

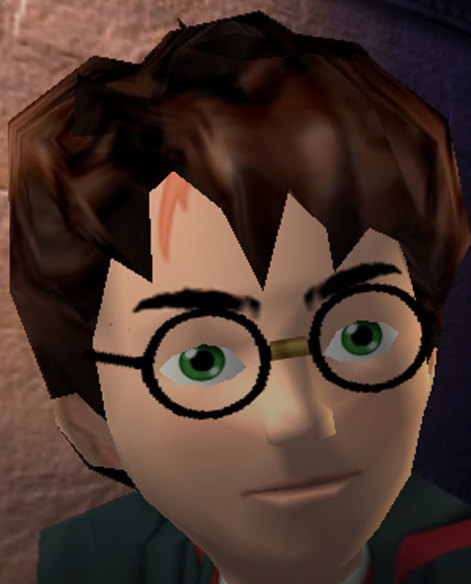


Magazine

Issue 67

July
2022

A magazine about Harry Potter & J.K. Rowling



FLIPENDO IS CANON!

+ *The Ink Black Heart & Identities & More*



The Rowling Library
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WELCOME

July is here! This is the month of the 15th anniversary of the release of the last Harry Potter book: *Harry Potter and the Deathly Hallows*, and it is also the month with a new book authored by J.K. Rowling: *Fantastic Beasts: The Secrets of Dumbledore - The Original Screenplay*, which will be out next Monday 19th. But in this issue we are not going to talk about any of these.

Oliver Horton will discuss the second book in his piece *A question of identity*, while Hugo Da Costa finishes his three-part essay on *The Secrets of Dumbledore*. Also, Leandro Bensussan shares his opinion on Flipendo and the canonicity of some of the spells that were featured in the *Harry Potter* video games, while we also talk briefly about the new cover and synopsis of *The Ink Black Heart*.

If you are still there, thank you for keep reading our magazine and see you in August!

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



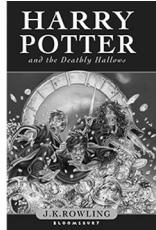
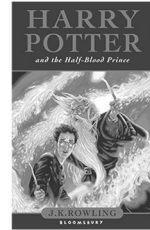
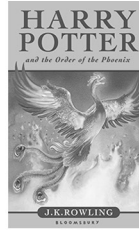
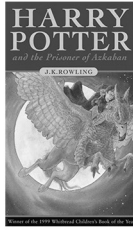
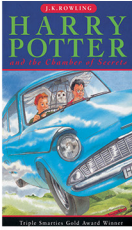
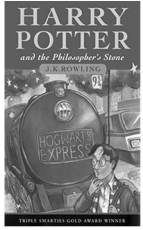
Buy it now



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



BY OLIVER HORTON



BOOK TWO

A question of identity

Harry is briefly erased from Four Privet Drive early in *Harry Potter and the Chamber of Secrets* as the Dursleys prepare for a dinner party. Aunt Petunia has made the boy work like a House-elf. He cleans the windows, washes the car, mows the lawn, trims the flower beds, prunes and waters the roses, and repaints the garden bench. Then he is confined to his bedroom. Also it is his birthday, an event celebrated by nobody in the house or beyond.

"I'll be in my room, making no noise and pretending I'm not there," he says. For a moment

Harry is a non-person, less than the meanest ghost. Solitude and neglect come into sharp focus, and trigger an existential crisis. Harry alone in Little Whinging knows he is a wizard hero who only weeks before defeated the evil Lord Voldemort. But at Privet Drive he is a freak. He's a weirdo. What the hell is he doing there? He doesn't belong.

From a purely psychological point-of-view, Harry's identity suffers a schism. Dobby the House-elf has the same bright green eyes as Harry Potter. He is slave to an evil family. And he recognises Harry's

greatness. Harry treats him “like an equal”. But the Dobby personality cannot be contained: the House-elf is an expression of repression, and an uncontrollable force of chaos, and Harry’s rebelliousness made manifest. Nobody – not the Dursleys nor the Ministry – thinks anyone but Harry dropped that trifle.

Meanwhile, Ron Weasley feels like a spare wheel among his large family: he wants them to notice when he’s not around. Harry and Ron are shut out of Platform Nine and Three Quarters, and neither of

them think to alert an adult. Their solution is to steal Ron’s father’s illegally enchanted Ford Anglia and to fly the turquoise automobile to Scotland. Any sense of non-existence is sharply reversed. Now they have everyone’s attention. Harry goes from non-being to talk-of-the-town: a case of overcompensation. “Wanted to arrive with a bang, did we boys?” sneers Severus Snape.

WHO AM I?

On Knockturn Alley, Harry overhears Draco bashing his



BORGIN & BURKES, KNOCKTURN ALLEY (POTTERMORE)

character. Harry is, according to his school rival, famous but nothing special, popular but not talented. Harry then meets Gilderoy Lockhart, who is popular and famous despite limited talent. Together Harry and Gilderoy make the front page of the newspaper. “Bet you loved that, didn’t you Potter?” snides Draco. In his heart, Harry carries the idea of not deserving the attention, not being worthy, not belonging. Gilderoy Lockhart, the empty vessel, is another expression of this fear.

In *Book One* Harry had to adjust to being a wizard. In *Book Two* Harry begins to wonder what kind of wizard: a fraud? a Slytherin? Slytherin’s heir? The thought of not being a Gryffindor troubles him deeply. A major theme of the book is intolerance of those who are different, notably Muggle-borns, and Harry faces this tension within himself. Where does an eternal outsider call home?

Hogwarts is compromised. At the so-called freak school Harry becomes the freak, the destructive force, widely considered responsible for the Basilisk attacks. His gift for speaking with snakes turns into a curse, the mark of a dark artist. Even Snape is briefly impressed.

Modest Harry cannot understand why anyone thinks he is publicity hungry. He’s just an ordinary boy: teachers’ favourite, the sole

living invitee to a ghost’s death day party, chatting with a magic diary, arguing with a giant spider, abducting a teacher at wand-point, being star player on his House’s glamorous Quidditch team, pursued by an 11-year-old Paparazzo, sneaking about under the Invisibility Cloak or under the influence of Polyjuice Potion, and rescuing his murderous would-be girlfriend from a 1000-year-old monster.

IN ESSENCE DIVIDED

In his darkest moment, with death bearing down, Harry finds his true character there inside him all along. Harry lacks faith in himself and in others, but these doubts are just doubts, representative of a lack of confidence: his friends DID remember his birthday, he DOES belong in Gryffindor. He pulls the Sword of Gryffindor from Godric’s old hat, echoing an iconic moment from the legend of King Arthur: the extraction of the sword from the stone¹. The once and future king emerges. The hero rises.

Harry chose Gryffindor House, just as later he chooses to die and chooses to return from death, and the choice was true. Harry, in the Chamber of Secrets, reveals himself already as Dumbledore’s man through and through; here an instinct confirmed by the arrival of the phoenix, in the later books another brave choice.

“It is our choices, Harry, that show what we truly are, far more than our abilities,” concludes Dumbledore in the final chapter of *Chamber of Secrets*. Harry’s identity crisis is temporarily resolved. Lockhart’s chicanery is ended. Dobby is liberated. These unhappy expressions of Harry’s fractured personality have found a certain peace.

But the fractures are not healed. In *Prisoner of Azkaban*, Sirius Black is furious vengeance escaped from hell. With his scruffy clothes and messy hair the titular prisoner is curiously attuned with the Boy Who Lived. Harry, his grief unlocked by Aunt Marge and later the Dementors, discovers an anger that he struggles to control, and

makes his own parallel prison breaks, from Four Privet Drive and into Hogsmeade. Harry-Sirius finally resolves not to do murder, the illusions lift, anger abates, and Harry’s heart fills with happiness: “*Expecto Patronum!*”

Only at the end of the series, finally empowered by the whole truth, does Harry become his own man through and through, the chosen one.

Footnotes:

[1] The Disney film *The Sword in the Stone*, a story of the young King Arthur, influenced the author on aspects of the Harry Potter story, including the character of Vernon Dursley.



HARRY POTTER WITH GINNY IN THE CHAMBER OF SECRETS (POTTERMORE)



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BECOME A PATRON

July

from the Twitter archive



J.K. Rowling ✓
@jk_rowling



Also, big thanks to the group of Potter fans I just met for being so lovely and low key in a crowded place. My kids loved you! xxx

9:10 AM · 31 Jul, 2015

230 replies 3.1K shares 10.4K likes

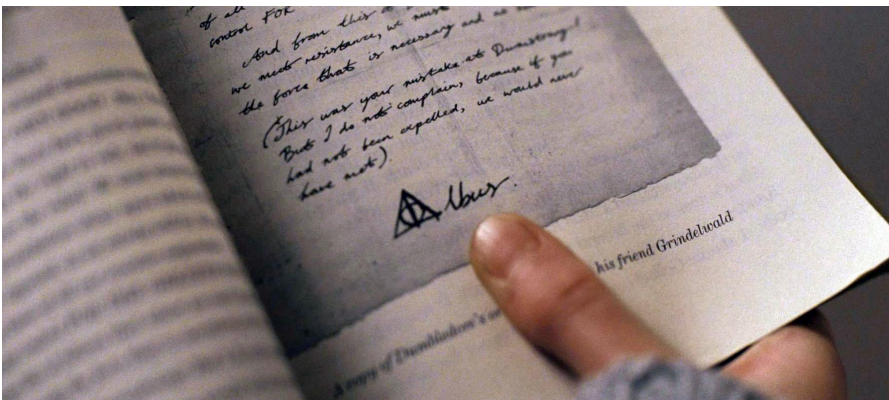


BY HUGO DA COSTA

LET'S CALL IT LOVE (OR COMMITMENT)

This is the third and last act of a response to the essay “The Mirror Dimension,” from *The Rowling Library Magazine* (Issue 64, April 2022). It was announced since the first one – “The Blood Network” (Issue 65, May 2022) –, which dealt with the encounter between Dumbledore and Grindelwald in what appears as a London cafe; and again in the second one – “Of Watches and Mirrors” (Issue 66, June 2022)

–, which analyzed the encounter of Albus and Credence in what looks like a Berlin street. In this third part, we briefly suggest some possible clues to determine the conditions of the breaking of the blood troth, which seals the last encounter between Dumbledore and Grindelwald in the last installment of the *Fantastic Beasts* franchise. Once more, we will see it is not in the magical technicalities that the encounter resides.



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



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

PART 3: EYRIE

The hypothesis is: Dumbledore's movements, just as Grindelwald's, were directed by snatches of the future that were seen by each one of them. Albus could see them through a magical watch of his own making, and Gellert could see them through his ability as a seer. The breaking of the pact would have been unforeseen by them, although there is a sign that Dumbledore could see this coming: "[Credence] may yet be able to save us."

A glimpse of the screenplay shows that Credence was willing to sacrifice himself in order to save the Qilin from Grindelwald's curse – who "sought to kill" –, when

Aberforth and Albus ("reflexively-independently", according to the screenplay) cast protective spells – they "sought to protect". But then the killing curse does not rebound: it follows the thread of Albus' protective spell and shatters the troth's chain.

How was it possible? "*Let's call it fate,*" Dumbledore tells Newt. His choices, he doesn't tell.

In the summer of 1899, as Dumbledore described it, he "was in love" with Grindelwald. This is a precise characterization that must be held at hand: he was – he is not anymore – in love – not just "committed to" Grindelwald, as Grindelwald describes it. It is important to discern that. A scene

from *The Crimes of Grindelwald* highlights the importance of that differentiation. Queenie asks Rosier: “are you married?” and Rosier answers: “Let’s say... deeply committed.” From this we can infer that commitment is more valuable to them than marriage. Dumbledore and Grindelwald agreed on a “binding magical contract”, the blood troth, but we were shown that they had different perspectives when it came to their grounding for it: “commitment” and “love”. At the beginning of *The Secrets of Dumbledore*, we see both foundations being described in the past: for Grindelwald, Dumbledore “[was] committed”,

but is not anymore; Dumbledore “was in love”, he is not anymore.

Here, the conditions are met for Giordano Bruno to tell us how the powerful “young man’s magic” could be broken. Their bond was one “arising from the fires of youth” and could be “relaxed and soothed in time”¹; Albus says “we were young”, and he “was in love”... thus the bond broke.

References:

- [1] Giordano Bruno, “A general account on bonding” in *Cause, Principle and Unity* (Cambridge University Press, 2004, p. 162).



“LET’S CALL IT FATE”,
FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (WARNER BROS., 2022)



Gulliver Pokeby

Expert on magical birds. First to identify
meaning of Augurey song.

1750 - 1839

#9

R

The Rowling Library
Famous Wizards Cards Collection



FLIPENDO IS CANON!

*How the Harry Potter video games can be approached
in the Wizarding World canon*

By Leandro Bensussan Lemme

It has already been more than 20 years since *Harry Potter and the Philosopher's Stone* video game was released. The game is seen as the cornerstone of the subsequent instalments of the franchise - without mentioning its significant place in fans' hearts since it meant a unique opportunity for 2000s kids to become the boy wizard for the first time, cast spells, explore Hogwarts and learn more about J. K. Rowling's universe. That is why the youtuber Flandrew, who describes himself as a 'nostalgic merchant,' hosted an interview with the lead artist from the PC version, Christo Vuchetich, to unveil the secrets behind the making of the first *Harry Potter* video game.

In the interview, Vuchetich recalls that he enjoyed working on the

project, having about twelve months to develop it and no idea how to make it visually similar to the first film. One of the first points dealt during the interview was the magical abilities and skills a first-year wizard could and could not perform. Thus, Vuchetich mentioned that he had asked Christopher Little's agency (who at the time represented J.K. Rowling) for first hand information so that they could have material to work with. The petition was accepted and a brief list of five iconic spells was delivered: *Alohomora*, *Wingardium Leviosa*, *Incendio*, *Lumos* and, of course, *Flipendo*.

This last spell has been controversial among Potterheads. When the possibility of playing as Harry Potter arrived, many of us thought we would be able to cast



CLICK THE IMAGE TO WATCH THE INTERVIEW WITH CHRISTO VULCHETICH ON FLANDREW'S YOUTUBE CHANNEL.



HARRY POTTER CASTING FLIPENDO, HARRY POTTER AND THE PHILOSOPHER'S STONE - THE VIDEOGAME (WARNER BROS., 2001)

charms known from the books. However, a vast repertoire of new spells appeared in subsequent videogames during the years the series grew, including incantations such as *Vermillions*, *Spongify* and *Avifors*. These spells, though interesting they seemed when we were younger, became a bone of contention for fans when discussing its relation to the main books. Many have thought they were created by the developers, disregarding its status as canonical, but Vuchetich - highlighting his love for the franchise - recognises Rowling for their creation.

As we mentioned before, the Knockback Jinx, the formal term for *Flipendo*, was introduced in the saga in the *Philosopher's Stone* video game. Its purpose was to provide Harry a basic tool of defence against small creatures and to overcome obstacles at Hogwarts. According to Vuchetich,

the vague description of the spell - 'to push things' - allowed the staff to innovate the mechanics of the game. That simple but useful feature was reintroduced in the following sequels and became a must for the developers. However, many would ask themselves why the incantation disappeared after the console versions of *The Prisoner of Azkaban* (2005) and returned to the interactive *Pottermore* in 2011.

The Knockback Jinx, according to what Vuchetich remembers from Rowling's specifications, 'can only move small teacups a few inches.' Instead, the developers tried to re-adjust the spell as if it were a preliminary version of the stunning spell, *Stupefy*, to cast against enemies. Eventually, the incantation for pushing objects away was transferred to the Banishing Charm as *Depulso*, presented in *The Goblet of Fire*

(2000). Eventually, the jinx re-appeared in 2016 in *Harry Potter and the Cursed Child* (2016) when Harry cast it against Malfoy, making it the first concrete instance of canon in the saga. Over time, both *Flipendo* and *Depulso* became virtually separated and, although they seem quite similar in terms of their effects, both spells differentiate from each other as to their intensity and complexity.

Having said all that, we should bring back the main focus here: how are video games part of the canon? While the term 'canon' in fandom is a subjective concept, for all intents and purposes it refers to considering one thing: an event, spell or book, as a true part of the Wizarding World in accordance with the information provided by Rowling. For instance, the Burning of the Burrow in the sixth

film is considered non-canonical because it never happened in the books nor was discussed by the author afterwards. Thereby, the spells from the video games can be seen as canon because they were directly written by Jo.

If everything we have discussed so far was not enough to demonstrate this approach, there is still further evidence which proves this new status for the spells from the video games. The first case is the Windy Spell: *Ventus*. This spell was first introduced in console versions of *Harry Potter and the Goblet of Fire* (2005) – namely the Game Boy Advance and Nintendo DS – and its function was to attack enemies. This spell made its second appearance in the *Harry Potter and the Order of the Phoenix* (2007) video game in the same way and then in other games



FLIPENDO IN HARRY POTTER: HOGWARTS MYSTERY (PORTKEY GAMES, 2018)

of the franchise, being thought as a mere creation from EA developers. Hence, many people were surprised when the currently famous magizoologist, Newton Scamander, cast it in *The Crimes of Grindelwald* (2018), making it canonical. Another spell of the same nature was the Slowing Charm *Arresto Momentum*, whose incantation first appeared in the *Prisoner of Azkaban* film and re-appeared in *Crimes of Grindelwald*.

In a nutshell, we should remain open-minded towards video games

because they are also possible sources of canonical information. For many years, these nostalgic elements were underestimated and ignored because the author was not directly involved. Maybe, it is high time we left aside prejudices and considered new material provided from other sources. After all, the complete franchise is supposed to be inter-connected and each new game, film or book released can enrich our knowledge from the Wizarding World and our experience as a whole.



COVER FOR
THE PC
VERSION OF
HARRY POTTER
AND THE
PHILOSOPHER'S
STONE - THE
VIDEOGAME
(WARNER
BROS., 2001)



One day in July, Aunt Petunia took Dudley to London to buy his Smeltings uniform, leaving Harry at Mrs Figg's. Mrs Figg wasn't as bad as usual. It turned out she'd broken her leg tripping over one of her cats and she didn't seem quite as fond of them as before. She let Harry watch television and gave him a bit of chocolate cake that tasted as though she'd had it for several years.

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



THE INK BLACK HEART

COVER & SYNOPSIS

Fans from all over the world have been waiting for over two years to follow the adventures of the most acclaimed detective from Denmark Street, Cormoran Strike – whose last story was narrated in *Troubled Blood* back in 2020. Since then, many theories and hypotheses about the next adventure's date were made, until December 2021, when J.K. Rowling revealed the title for this installment to be *The Ink Black Heart*.

Since then, we knew next to nothing about the sixth part of the Strike series. The first clue about what to expect came from the promotional video to promote the fifth book: *"The next one will be very different from Troubled Blood [...] We're dealing in the next*

*Strike novel with a far younger demographic, which will be exciting for me. I just like to bring in changes a lot, so, it's gonna be a very different kind of investigation"*¹. The next clues were subtly shared by J.K. Rowling on Twitter. How? She used different photos of a cemetery as her header image on Twitter, and fans noticed all the photos belonged to the Highgate Cemetery in London. But the author never confirmed that these clues belonged to the Strike book – in fact, some readers thought it was going to be related to the *Fantastic Beasts* films.

However, the newly synopsis for *The Ink Black Heart* reveals the Highgate Cemetery will be important in the plot:

When frantic, dishevelled Edie Ledwell appears in the office begging to speak to her, private detective Robin Ellacott doesn't know quite what to make of the situation. The co-creator of a popular cartoon, *The Ink Black Heart*, Edie is being persecuted by a mysterious online figure who goes by the pseudonym of Anomie. Edie is desperate to uncover Anomie's true identity.

Robin decides that the agency can't help with this – and thinks nothing more of it until a few days later, when she reads the shocking news that Edie has been *tasered* and then murdered in Highgate Cemetery, the location of *The Ink Black Heart*.

Robin and her business partner Cormoran Strike become drawn into the quest to uncover Anomie's true identity. But with a complex web of online aliases, business interests and family conflicts to navigate, Strike and Robin find themselves embroiled in a case that stretches their powers of deduction to the limits – and which threatens them in new and horrifying ways...

It is interesting to note that from the synopsis we know the role of the Highgate Cemetery: it is the location of the cartoon called *The Ink Black Heart*. However, some fans still believe there may be a secondary aspect for the location:

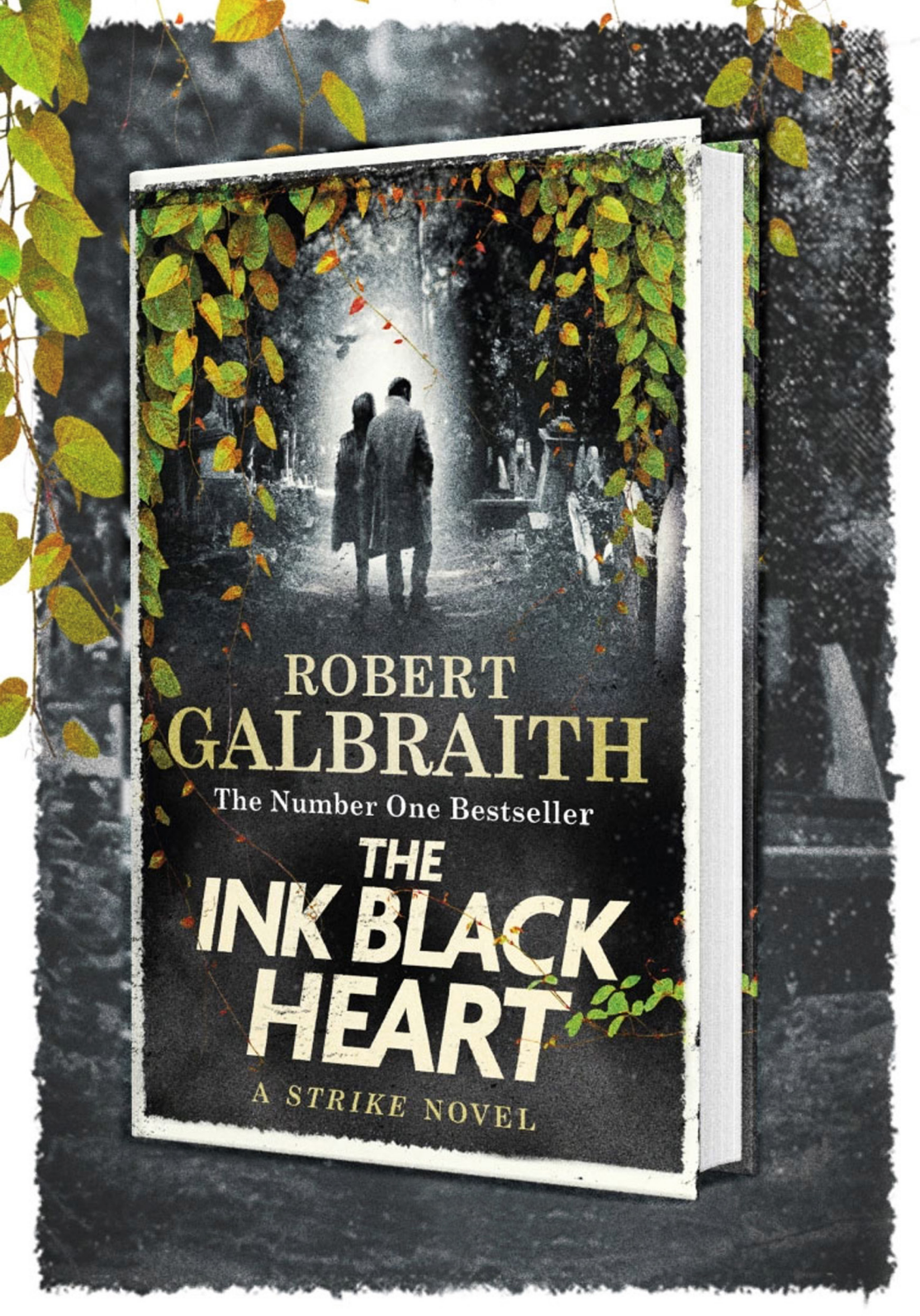
it could be the cemetery in London where Leda Strike, Cormoran's mother, is buried. According to the TV adaptation, Leda is buried in Tower Hamlets Cemetery Park, where her tomb is visited by her son Cormoran. However, this scene never takes place in the books so J.K. Rowling could have different plans for Leda's resting place.

Another thing to mention is this is the second book in the series where the victim is an author. We had Owen Quine, author of *Bombyx Mori* in *The Silkworm*, while we now have Edie Ledwell, author of *The Ink Black Heart*. For this one, J.K. Rowling (or her editors team) decided to title her book the same as the cartoon-within-book, something that she almost did for *The Silkworm*, which had *Bombyx Mori* as the preliminary title and was later changed to the one eventually used.

We are not that far away from the publication date (August 30th), and it is possible that this synopsis is all we are going to get about the book until we can finally hold it in our hands. And this is not bad, considering that with crime books it is better to read without knowing anything about them.

References:

[1]: <https://www.youtube.com/watch?v=Ag2kU2u6wv0>



ROBERT
GALBRAITH

The Number One Bestseller

THE
INK BLACK
HEART

A STRIKE NOVEL

A QUOTE BY JO

“”

“There are people who have got very close to the end of the final series. I don't think I've ever heard or read anyone who has actually got there, but bits of the final book have been guessed.”

*One-on-one interview with J.K. Rowling,
ITV Network, 2005*



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 DEATHLY HALLOWS
(SCHOLASTIC, 2007)



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