S STONE
ILLUSTRATED EDITION BY MINALIMA (2020)

street-destructing magic, his deep anger with the “abandonment” Grindelwald made him believe Dumbledore is responsible for, and he’s about to be the avenger Grindelwald wanted him to be. The only problem in this plan is that Grindelwald lied to Credence. Dumbledore, as the great wizard he is, refuses to do this (and I truly believe they could hurt themselves in this world of light; this doesn’t seem a safe place for the living beings who dwell on it at all). They leave this world of light when Albus acknowledges Credence’s pain, and confesses he’s sorry for it, with the hand on Credence’s chest. They pass from mirror to puddle (just like Orpheus in Cocteau’s movie), they return to “muddy waters.”⁴ It is not in the spectacular magic of the ones involved that the encounter resides.

Later in the movie, Aberforth asks Albus: “How long does he have?” To which Albus does not respond. At this point, it really seems to be a miracle that Credence is still alive; an Obscurial’s survival for that long is unprecedented: “There’s no documented case of any obscurial surviving past the age of ten.”¹ But Albus could see, in the phoenix’s presence beside him, a sign: “The bird comes to him because he’s dying.” We’ve heard him before: “a phoenix will come to any Dumbledore who is in desperate need.”² In this third movie, we come to the conclusion that, according to Albus, Credence is in need of true familial love: “He’s your son, Aberforth. He needs you.” It’s not a matter of finding a true identity anymore, but a matter of love, in the time that remains.

Time. The first time-related device

we see in J.K. Rowling's Wizarding World appears in the first chapter of the first book, in the hands of the very first wizard we see: Albus Dumbledore. "[...] he took a golden watch from his pocket and examined it. It was a very odd watch. It had twelve hands but no numbers; instead, little planets were moving around the edge. It must have made sense to Dumbledore, though [...]"⁵. This watch has never been seen in the Potter movies, but it was in the MinaLima edition of the first Potter book as an interactive papercraft element and as held by Albus in his Chocolate Frog card¹². This doesn't seem to be, though, the same pocket watch we see in *The Secrets of Dumbledore* – a silver watch (although it can still be white gold, it would be too much to describe it as golden), with Roman numerals and gold planets moving around. But the latter still is a rather odd watch. On the metal lid over the dial, we see Credence moving towards him – an image only a Seer should have been able to see, and only a crystal ball (or a skull-hookah) should have been able to show. From this appearance, we can wonder: in 1945, when Grindelwald and Dumbledore's final duel took place, could both of them have foreseen how it would end? Or, if we are to stay in 1932, could Albus foresee that he and Aberforth would have to protect Credence from Grindelwald's killing curse? That would give

Aberforth's question ("How long does he have?") a lot more sense, for it implies that Albus was able to tell something of what was about to happen. "No one can know everything," though – not even Albus Dumbledore.

Footnotes:

[1] *Fantastic Beasts and Where to Find Them* [screenplay], by J.K. Rowling (2016).

[2] *Fantastic Beasts: The Crimes of Grindelwald* [screenplay], by J.K. Rowling (2018).

[3] *Orphée* [playscript], by Jean Cocteau (1927); for the English translation, see *The Infernal Machine and other plays* (New Directions, 1963).

[4] *Orphée* [screenplay], by Jean Cocteau (1950); for the English translation, see *Three Screenplays* (Grossman, 1972).

[5] *Harry Potter and the Philosopher's Stone*, by J.K. Rowling (1997): chapter 1.

[6] *Harry Potter and the Philosopher's Stone*, by J.K. Rowling (1997): chapter 13.

[7] *Harry Potter and the Philosopher's Stone*, by J.K. Rowling (1997): chapter 17.

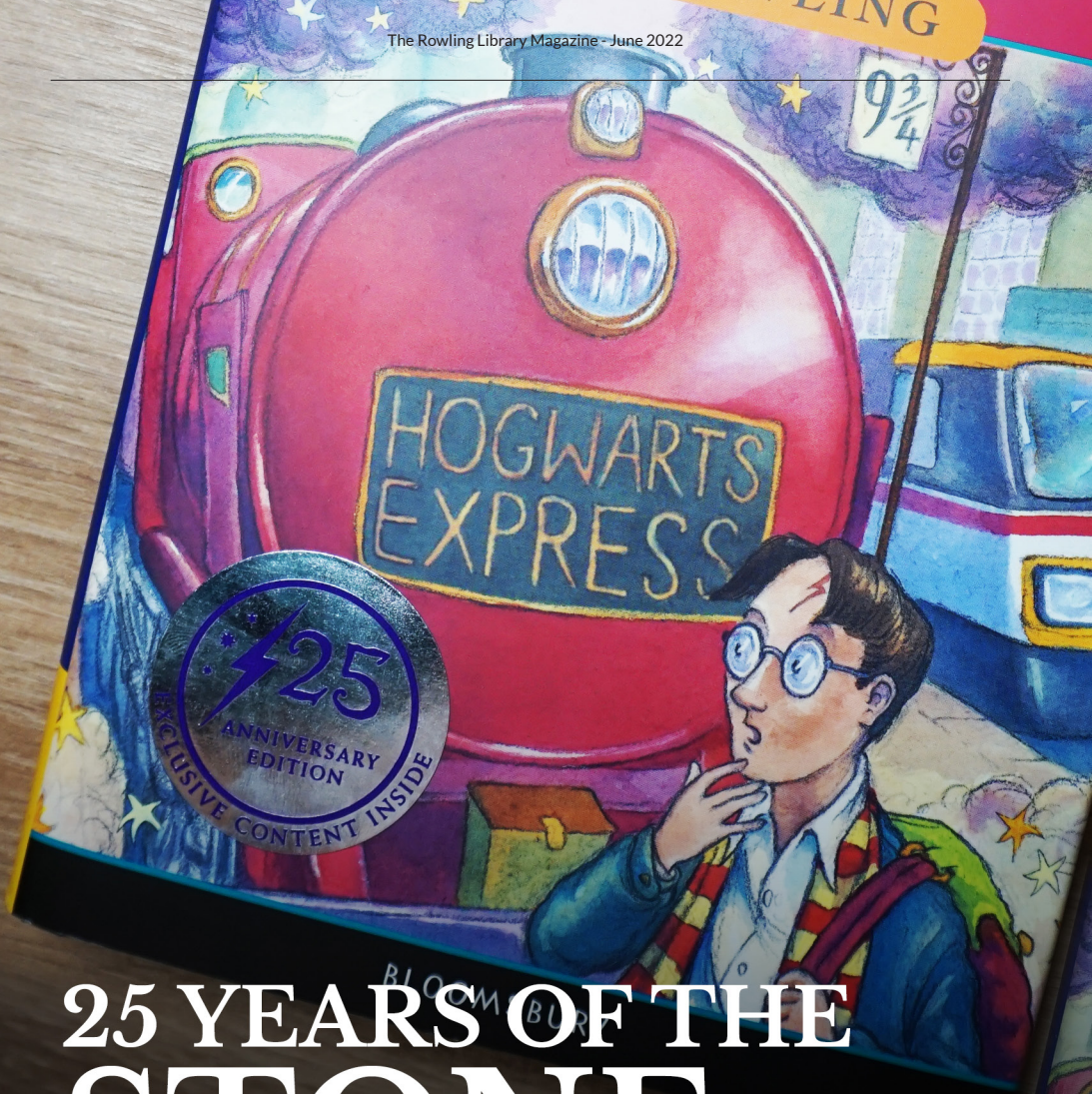
[8] *Harry Potter and the Goblet of Fire*, by J.K. Rowling (2000): chapter 1.

[9] *Harry Potter and the Deathly Hallows*, by J.K. Rowling (2007): chapter 19.

[10] *Fantastic Beasts and Where to Find Them* [book], by J.K. Rowling (2017).

[11] Gérard Lieber's commentary on Cocteau's *Orphée* in *Théâtre Complet* (Gallimard, 2003, p. 1664).

[12] *Harry Potter and the Sorcerer's Stone*, by J.K. Rowling, designed and illustrated by MinaLima (Scholastic, 2020, p. 15, 257).



25 YEARS OF THE STONE

The new Harry Potter and the Philosopher's Stone edition was published to commemorate the 25th anniversary of the first publication of a Harry Potter book.

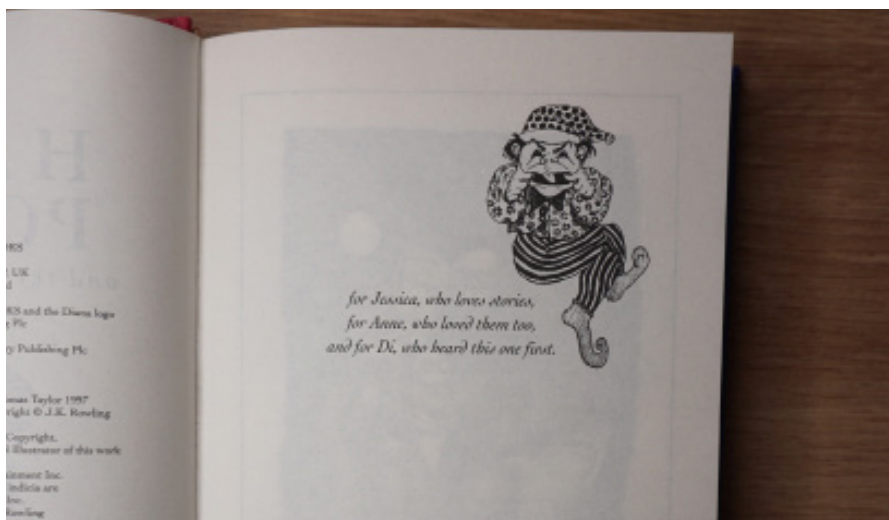
Our review by Victor Fariñas Navas

Monday. 2.30 pm. I was having a delicious plate of pasta carbonara when my bell rang. I did not know who could be ringing at lunch time, but I opened the door anyway. A young postman handed me a rectangular envelope; I thanked him and returned to the living room. I was about to keep eating when the shape of the envelope called my attention. It seemed to have a book inside, and I could not resist the temptation to open it. A remarkably familiar drawing of a young Harry Potter arriving at Platform 9 ¾ welcomed me. I literally jumped off the chair.

A few minutes later, the pasta carbonara was cold, but I did not care. The new *Harry Potter and the Philosopher's Stone* 25th anniversary edition was in

my hands, and I found myself navigating through the pages of a story that changed my life. The cover was extremely similar to the one launched 25 years ago: the title at the top of the page, the very same Hogwarts Express and a curious Harry contemplating the platform. A silver sticker indicating the 25 anniversary edition was placed at the bottom left side, and the name of the publishing house at the very bottom (instead of the usual "Triple Smarties Gold Award Winner"). The cover has a significantly better quality than the original one. I was extremely excited because I finally had the hardcover edition of an epic literary saga, which is a great present for the fans that did not have the opportunity to buy it when the book was released.





Then, I turned it to see the back cover; I already knew it would have the picture of Dumbledore, but the geeky part of me was hoping to find the brown-bearded wizard from the original edition. The synopsis is quite simple, but it hints at the magical and wonderful adventure you are about to embark upon once you start reading.

And there came the moment I was looking forward to the most: opening the book. The initial pages are the usual ones, but the first surprise comes in the dedication part. Next to the famous: “for Jessica, who loves stories, for Anne, who loved them too, and for Di, who heard this one first” is the inaugural J.K. Rowling original drawing. Peeves the Poltergeist, smirking at us in his goofy hat and jester clothes. It is great to see this creature as Rowling imagined it, and maybe most of the fans will

find it quite curious.

Right before the beginning chapter, there are two big illustrations which, in my opinion, are perfectly placed. The first one is a whole single page drawing of Hagrid, Dumbledore and Professor McGonagall looking at a baby Harry covered in blankets under a starry sky. This is an early illustration that Jo made years before the publication of the book, and personally it is my favourite one. Seeing the characters hand-drawn by the writer herself gives me immense nostalgia. That hand that held the pencil did not know what was coming, and seeing this particular one, which is the beginning of everything, makes my heart shrink.

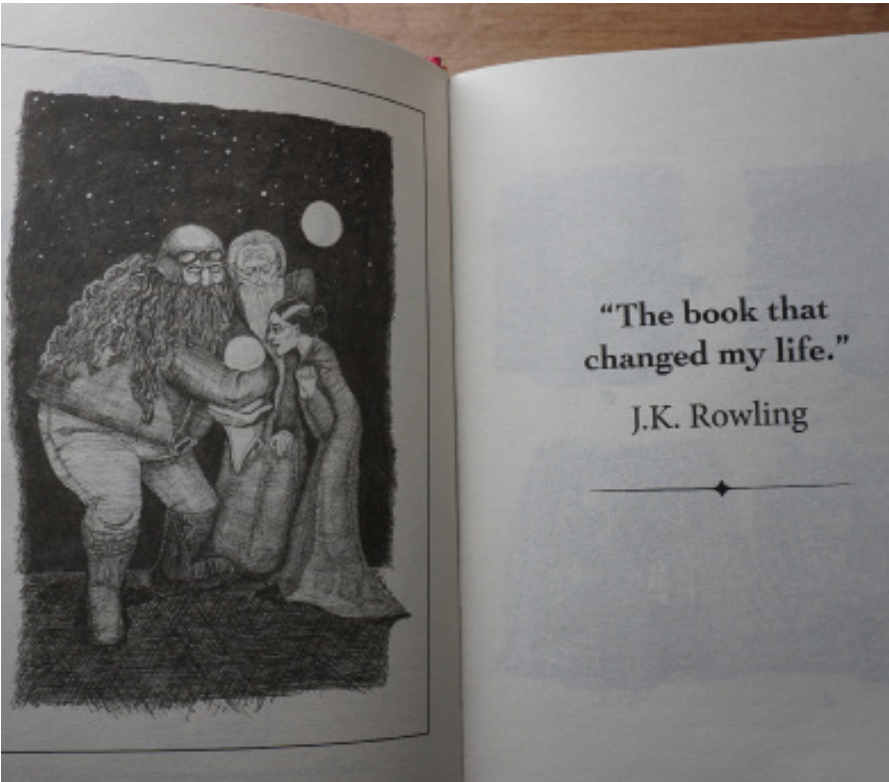
Following this illustration, we can see a quote of the writer herself, claiming: “The book that changed

my life" (and it changed many more, Jo, I assure you). Right after it, there is a double-paged drawing of the entrance to the Diagon Alley; an umbrella touches the centre of a brick wall, which slowly and magically opens to reveal the first shops in the alley. It is an invitation to go into the Wizarding World through the secret entrance in the back of the Leaky Cauldron (and believe me, we are going to enter headfirst!).

All of the above serves as an introduction to the story. The well-known chapter titled "The Boy Who Lived" starts, and my eyes

could not resist the temptation to read it through. The design and layout of the text, as Bloomsbury announced, had been modified as though by a repairing charm. The title chapters have tiny stars surrounding the letters, exactly as the new editions Bloomsbury launched a few years ago, featuring the Jonny Duddle renewed jackets, and the letter font enables an easier and comforting reading.

Right after finishing with my initial check of the new copy that I received, my stomach grumbled and urged me to continue eating my pasta carbonara, but I

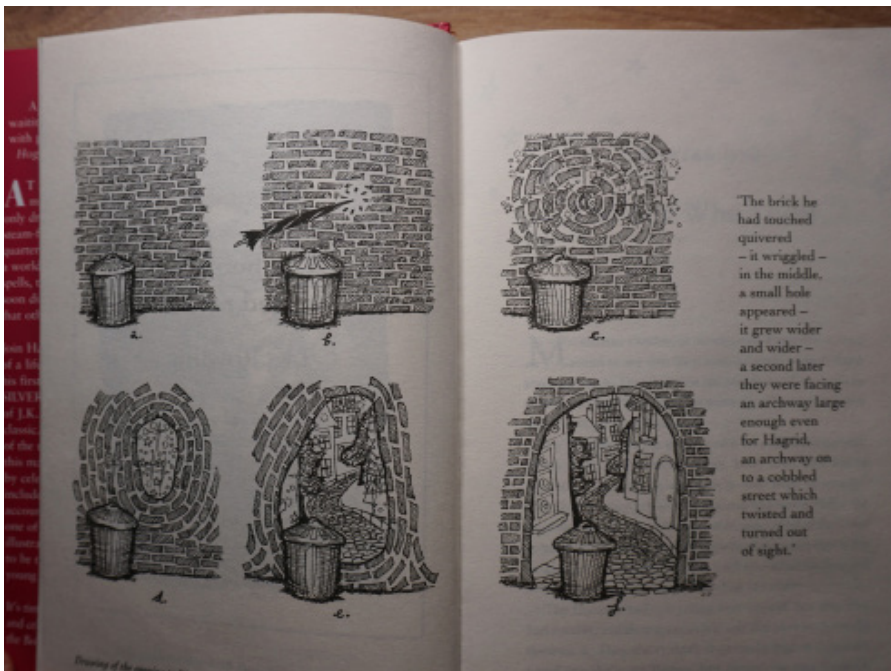


ignored it, and as a fully qualified Potterhead, kept on looking into the book. I was searching for new Rowling illustrations in between the chapters, or any additional item that called my attention. In fact, I flipped through the pages several times thinking I had missed something. I did not.

I was slightly surprised. I imagined the book would have more illustrations; I expected it to imitate a children's book, with drawings every few chapters. I knew Jo had several more pictures of her characters, because she showed some of them in documentaries and uploaded others to her website. Filch the caretaker, Harry in front of the chimney in

Privet Drive, the Weasley family, Snape with his greasy hair, some students playing quidditch, professor Sprout... None of them were included in this edition, unfortunately. I believe they could have taken much more advantage of this anniversary of the book that would become the beginning of an era, adding original illustrations or never-seen-before material from J.K. Rowling. It is interesting to note that none of the drawings were novel, and any Harry Potter fan curious enough to navigate the Internet would have found them.

The last pages are dedicated to the Potter phenomenon, including early letters from kids all around the world (it even displays the very



A BRUSH WITH MAGIC Drawing Harry Potter

Share a glimpse behind the scenes, as illustrator Thomas Taylor tells the story behind the cover illustration of *Harry Potter and the Philosopher's Stone* – which was destined to become one of the most recognisable book covers of the twentieth century.

I'm often asked if I was paralysed by the pressure of producing the cover art for the very first edition of *Harry Potter and the Philosopher's Stone*. But that's because nowadays it's hard to imagine a time when no one had heard of Harry Potter at all. I was a newly graduated art student back in 1996 – 23 years old – and looking for my first break in illustration. J.K. Rowling's debut novel had only just found its publisher. By chance I'd left some wizardly and dragonish sample art at Bloomsbury's



Thomas Taylor's depiction of Harry Potter became a familiar image, accompanying numerous news articles in the years following publication. It remains a much loved interpretation of the Boy Who Lived.

offices in my portfolio. I got the call at the children's bookshop where I worked at the time.

When I travelled to London to meet Barry Cunningham, the editor who rescued the *Boy Who Lived* from the slush pile, he asked me to paint Harry approaching the Hogwarts Express on platform nine and three-quarters. There was some toing and froing about how to draw Harry simultaneously approaching the train from the front, whilst not presenting the back of his head to the reader, and then I was given a printed manuscript to read on my own train journey home from King's Cross station. I must have been one of the first people in the world to read *Harry Potter*, though all I could think about was how not to mock up my debut professional illustration commission. But I still had room for wonder as I turned those loose sheets and met Harry: Ron and Hermione for the first time.

Back then most illustration work was still done on paper with pens and brushes. I used Dr. Ph. Martin's inks on hot press watercolour paper for the cover art, with a Karisma black crayon to finish. I probably spilled coffee on it a few times, too. I'd been asked to also supply 'a wizard to decorate the back', and so – without any more specific instruction – I painted my own magical father in wizard robes and pointy hat.

letter written by Alice Newton to her father, the Bloomsbury Founder, which is said to be the reason he decided to publish it. Thank God!). Contained in small boxes between the letters, we can find curious facts about the saga, a map of Hogwarts illustrated by Levi Pinfold and the fourth and last Rowling drawing: an early sketch of the Sorting Hat. Finally, the last four pages share the story of how Thomas Taylor, the illustrator of the cover, got the job to draw what would become the cover of the best-selling book. I really liked this glimpse to the behind the scenes, since I had no idea who Taylor was and how he created both the drawing of Harry arriving at the

Platform and the wizard from the back.

To conclude this review, the 25th edition of *Harry Potter and the Philosopher's Stone* is a nice book to add to your collection, especially if you like details such as Rowling's illustrations and the story of how this book came to life 25 years ago, when nobody expected the phenomenon it was going to become. It could have been better, if it included more material from the author herself, or even something unknown to the fans, but overall it is a nice edition that will look amazing on your shelf (and for those wondering, yes, I finished my pasta carbonara. It was delicious. Cold, but delicious).



A double line of gold embroidery linked Narcissa Black with Lucius Malfoy and a single vertical gold line from their names led to the name Draco.

‘You’re related to the Malfoys!’

Harry Potter and the Order of the Phoenix
J.K. Rowling



Mona's Vintage Corner

Dive deeper into the Harry Potter TCG, card strategy, deck building and some other Harry Potter vintage merchandise from Mona's vault at Gringotts!

The evolution of trading card games has made an impact on the way we play, interact and collect. Trading cards made their debut in the 1800's as "cigarette cards", which were colorful painted cards that were added to cigarette boxes to make them more ridged. The collecting or "trading" part was later introduced when cards were able to be printed using multi-color printing or "chromolithography", companies would insert these colored cards of various styles inside the packages of snacks and other goods. People would look forward to these cards and become eager to collect the full set and would trade with their friends and house their collections in protective binders.

It's clear that from the beginning of this hobby, it was the art and the colors of these cards that truly caught the consumer's eye. One of the things that makes trading cards, such as the Harry Potter Trading Card Game (Harry Potter TCG) stand out aside from each card having a different instruction

or ability, is the detailed art that is illustrated on each card; this makes it different from anything previous generations have seen. There have, of course, been variations of these types of cards and their art included in merchandise and toys, but the specific TCG's of our day are standing in a category of their own.

For this article, I want to focus on the art itself for the *Harry Potter Trading Card Game* as this is what gets the attention of both players and collectors alike. As we know, *Wizards Of The Coast* have their hands in many of the popular TCG's and because of that, some of the same illustrators have been used for the various card games; and for a good reason. These artists have been able to take some of the greatest adventures as well as some of the smallest details and illustrate them in such a way that allows the player or collector to look at these images and be reminded of the exact place in the books these took place. I could go on for pages on my personal favorite illustrations from all of

the 600+ cards in the *Harry Potter* TCG however, for the sake of this article I wish to list what I believe are the top five illustrations in terms of creativity, detail and how it depicts a part of the book that once only lived in our imagination. I will take one card from each of the expansions to compile this short list. This is by no means my only favorites but these are some very much worthy of listing, here we go:

BASE SET

Card name: Gringott's Cart Ride

Illustrator: Warner Bros.

Gringott's Cart Ride is one of the old school quintessential magical

moments from the first book that had us on our tippy toes while we read. I don't know a single reader and fan of the *Harry Potter* series that did not want to hop in that car with Hagrid, Harry and Griphook to go on that thrilling ride deep into London's underground. Hagrid's facial expression on this card alone breathes life into the scenario of this image and the depth of the illustration draws intrigue. Hagrid has fear and excitement in his eyes as the contrasting Griphook is comfortable and thrilled to be taking them down to the vault. This also allows us, the reader and player of the card game, to see the same excitement through Harry Potter's eyes as we would if it were us in that cart. The artist for this



image did a phenomenal job at depicting this scene beautifully, in my opinion, and I wish I were stuck right in the middle of them while heading to my vault.

QUIDDITCH CUP

Card name: Potions Class Disaster

Illustrator: Alex Horley

Potions class disaster provides us the perfect facial expression for Neville when he, inevitably, messes up on something. He has that sort of look on his face with sheer disappointment as everyone else in the background is shocked, or in Snape's case, it seems like he is upset but also excited that it's another Gryffindor who has committed such a travesty. The elements of green that are used in this image are perfect for what I would think a potion would look like in Snape's class. Most likely brewing something foul and slimy as a representation of what he wants the students to experience in his class. The rising smoke, exploding movement in the cauldron and splatter of potion are great images for a disaster in potions class.

DIAGON ALLEY

Card name: Madam Malkin's Robes

Illustrator: Greg Hildebrandt

The illustration that we see for Madam Malkin's Robes is one that



has been used before in other promotional materials for the Harry Potter TCG, in addition to this card. The rivalry between the two students, Harry and Draco, is a perfect set up for how we expect them to behave when engaging in the mundane robe fitting for school. They are both annoyed to have run into each other, their attitudes are bursting from their posture with arms folded. Additionally, the playful illustration of Madame Malkin's attire adds a cool element to the fierce and fiery tension that is building in the scene.

ADVENTURES AT HOGWARTS

Card name: Midnight Duel

Illustrator: Ken Steacy

Madam Malkin's Robes

LOCATION • Unique

When you play this card, discard any other Location from play (yours or your opponent's).

Whenever a card (yours or your opponent's) does damage, it does 1 less damage.

'Madam Malkin stood Harry on a stool ... slipped a long robe over his head and started to pin it to the right length.'

Illus. Greg Hildebrandt

Harry Potter: TM & © Warner Bros. ♦ (s02) ♦ ©2002 Wizards.

42/80 ♦



One of my favorite illustrations that comes straight from chapter 9 in *Philosopher's Stone*. "The Midnight Duel" is one of the greatest adventures that Harry and his friends embark on in the first book where Draco challenges Harry to a wizard duel and Harry, not wanting to be seen as a coward, heads off to meet Draco. Harry fails to realize that Draco has told Filch of his Midnight wander of the castle in hopes that he is caught and expelled. With Ron, Hermione and Neville following in Harry's wake, they head off into the Forbidden Corridor where they are face-to-face with Fluffy, the three headed dog. I love in this imagery that Harry can show his strength and resilience while we see Neville

crouching behind Harry in the background. Hermione and Ron are gazing up at the scene with nervousness in their eyes but it's clear that this won't be their last adventure together. The details of the trophies behind them, their school robes and everlasting friendship in this image can make any fan of this scene jealous that they weren't standing next to Harry, wand out.

CHAMBER OF SECRETS

Card name: The Burrow

Illustrator: Dennis Calero

The rich saturation of color that is painted in the each of these details for The Burrow creates



intrigue and a desire to study the fine details of this piece. There is always something happening at the Weasleys beloved home and we can see this in the illumination casted in each window, on all levels of the house. When I look at this image, I can imagine Molly cooking in the kitchen while the twins are upstairs playing some joke on Ron and Ginny preparing her outfit for the next morning. This image breathes life into a house that is so full of life on its own. It's quirky twists and turns show just how magical the family is who inhabit it.

Compiling this list was extremely difficult to do, the art used for the

Harry Potter TCG is something so stunning and unique. As I mentioned before, I could have this list go on for pages as there are so many great images used, but this is a good start. For those who are a fan of the HPTCG, be sure to take a few extra moments and gather the small details in each illustration, the artists worked tirelessly at ensuring that they stayed true to the sense and did a wonderful job at it.

You can also find out more about Mona on her YouTube channel called [Into The Floo](#) or by following her on [Instagram](#) and [TikTok](#) (@harrypottermorsy).

BY BEATRICE GROVES

‘HARRY POTTER DREAMING’

UNSEEN FOOTAGE OF J.K. ROWLING

FROM 1998

Originally published in HogwartsProfessor.com on June 8th, 2022

Patricio from the brilliant *The Rowling Library* has just put up a video he has found (of which I was previously unaware) of ITN’s complete interview with JK Rowling in Nicholson’s café in 1998¹. Only a tiny fragment of this interview made it into the final cut of the ITN segment about *Harry Potter* – so it is lovely to see

what is, in effect, an entirely new interview from the very beginning. It is startling to be reminded of how big *Harry Potter* had already become at this point, even though Rowling had only published one book at this stage (although she had written three: this interview is part of the media junket for the forthcoming *Chamber of Secrets*





and she had already completed Azkaban). It is also a delight to see her at this early point. I really enjoyed the unpolished nature of the video; its raw edges – as they do retakes and Rowling wonders what to do with her coffee or catches the eye of the cameraman – highlight the disjunction between her nerves in the face of the camera and her confidence in the hero she is selling.

Rowling is also unusually candid about some aspects of her process in this interview. For example, she provides background to the way in which the *Order of the Phoenix* (which is the odd one out of the series – the Nigredo, as John puts it) is partly that way because it has a different genesis from the others. Unlike every other book in the series, it is not formed in her first, pre-fame, writing period: *'bits of all the books bar five – five is still the sketchiest of the lot, so if people*

are waiting longer for five than any of the others that's why, you heard it here first! – bits of all the other books (except five) are written already.' It is a revealing comment and one which makes sense, I think, of the way in which *Half-Blood Prince* feels like a 'return' after the new ground broken in *Phoenix*.

Another aspect of Harry Potter's genesis into which we are given an insight here is its birth in Edinburgh. I've written a four-blog series about Harry Potter and Scotland² – and I think the way she described the relationship between the genesis of *Philosopher's Stone* and Edinburgh here is new: *'it was in Edinburgh that I actually kinda carved a book out of that mass of material.'* I love this description. It cements Edinburgh as the birthplace of *Philosopher's Stone* (even though she'd had the initial idea between Manchester and London and had been writing

notes about the Wizarding World for years in England and Portugal – laying down *‘the first bricks of Hogwarts... in a flat in Clapham Junction’*³

But it was in Edinburgh that this mass of notes solidified – or, as she puts it, she carved a book out of them (a phrase that carries the faintest of echoes of perhaps the most famous description of sculpture, Michelangelo’s *‘Every block of stone has a statue inside it and it is the task of the sculptor to discover it...I saw the angel in the marble and carved until I set him free.’*⁴ The sculptural quality of the metaphor of carving perfectly fits with the rocky landscape of Edinburgh itself, a volcanic landscape which Walter Scott (another author inspired by Edinburgh) described as an ‘oasis’ of scenery and story.²

Rowling namechecks a few literary influences during the interview, noting for example: *‘one of my favourite books as a child – if not my favourite book as a child – which was the Little White Horse by Elizabeth Goudge... won the Carnegie in 1946. So, to be shortlisted for it was very meaningful for me.’* I’ve gathered up Rowling’s references to Little White Horse here⁵ – and she has called it her favourite before; but the mention of the connection forged through the Carnegie is new. (Likewise, therefore, we haven’t heard before the nice detail that Rowling can correctly name

the year for which Little White Horse won this accolade.)

Rowling revealed on her original website⁶ that she garnered Hedwig’s name from a book of saints, and in this interview she adds another name: *‘a couple [of names] came from books of saints – names like Bathilda and Hedwig, just excellent witchy names.’* I was pleased to hear this, of course (as I blog under the name of Bathilda’s Notebook), but particularly because the source of Hedwig’s name is one of my favourite literary allusions in the series. The Dursleys, as you may remember, do not even allow Harry to join a library but when he gets home from his first excursion into the wizarding world – his shopping trip in Diagon Alley – our hero settles down immediately to read a book. We do not see him reading, but we know that is what he’s been doing, for when he names Hedwig, it is noted that it was after a name he has found in a book (*Harry Potter and the Philosopher’s Stone*, Chapter 6). Hedwig is Harry’s first real birthday present, and it’s a birthday that – as we know – he shares with his creator. By naming his owl after someone he has found in a book, Harry also echoes his creator. For Rowling, like Harry, has named Hedwig after someone she found in a book. It is a little ‘meta’ moment – the hero echoing the action of his author – and it underlines from the very start that not only are books going to be important within the world

of Harry Potter, but how crucial they are to the creation of that world.⁷

One literary reference in the interview, however, was apparently less pleasing to someone who has just spent some of her time laying out the Dennis Potter parallels in *Harry Potter*⁸ – for she notes, re: Harry's name: *'people have asked me if it was Dennis Potter 'cos I come from the Forest of Dean, but it wasn't.'* But actually, I was quite pleased, for Rowling has never described herself as a native of the Forest of Dean – *'I come from the Forest of Dean'* – quite this unequivocally before; and it is a location which carries some fantastic mythic and Arthurian resonances in *Deathly Hallows*⁹. It is not quite accurate for Rowling to describe herself this way, and thus I think her doing so marks the importance of this location in her imagination. And it is, as we know, it is a place to which she stills feels an affinity.¹⁰

One sign that in 1998 *Harry Potter* has yet to scale the heights of its future fame is that the interviewer does not quite feel he needs to bring his A-game to this interview. He cannot remember Voldemort's name, for example, and suggests that this name (and Malfoy's) have a classical source (Rowling skilfully corrects him without making it clear that she is so doing). At another moment I wonder if Rowling – here, as always in her

early interviews, trying to correct the implication that writing for children is an inferior vocation – might be (consciously or un) reminding the interviewer that to write for children is to follow one of the famous rules for writing ever written. Rowling says that she revises her work for children simply by substituting the odd word – she would *'take out the polysyllable and put in a nice serviceable monosyllable and that was it'* – or, as George Orwell so famously put it: *'never use a long word where a short one will do.'*¹¹

Likewise, she responds with unoffended enthusiasm to an interview question that now reads as slightly patronising – the suggestion that there is a 'chance' that she's created a character who 'may well last.' She responds: *'that would be my highest ambition... I always wanted Harry to be wildly famous, because that for me was a mark that loads of people had enjoyed the book'* – implying that such fame is not an ambition she has for herself. Rowling has always had an ambivalence towards her own fame and yet her books are drawn to the topic – it has the appeal of the uncomfortable for her: *'Colette wrote: "Look for a long time at what pleases you, and a longer time at what pains you." Good advice.'*¹² I've written a blog about the poetic way in which Cuckoo's Calling dissects fame – as she has noted *'Strike gives me a way to talk in an objective, de-*

*personalised way about the oddities that come with fame*¹³ – but what is startling is that Rowling was already preoccupied by, and wary of, these oddities long before fame came calling:

‘He’ll be famous – a legend – I wouldn’t be surprised if today was known as Harry Potter Day in future – there will be books written about Harry – every child in our world will know his name!’

‘Exactly,’ said Dumbledore, looking

favourite moment of the interview was Rowling’s expression of joy in what has happened to her. Her acknowledgement of the success of Harry Potter as the realisation of ‘the dream of my life:’ the dream of being able to make a living from writing. I don’t think she’s ever put it in precisely these terms before (or, rather, since!) and it is nice to hear her expressing her pleasure so fulsomely. But I was also pleased because – as I wrote here in November – I think that Rowling’s

‘That would be my highest ambition... I always wanted Harry to be wildly famous, because that for me was a mark that loads of people had enjoyed the book’

very seriously over the top of his half-moon glasses. ‘It would be enough to turn any boy’s head. Famous before he can walk and talk! Famous for something he won’t even remember! Can’t you see how much better off he’ll be, growing up away from all that?’

By 1998 it is clear that Harry will indeed be ‘wildly famous’ although the extent to which McGonagall’s prediction was to come true (even in the Muggle world) was still a far-off dream.

And, talking of dreams, my

dream of authorship is something that lies at the heart of a startling overlap in location between the worlds of Harry Potter and Strike.

Rowling, as we know, sent Robin off to temp in an office on Denmark St, a street where she herself once temped – and an office where (as is mentioned repeatedly) you can hear the traffic on the bookshop-lined thoroughfare of Charing Cross Road. Charing Cross is a road we know as the entrance to the Wizarding World – and Strike’s office is to Robin what the Leaky Cauldron was to Harry: it is her portal of transformation. I



guess that Rowling has placed the gateways into her heroes' dreams at precisely the same place because she connects that particular location and 'spot of time' in her life - that time when she was temping in London the late 1980s - with the fulfilment of her own dreams. I suspect that Rowling connects that time, and place, in her life with the crystallising of her own transformative dream to become a writer.^[14] And this 1998 interview is the most open she's been about how long she had held that dream: *'it's the thing I love most of all; and it's a dream to wake up in the morning and think "what am I doing today?" "I'm writing! - and I'm getting paid for it!" You know, this is the dream of my life... I still sometimes can't quite believe it's happened.'*

Footnotes & References:

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A QUOTE BY JO

“”

“Sometimes is sort of a day of pure indulgence. I sit down and I just let myself write but normally that means you’re gonna hit about one and a half good ideas and the rest will be rubbish. It’s normally very very very very finely planned what I’m going to do that day, even I make meticulous plans in advance.”

*Raw footage from ITN Interview,
recorded July 1998*



WAVE A WAND

BY ALAN DELL'OSO

CREDENCE BAREBONE

The first time we see Credence's (or Aurelius Dumbledore's) wand is at the end of the film *Fantastic Beasts: The Crimes of Grindelwald*. Grindelwald gives Credence this wand as a gift so that he can channel the contained and uncontrollable magic of his Obscurus through it.

Although the first appearance of this wand was at the end of the second film of the *Fantastic Beasts* series, it was not until after the release of *The Secrets of Dumbledore* that the resin replica went on sale in The Noble Collection and that this design was added to the books and graphics

of the third film, possibly to avoid spoilers for the final plot twist of *The Crimes of Grindelwald*.

As for the design, it is quite unique, as it is the first wand so far used in *Wizarding World* films to feature a completely hexagonal body almost from tip to tip.

The shape of the pommel, being hexagonal, is quite reminiscent of a fully carved wooden gemstone, topped with a rectangular piece with a dark chrome finish. This chrome trim is the only thing on the entire wand that stands out



in both material and shape. As it is the only quadrilateral and metallic shaped piece, it contrasts with the rest of the wand which is meant to be made of wood.

This wand does not have a defined handle, and that also puts it in a rather narrow category of designs within the Wizarding World. But the lack of a defined handle is a good thing in the design, as it conveys a certain sense of “freedom” and few structural limits to its use. So much so that the way in which Credence grips the wand in several scenes in the third film closely resembles the way in which he grips a dagger, which is visually much more aggressive and works better with the idea of him liberating the power of his Obscurus through the wand.

The dark colour of the wand is due to the fact that it is intended to be made of black ebony wood, even though all the props we see on screen are made of resin or rubber.

As a curiosity from the props department, this wand came almost ready-made straight from moulds, with black as the base colour and very little touch-up painting. There was only some time spent to painting the chrome knob button.

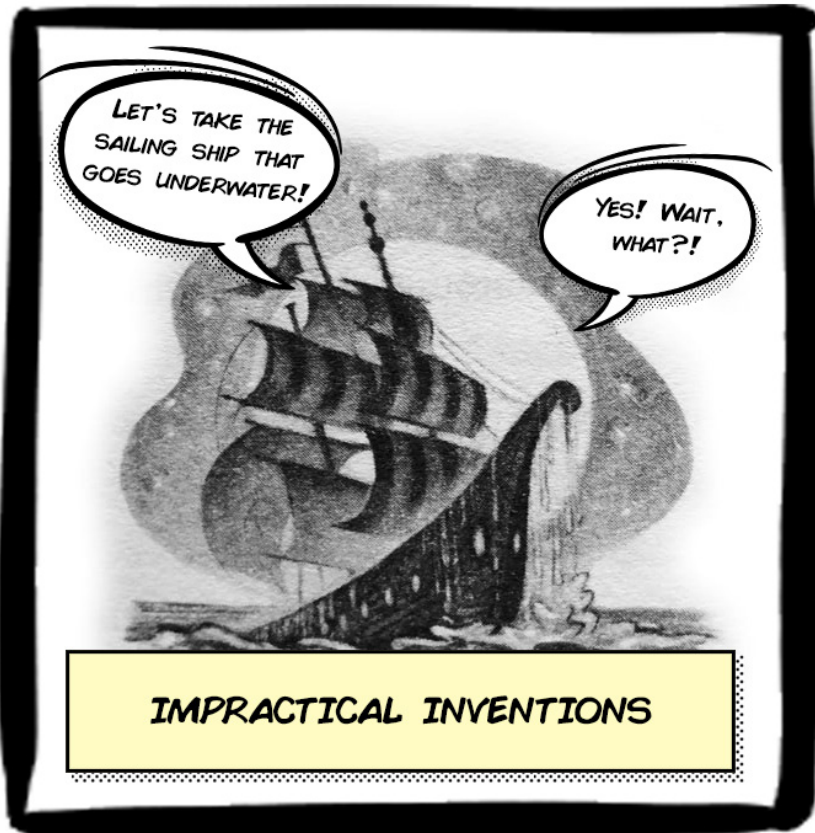
According to The Noble Collection, this wand measures approximately 14”, which seems to be a fairly common size for new wands in *The Secrets of Dumbledore*.



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 GOBLET OF FIRE
(SCHOLASTIC, 2000)



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