

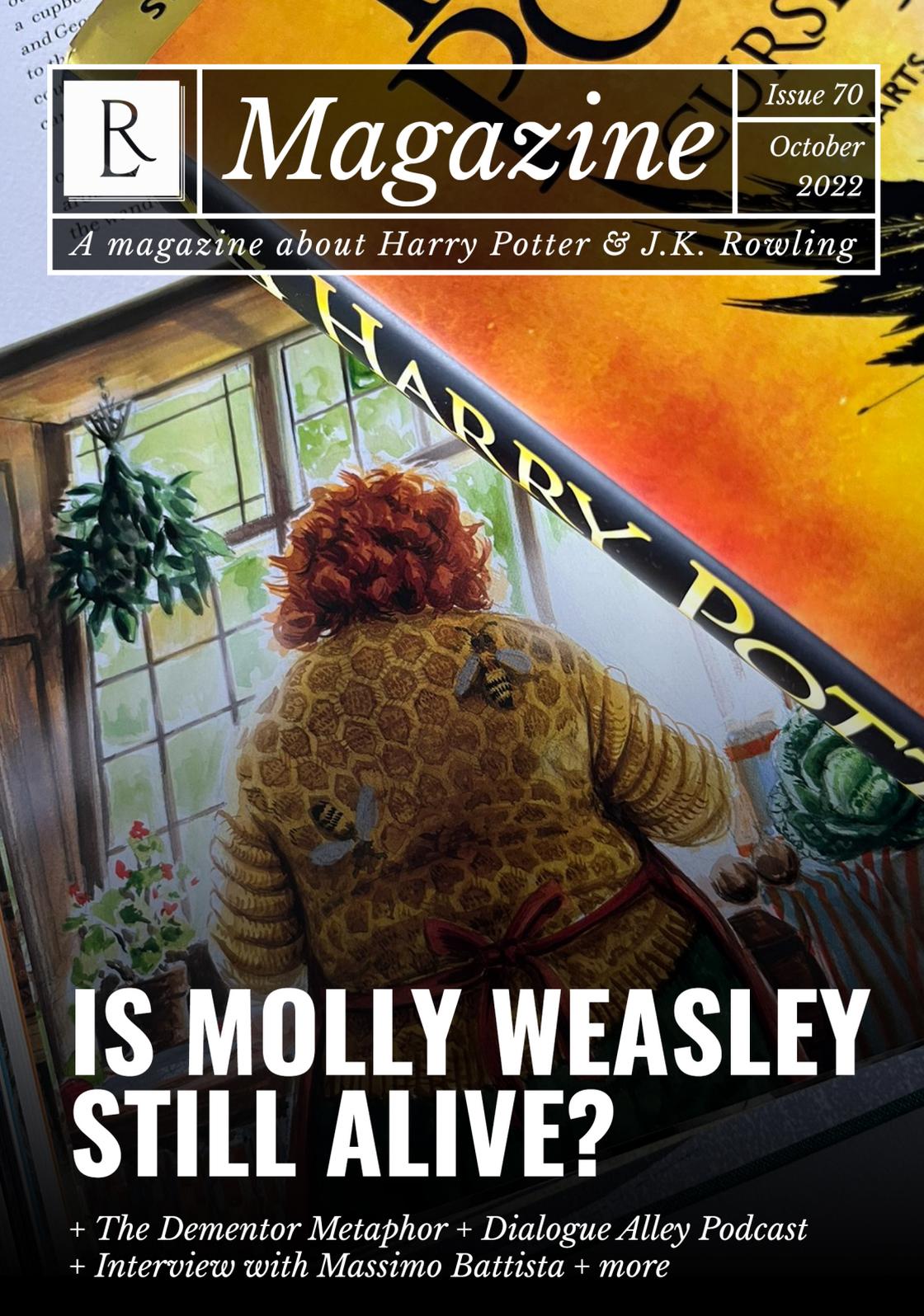
R

Magazine

Issue 70

October
2022

A magazine about Harry Potter & J.K. Rowling



IS MOLLY WEASLEY STILL ALIVE?

+ *The Dementor Metaphor* + *Dialogue Alley Podcast*
+ *Interview with Massimo Battista* + *more*



The Rowling Library
www.therowlinglibrary.com

Vol 70 - Year 6
October 2022

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

FOUNDER & EDITOR IN CHIEF

PATRICIO TARANTINO

EDITOR

BELÉN SALITURI

ILLUSTRATOR

FAUSTO GIURESCU

CONTRIBUTORS

OLIVER HORTON

LUNGILE NTULI

LEANDRO BENSUSSAN

ERIK KRUEGER

WELCOME

Welcome to the October issue of The Rowling Library Magazine! After the special issue in September dedicated to Robert Galbraith's *The Ink Black Heart*, we are back with content dedicated to Harry Potter.

Our cover story "Is Molly Weasley Still Alive?" brings the theory/debate if Ron's mother is still kicking during the events of Cursed Child: there are some clues and evidence that she may not. Oliver Horton delights us again with an article dedicated to Dementors in *Prisoner of Azkaban*, and Lungile Ntuli with a piece about the importance of Hogwarts in Harry's life.

Surely you know Erik, from our Riddikulus Comic Strip. Well, this time he wrote a piece about Dialogue Alley, his podcast that launches its third season this month.

Lastly, we interviewed Massimo Battista, who wrote *Collezione Harry Potter*, a bibliography of J.K. Rowling's works that has been published in Italy.

See you next month, when we enter our Year 7!

Patricio

**5. THE DEMENTOR METAPHOR 10. SUPPORT US.
11. TWITTER HISTORY 12. IS MOLLY WEASLEY STILL
ALIVE? 16. A PLACE CALLED HOME FOR HARRY POTTER
19. FAMOUS WIZARD CARD 20. DIALOGUE ALLEY
23. INTERVIEW WITH MASSIMO BATTISTA
29. RIDDIKULUS!**

SECRET HISTORY OF THE WIZARDING PHENOMENON

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



[Read an excerpt](#)

[Buy it now](#)

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



BY OLIVER HORTON

THE DEMENTOR METAPHOR



HARRY POTTER AND THE PRISONER OF
AZKABAN (WARNER BROS., 2004)

Shorn of world-building *Prisoner of Azkaban* is the story of one boy's struggle with depression, as Harry Potter comes to terms with the murder of his parents. Harry's depression is manifested in the terrifying form of the Dementors of Azkaban, which threaten to consume his soul. Depression is the adversary he must overcome to survive his third year at Hogwarts.

The first Dementor, from a psychological point of view, is Aunt Marge. Vernon's sister is pure

antagonist. She needles Harry for days before hitting his thermal exhaust port with a couple of photon torpedoes: Harry's weak spot is his parents and malicious Marge maligns James Potter as a drunken layabout. Harry blows up. Then so does Auntie.

MY DAD DIDN'T STRUT

Until this confrontation, Harry is unaware of the uncontrollable rage monster that lurks beneath. Marge's vile slander unlocks Harry depression, which can be

defined as anger turned inwards. Marge's insults are cruel and so on, yet she pinpoints a terrible truth. Harry does not really know anything about his dead parents. That is his wound. He has only the faintest sense of James and Lily Potter; as benevolent spectres in the Mirror of Erised, and from the warm words and happy snapshots supplied by Hagrid.

In *Prisoner of Azkaban*, Harry yearns to grieve. He craves knowledge about his parents. But there exists an obstacle of his own creation: the idealized image of the Potters that lives in his imagination. Harry is hot to defend this fantasy family. He auto-denies any contradiction: "*My father didn't strut.*" Well, yeah, he kinda did. To truly know his parents Harry must let go of the picture-perfect ideal. He must demolish his own fantasy. This is going to hurt.

UNFOGGING THE FUTURE

Remus Lupin slumps dormant in an otherwise empty carriage on the Hogwarts Express. He has the knowledge of James and Lily that Harry needs. Dammit, the information comes wrapped in trauma. Remus Lupin is the second Dementor, awakened on the train. The baggage he brings is unavoidable, the pain he causes is unintentional. But Lupin is also able to revive Harry with kindness, returning the kindness that Harry's mother showed him years before.

Harry faints. Yet the dive into depression unexpectedly brings him closer to his parents; he recalls his mother's voice. This is the process, a painful advance, baby steps. Harry is right to be wary of Lupin, who will coax Harry into feeling the full weight of his parents' deaths. No wonder the



DEMENTOR IN THE HOGWARTS EXPRESS,
HARRY POTTER AND THE PRISONER OF AZKABAN (WARNER BROS., 2004)

poor boy passes out. Childhood is no longer a refuge.

And Quidditch is no longer an escape. Sirius Black, the foreboding black dog, squats in the stands to watch Harry play. Sirius, too, carries knowledge about James and Lily Potter. But he is demented by anger, revenge and murder. Sirius Black is what Harry will become if his rage is not addressed. Sirius is the third Dementor. His presence triggers the sudden depression that causes Harry to fall from his broom. The Nimbus 2000, once a symbol of unbridled joy, is smashed to bits by a ferocious tree. Harry cannot fly away from this problem! Depression, he realizes, can strike any place, any time. Heroically, Harry Potter commits to change.

THAT'S THE SPIRIT, DEAR

The cure for depression is a many-layered thing. In the magical version, Harry goes to Remus Lupin and learns the Patronus Charm. In the psychological version – glimpsed between the lines – Harry undergoes therapy. The troubled 13-year-old replays his mother's murder over and over again until he can control his emotions. This, in essence, is the cognitive-behavioural approach to post-traumatic stress disorder. By facing the horrific events in his past, Harry stops the negative thoughts from catching him off guard. Once he comes to terms with his trauma, Harry connects

with the true happiness needed to drive away depression.

Yay! Harry the sorcerer blows away one hundred and one Dalmations, sorry, Dementors with his Expecto Patronum.

Except he does not. Not the first time. Lupin gives him the tools, and Harry experiences some levity, but there is more work to do. The foundational memory that Harry uses to conjure the Patronus charm is the fantasy of his family, born of his heart's desire; "complicated"; dishonest. The happy memory fails when the Dementors initially descend. And Sirius makes it worse by feeding Harry another fantasy. The world's most famous boy wizard can live with a convict! Wow, the idea catches fire in Harry's mind. He can remain a boy! A boy whose father saves him when darkness falls.

SEVEN POTTERS

Harry Potter's uncertain identity is established in the early pages. He goes to school at, er, St Brutus's, where he is regularly beaten. His name is, ah, Neville Longbottom. He lives at, uh, the Leaky Cauldron. His best friend is, um, the ice cream man. His surroundings broadcast his inner turmoil: sudden darkness, the lurches and bangs of the Knight Bus, a Quidditch match that dissolves into a storm, the furious disorder of the Shrieking

Shack. 'Prisoner of Azkaban' journeys deep into Harry's psyche. It's happening inside his head.

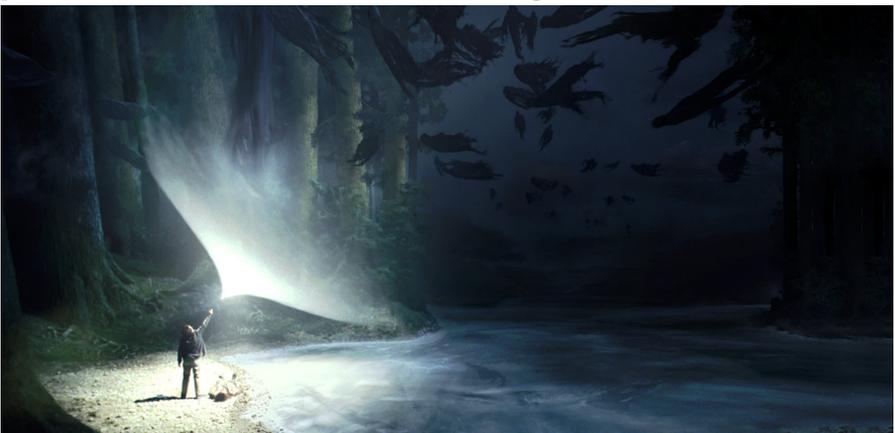
The Shrieking Shack is a metaphor for Harry's subconscious. Four of the book's 22 chapters are devoted to the chaotic group-therapy session therein. Seven distinct identities, in essence divided, battle for the soul of Harry Potter.

For much of the book, Harry's conscious self - his Ego - is conflicted. So naturally his Id and Superego, aka Ron and Hermione, go to war. Sirius Black is the Harry that is hellbent on revenge. Wormtail is the Harry that would rather be back in his cupboard, which for Scabbers takes the form of Ron Weasley's pocket. Remus Lupin rationalizes the unforgivable crime of murder. And at the point of understanding, Severus Snape crashes the party, a portrait of pure mania. Seven Potters. The cat

is just a cat.

Ego, Id and Superego then reconcile in spectacular fashion: Harry, Ron and Hermione blast Snape/madness off his feet. Harry tames Sirius/vengeance, and chooses now and forever not to tarnish his soul with murder. Peter Pettigrew again goes into hiding. Which the Lupin persona takes badly. Professor Lupin's rationality is a front. He, too, has been sitting on an uncontrollable rage monster and the inevitable eruption is epic. Because anger imprisoned has dangerous consequences. Anger itself is not the enemy. But anger turned inwards becomes Dementors. Restrained for too long anger transforms into a mindless werewolf.

Harry's problems are not resolved until the final book, but the work in the Shrieking Shack makes him stronger. On the Time Turner'd



HARRY POTTER CASTING THE PATRONUS CHARM,
HARRY POTTER AND THE PRISONER OF AZKABAN (WARNER BROS., 2004)

rerun, everything comes together in one decisive moment. With his past, present and future in jeopardy at the Lake, Harry alone blows Dementors/depression clear out of Hogwarts.

AN UNUSUAL BOY IN MANY WAYS

I am fascinated by the behaviour of the characters in the Shrieking Shack. They act in ways that are unique to this book. Severus Snape never again blows a fuse. Nor does he need an Invisibility Cloak. Sirius Black is not stirred by revenge. Hermione Granger does not feud with a teacher or slap a fellow student. Peter Pettigrew gives up the rat act. Remus Lupin's wolf trick is one night only. And then there is Cornelius Fudge who, this one time, treats Harry with kid gloves and bonhomie, as if the boy were mad or dangerous. On Diagon Alley, Harry is pacified with ice cream until help arrives.

What is going on? How? Where?

Harry, in all probability, populates his subconscious with familiar faces. He is sedated. A fat chunk of year three passes in the dank fug of the Divination classroom, where the atmosphere is as thick and cloudy as dreams. His brain struggles to make connections, is unable to discern simple shapes and patterns. His conscience resists the pharmaceuticals, weakly at first: Hermione the Superego

rails against the tedium. In the Hospital Wing: nothing anyone said or did could make Harry feel any better. Finally Dumbledore, the head of the facility, intervenes. He prevents Madam Pomfrey from administering treatment, a tactic he repeats in *Goblet of Fire*. Harry must feel his pain before he is permitted the sleep of the Poppy.

Crookshanks the emotional support animal calms the flailing anger of the Whomping Willow, which protects the entrance to Harry's mental sanctum. Danger. Do not enter. Unsafe. The cat brings peace to the furious Sirius persona too, curled up and purring on his lap. So Harry goes to work... on himself. He accepts the terrible and beautiful truth about his parents. Ultimately, he sees them clearly, and loves them, and his honest memory of them (the source of happiness for the Patronus defence) becomes truly powerful. The child is father of the man. Self-reliant Harry chooses the sort of adult he will be: the Protector.

In *Goblet of Fire*, the Dementor is a joke, a Boggart in a maze. Depression returns only after fresh trauma: the death of Cedric Diggory. Harry retains the skills, even in Little Whinging, to dismiss the soul-sucking Dementors. But there are worse monsters. In *Order of the Phoenix*, Voldemort is in his head.



SUPPORT US

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

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

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

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

Christopher A Kunch, Leandro Kaus, Liz Gosselin, Beatrice Groves, Christine Davies, Kristina Brodbeck, Susan Potenzano, David Schmeling, Nicole Benge, Petter Nesse Westre, Sam, Marco Reyes, Paulo Setti, Lisa Shipowitz, Geoffrey Tixier, Dana, Mary T Rochelle, Marty Ryan, Anthony Franz, Sean McLennan, John Granger, Annie A., Marlica, Cindi Shannon, Lyn Arey, James Greenhill, Alvaro Palomo Hernandez, JeffJ, Josephine Glazov, Mary Beth Murphy, John Livingston, Stephanie Varnell, Susan Sipal, Kenneth Montfort, Vicky McKinley and Suzanne Lucero.

BECOME A PATRON

October, from the Twitter archive



J.K. Rowling ✓
@jk_rowling



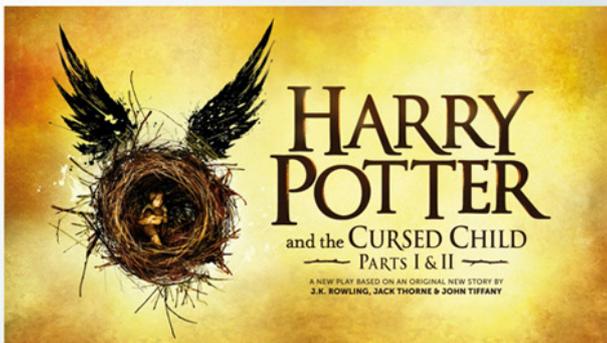
And I love it!



WIZARDING WORLD ✓
@wizardingworld



The official artwork for Harry Potter and the
[#CursedChild](#) has been revealed: pottermo.re/awgXOH



4:04 PM · 22 Oct, 2015

190 replies 4.5K shares 5.2K likes

4:06 PM · 22 Oct, 2015

300 replies 3.8K shares 6.3K likes



**IS
MOLLY WEASLEY
STILL ALIVE?**

The WIZARDING World franchise is one of the most developed and immersive works by J. K. Rowling, with fans and readers around the world trying to decipher every little detail as much as they can. Jo understands this, as she acknowledges that fans love every single detail from the books. In 2007, when *Harry Potter and the Deathly Hallows* put an end to the book series, the author - whose love to the wizard boy is as big as her fans' - did not want to stop there, as she little by little began to give away insights to some of

Greyback?; what happened to Fudge?; Hagrid was able to study magic again?

We certainly want to know everything from the WIZARDING World, and so are fans. Over the years a plethora of theories of many kinds have been written to fulfil these gaps left by Rowling, and others just to entertain. From Dumbledore being Ron from the future, passing through Quirrell being a Horrocrux, to Ariadna being an Obsurus. All these theories, some true and others hilarious, aimed to provide explanations and

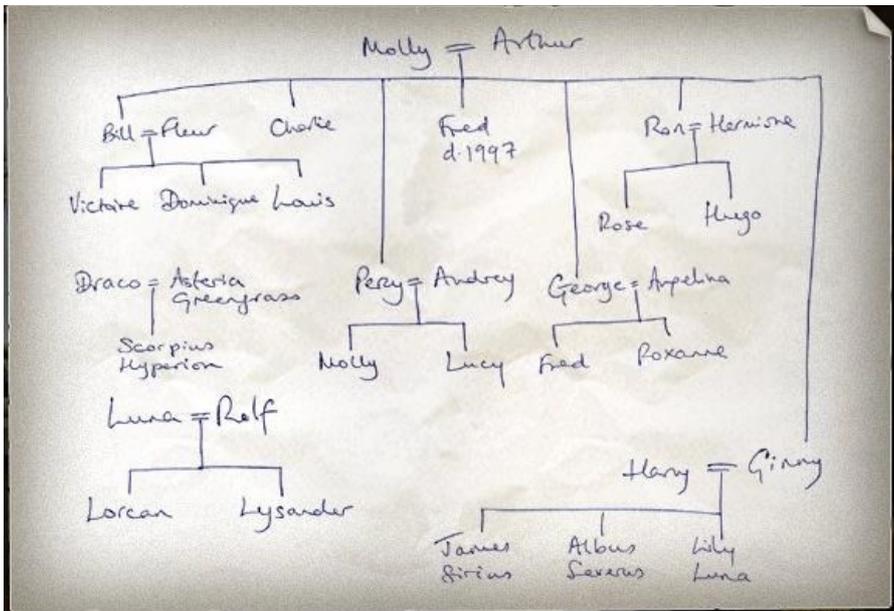
We will not step behind, as we have come up with a small—although intriguing— theory: is Molly Weasley dead?

her characters after the Battle of Hogwarts.

From that point, we already know the future (or shall I say 'present?') of many characters: Harry became an Auror; Hermione was elected Minister of Magic; Ron works with his brother George at Weasleys' Wizard Wheezes; and so on and so forth. But what is interesting about those declarations is what the author did not say about others. What is the fate of Lavender Brown after her encounter with Fenrir

a second thought to the events from the books. We will not step behind, as we have come up with a small—although intriguing— theory: is Molly Weasley dead?

The mother of the seven Weasleys, and mother-in-law of Harry and Hermione, is undoubtedly one of the most beloved characters of the *Harry Potter* series. Her warm and charming personality made us fall in love with her, so that it served as an inspiration for many potterheads to become like her and even to



WEASLEY FAMILY TREE, HANDWRITTEN BY J.K. ROWLING (2007)

appreciate their mothers. Her legacy remains in the hearts and minds of everyone who knew her, making her a memorable character of pop culture. However, there are some things that we noticed.

Rowling is an extraordinary, accomplished writer whose works - inside and outside the Potter world - are developed comprehensively and exhaustively, with barely few inconsistencies in their story-telling. For that reason, it caught our attention that Molly did not appear in the epilogue from *Harry Potter and the Deathly Hallows* nor *Harry Potter and the Cursed Child*. All that we know from these instalments is that Arthur Weasley is alive.

"Don't get too friendly with him, though, Rosie. Granddad Weasley would never forgive you if you married a pure-blood"

Ron Weasley
Harry Potter and the Deathly Hallows

In addition, there is another peculiarity to examine. In *J.K. Rowling - A Year In The Life* (2007) we were told by Rowling that Percy married a girl named Audrey and they had two children, Molly and Lucy. In the franchise we know that the sons and daughters of the main characters were named after late individuals. Almost all the names of Ginny and Harry's children are the example, Teddy Lupin was named after Tonk's late

father Edward Tonks, and George named his first son Fred; so it seems sound that during that span of 19 years Molly has passed away.

Last but not least, there is another fact concerning mothers from the Wizarding World. We already know that Jo has no fear when it comes to killing important characters. In 2007, after the release of *Deathly Hallows*, Rowling mentioned in an interview at Carnegie Hall that she planned to kill Arthur, but at the end she changed her mind. Be that as it may, there is a chance that she did kill another Weasley (sorry, Fred).

In *Harry Potter and the Cursed Child* we know that many maternal figures died before or during the events of the play. Astoria Malfoy, Cedric's mom, Pandora Lovegood, Bellatrix Lestrange, even Petunia passed away. If we consider that Molly was not mentioned during the last events of the story, most

mothers died and Percy named after her daughter for her mother, then there is a high chance that she is dead.

While it is true that these evidences would lead to a possible death of Molly Weasley at the time of *Cursed Child* (approximately twenty-something years after the end of *Deathly Hallows*), yet they are not a solid confirmation. Just as there are many theories that have never been confirmed by J.K. Rowling herself, this would be one of them. But that's the fun of it: playing detective with the clues that the author herself has left us throughout her stories and imagining possible scenarios that fit those clues.

And what is more interesting than trying to guess the fate of a character, and whether or not he or she is alive at a certain point in time?



JULIE WALTERS AS MOLLY WEASLEY,
HARRY POTTER AND THE PHILOSOPHER'S STONE (WARNER BROS., 2001)

BY LUNGILE NTULI



HOGWARTS

A PLACE CALLED HOME FOR HARRY POTTER

A house is simply a building, but a home is how the people occupying the house warmly relate to each other. Every family lives by different values, structures and dynamics. In a perfect world, a fully functional family exposes one to a genuine, strong, nurturing, respectful and loving environment.

Unfortunately, that is not how things stand in reality, as most

families hardly enjoy the values mentioned previously. It is then that they seek others who are outside of their biological family constraints that display such profound characteristics. Harry Potter's "family" in Hogwarts remains prevalent throughout the series. In retrospect, the harsh treatment that he endured at the hands of his biological family



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

provided him a sense of grounding, in knowing how to appreciate people, especially those who would later become his family, in true essence.

The light towards the end of the tunnel draws brighter when Rubeus Hagrid waltzes in, at the Dursley's where they have found shelter at an isolated island. He literally comes to Harry's rescue after enduring the toxicity that comes with living with his family. After working his magic, Harry and Hagrid make their way to Diagon Alley, where Harry is introduced to various personnel that live within the world of magic.

The meeting between the Weasleys and Harry at the King's Cross Station in London is one that I personally deem poignant

and divinely orchestrated. Molly Weasley portrays her matriarchal duties with finesse and honour, whilst Arthur Weasley also holds down the ship as the family's patriarch. The Weasley offspring become Harry's siblings, so to speak, especially Ronald Weasley, who sticks closer than a brother.

As destiny would have it, the eleven year old Harry meets one other person who would play a pivotal role in his life story - Hermione Granger. The trio goes on to slay many goliaths that pose as threats to them and their closest allies.

As Professor Minerva McGonagall welcomes first year students to Hogwarts, she mentions that *"before you take your seats, you must be sorted into your houses ... while you're here, your house*

will be like your family within Hogwarts". These words ring true to the entire cadence of the article. The house of Gryffindor and Hogwarts, are more of a home than an academic institution for Harry Potter. Although the school is laced with many imperfections, it undoubtedly remains a safe space for all, especially Harry.

Hogwarts, School of Witchcraft and Wizardry is a learning institution where magic is taught and practised by students aged eleven and eighteen. The school is governed by sound ethos and its sole purpose is multi-dimensional, hence it serves as a home away from for many wizards in the story. Harry Potter relied heavily on his close friends, a few good hearted

professors and other wizards. When home for the school holidays, he still felt the echoes of Hogwarts trickling down his spine.

Upon meeting the wand maker, Mr Garrick Ollivander in *Harry Potter and the Philosopher's Stone*, he foresees Harry's astounding potential as a wizard. And as it turns out, Hogwarts evoked that greatness within Harry Potter!

An old saying goes like this: "*Blood is thicker than water*"; however in Harry Potter's instance, water is evidently thicker than blood. Hogwarts provided Harry Potter with a deep sense of family, love, friendship and most importantly belonging.



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



Cornelius Agrippa

Cornelius Agrippa

Celebrated wizard imprisoned by Muggles for his writing, because they thought his books were evil.

1486 - 1535

#11





SEASON 3 OF DIALOGUE ALLEY



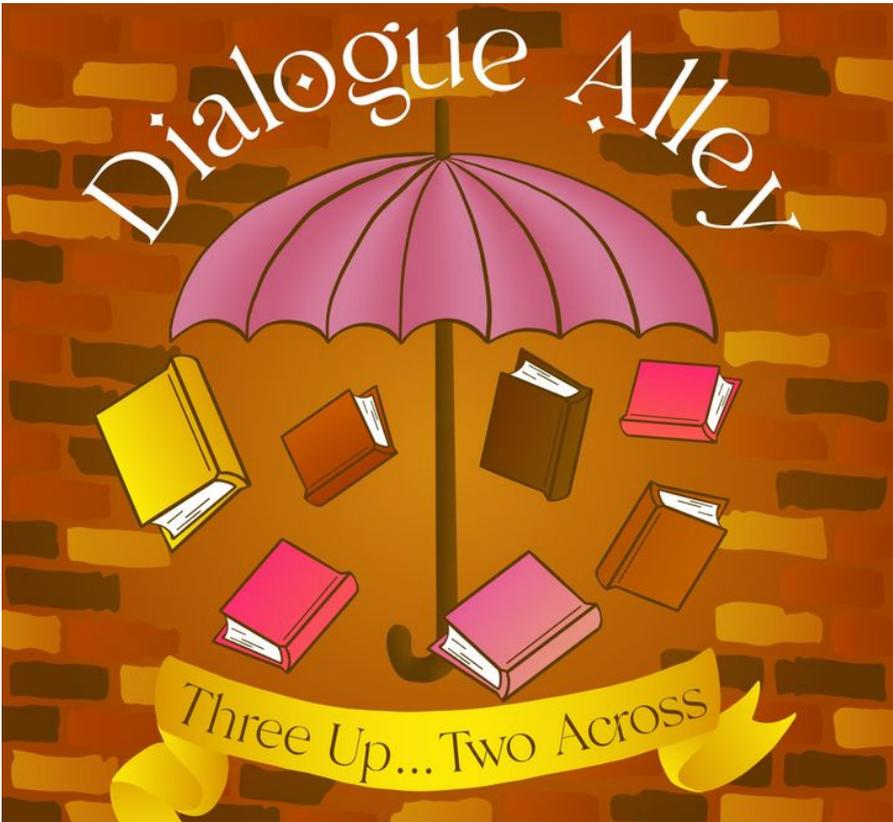
A PODCAST ABOUT HARRY POTTER BOOKS, BOOK TRANSLATIONS, AND ALL OTHER THINGS MAGICAL

Welcome to the world of Harry Potter book translations! **Dialogue Alley** is a podcast hosted by three Harry Potter translation collectors: Carly, Erik, and Melanie. Each week, the three hosts keep you posted with all the need-to-knows in the Harry Potter book community, dive deeper into a specific main topic, and look closely at one book translation from around the world. Highlights from the first two seasons include: overviews on how to identify rare and valuable books, a detailed dive into all the books available in India, Harry Potter in Braille, and interviews with notable members of the book collecting community—just to name a few.

Does *Dialogue Alley* talk about Harry Potter books? YES! The three hosts all started their love for Harry Potter through the books. Because of this, they were drawn to how other people around the world first experienced Harry Potter in different languages.

There are many interesting covers from all around the world which really showcase and reflect cultural interpretations of the characters from the books. Dialogue Alley highlights one specific book translation each episode in a segment called “Translation of the Show.” Carly, Erik, and Melanie put these books to the magical test and rate each of them based on cover art, feel, size, quality, and smell. Yes, smell. Fans of the books and movies alike will easily recognize the grading scale based on the OWL exams taken by Hogwarts Fifth-Years.

Does *Dialogue Alley* talk about more than just books? YES! Carly, Erik, and Melanie are all Harry Potter fans and love discussing other parts of the fandom. They explore everything under the Harry Potter pink umbrella, including both the Harry Potter and the Fantastic Beasts films, interesting merchandise and other Harry Potter collectables, and sensational Harry Potter fan



destinations, such as Universal Orlando Resort and Harry Potter New York. The hosts even interviewed a horticulturist to learn more about the real-life origins of magical plants and wand materials.

This upcoming season, Dialogue Alley is proud to be affiliated with *MuggleNet*, one of the oldest and largest Harry Potter websites around. The hosts are looking forward to the new opportunities this will bring for the show. Plans for season three episodes include deeper dives into outstanding book

covers and box sets, interviews with book illustrators and members of the film casts, and interactive episodes that feature Harry Potter trivia and games. The podcast will continue to keep listeners up to date with announcements of new translations, new editions, and everything else book-related.

[Check out Dialogue Alley.](#) This show is a fresh take on a magical world that is already so known and loved. If you are a fan of Harry Potter, Dialogue Alley has something for you! Walk through the archway into Dialogue Alley!



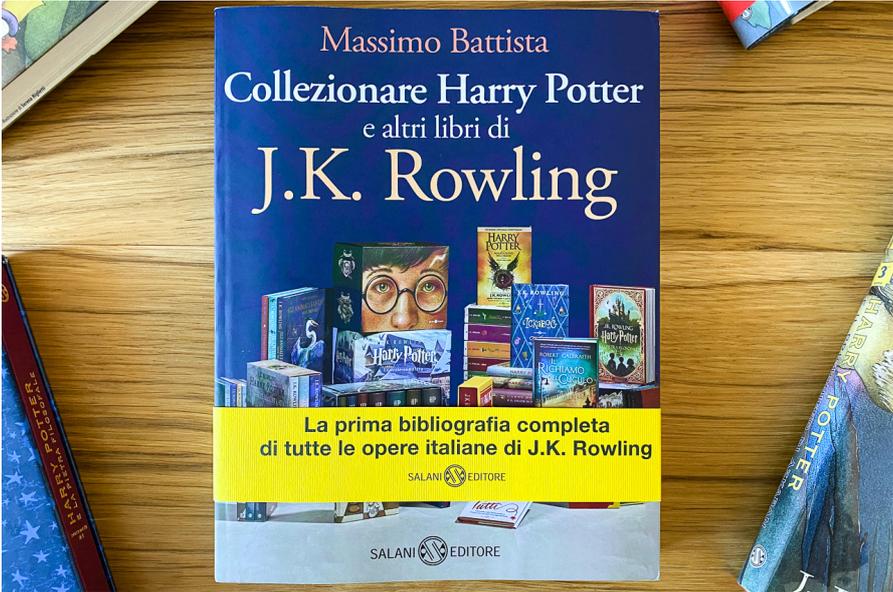
‘OUT OF MY WAY!’ shouted Mrs Weasley to the three girls, and with a swipe of her wand she began to duel. Harry watched with terror and elation as Molly Weasley’s wand slashed and twirled, and Bellatrix Lestrange’s smile faltered, and became a snarl. Jets of light flew from both wands, the floor around the witches’ feet became hot and cracked; both women were fighting to kill.

Harry Potter and the Deathly Hallows
J.K. Rowling



INTERVIEW WITH MASSIMO BATTISTA

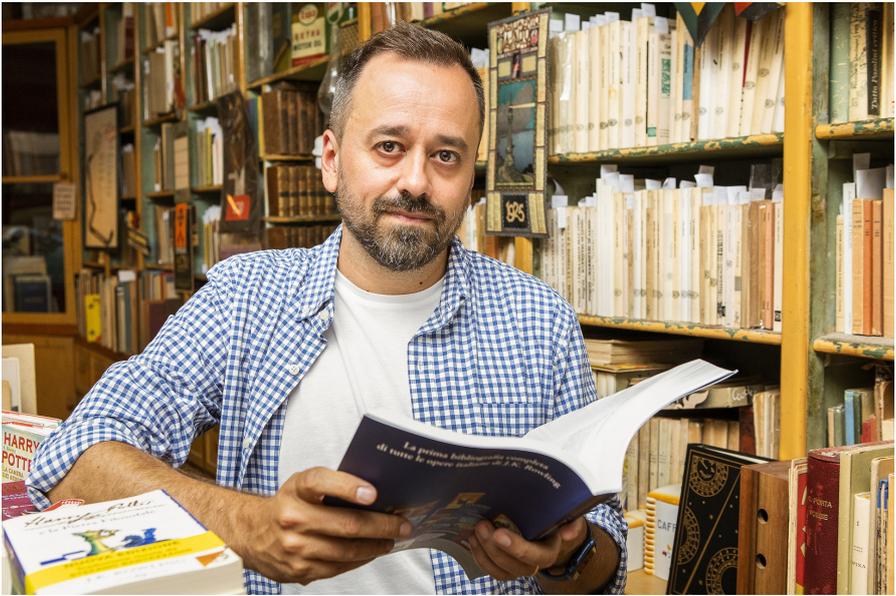
AUTHOR OF *COLLEZIONARE HARRY POTTER*



In 2015, Bloomsbury published *J.K. Rowling: A Bibliography 1997-2013*, the definitive bibliography of every edition of every book published by J. K. Rowling in English. Bloomsbury intended the book to be “the first source on Rowling consulted by textual scholars, book collectors, auction houses, critics and researchers”. It was authored by Philip Errington, who at the time was the Director

for Children’s Books at Sotheby’s.

Seven years later, Massimo Battista wrote and published the Italian counterpart: *Collezione Harry Potter e altri libri di J.K. Rowling*. Battista’s edition has the same purpose as Errington’s book, but with the different books and editions published in Italy. Released by Salani Editore (the Harry Potter publishers), *Collezione Harry Potter* can



PHOTOGRAPHY © ANDREA BRESSANUTTI

be considered the definitive bibliography of J.K. Rowling for this European language.

We had the privilege to interview Massimo Battista and ask him a few questions about the process of writing this complex book.

Can you introduce yourself and tell us a bit about your backstory?

My name's Massimo Battista, I am from Italy, and I am 46 years old. I grew up with a great passion for books. I graduated in Literature focusing in dramaturgy with a thesis on J.M. Barrie's theatrical works. Now I'm collaborating with one of the best Italian antiquarian bookshops: Libreria Antiquaria Drogheria 28, an amazing place to find rare books. It is located in Trieste, the city where I live. I

also have a blog about rare books: www.labibliotecachevorrei.it

How did you come up the idea for this book? Was it a proposal by the publisher or you?

I collect rare books, and *Harry Potter* first editions are among these. At the beginning, I had an Excel file with information about reprints of some Italian editions of *Harry Potter* books. You know, just to understand which one was the real first edition.

One day, I spoke about it with my friend, Prof. Simone Volpato (who has a PhD in History of Books and Bibliography) and so I came up with the idea to extend my research to a real bibliography.

Before my book, there wasn't a

bibliography about J.K. Rowling in Italy, so I started to email some publishers to understand if there was an interest in this kind of work. Of course the Italian publisher of *Harry Potter*, Adriano Salani Editore, was interested.

How did you carry out the research?

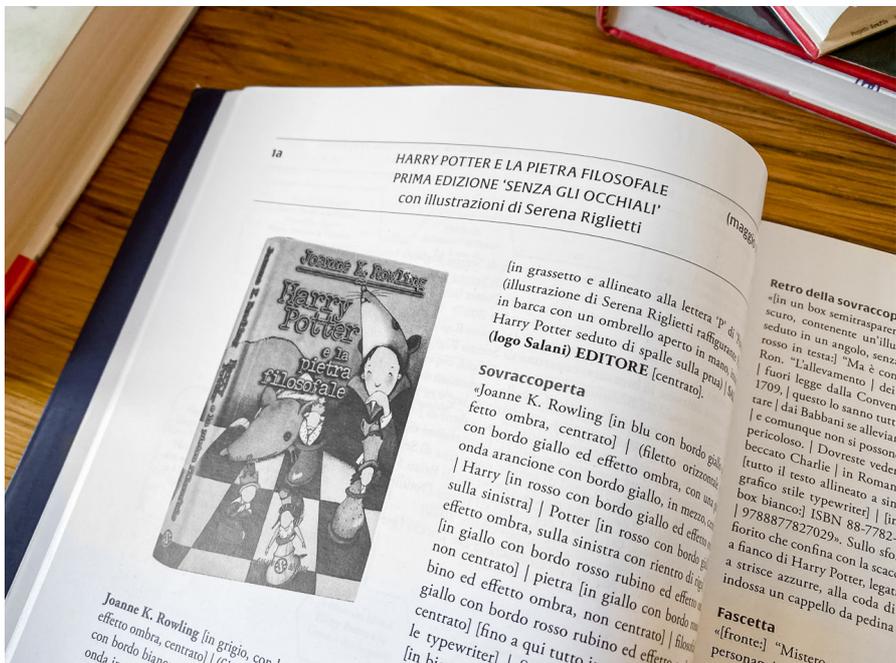
The main problem when you want to describe a book using a textual bibliography method is that you need to have that book in your hands in order to analyse it. At the beginning I didn't realize how many books Salani (the Italian publisher) printed in 24 years (the first one, *Harry Potter e la pietra filosofale*, was published in 1998). So before visiting the Salani archive, I wanted

to collect all the books I could.

I started to search for them online, but during the first Covid lockdown something happened: all the prices of used books increased by 300%... don't ask me the real reason but it happened (not only J.K. Rowling; J.R.R. Tolkien and Stephen King, too). So, trying to get some books was a bit harder but I made it.

Was Philip Errington's Bibliography inspiration for your own work? Did you use it as a reference?

Yes, absolutely! The Philip Errington's one was like my personal bible in the last four years. It was a true inspiration thanks to the quality of that work.



Some English editions are similar to Italian, for example the ones illustrated by Clare Melinsky, so I could compare my work with the one of Dr. Errington, but most of them are different.

Without the English Bibliography, I probably wouldn't have started mine. Both bibliographies have the same roots.

Did you have access to Salani Editore internal files to check some details?

Yes, after Salani saw the results of my personal research, they helped me to find more info about their books. For example, the exact number of the printed copies, which the company keeps private, was impossible to find on the internet.

What was the hardest edition to find? Do you have any fun stories from the writing process?

I found out that in 2006 Salani permitted "Angolo Manzoni", a little local publisher, to print some copies (1000) of the first two books of Harry Potter for visually impaired readers. These copies were not sold in bookshops, they were available only in some libraries. The problem came when this little publisher failed to help me on my research, so I started to call different libraries but, because I'm a collector, not only did I want to see these books, I also wanted to own them as well. Fortunately

I found a bookshop in Turin, with a very kind lady that had some copies! And now these copies are described in my book.

Why do you think this book is important for the collectors' community?

For the past few years, in online forums and on Facebook, for example, there have been a lot of new *Harry Potter* readers that wanted to know something about the editions they are reading.

My bibliography is a sort of guide for them. Maybe for the common reader it could be too detailed but that is the way a textual bibliography is. Collectors will appreciate it.

Another important note: in Italy, in these 24 years, the translation used in the book was updated several times. Of course the best one is the latest but the movies, in Italy, used the first translation and a lot of fans want the books with that first translation. That explains why they are so loved and desired. The last part of my book focuses on those translations.

Do you think the average fan can enjoy this book too?

My book is of course dedicated all people who enjoy J.K. Rowling's works, including the ones written as Robert Galbraith. I prefer to consider my book as a friend on your desk, that has the answers

*Tabella riassuntiva della prima edizione di
Harry Potter e il Calice di Fuoco
e delle successive ristampe:*

<i>edizione</i>	<i>finito di stampare nel mese di</i>	<i>note</i>
edizione	febbraio 2001	cop. a scacchi verdi e neri
1 ^a stampa	marzo 2001	cop. a scacchi verdi e neri
2 ^a stampa	dicembre 2001	cop. a scacchi verdi e neri
3 ^a stampa	gennaio 2002	cop. a scacchi verdi e neri
4 ^a stampa	febbraio 2002	cop. a scacchi verdi e neri
5 ^a stampa	aprile 2002	cop. a scacchi verdi e neri
6 ^a stampa	maggio 2002	cop. a scacchi verdi e neri
7 ^a stampa	luglio 2002	cop. a scacchi verdi e neri
8 ^a stampa	settembre 2002	cop. a scacchi verdi e neri
9 ^a stampa	ottobre 2002	cop. a scacchi verdi e neri
10 ^a stampa	novembre 2002	cop. a scacchi verdi e neri
11 ^a stampa	settembre 2003	cop. a scacchi verdi e neri
12 ^a stampa	settembre 2003*	cop. a scacchi verdi e neri
13 ^a stampa	novembre 2003	cop. a scacchi verdi e neri
14 ^a stampa	gennaio 2004	cop. a scacchi verdi e neri

about that edition you have at home.

Many people, who are not collectors, wrote to me to say they have bought the book just to check if their Harry Potter copies are valuable. You can consider it a guide to collectors, but it can also be useful for academic research.

Is there anything else you want to add?

Just say thanks to you, to all your readers, to the Italian publisher

that believed in this project. You know, a bibliography is a long work, lonely and full of problems to solve.

The biggest thank you, of course, to J.K. Rowling who, with her talent and her fantasy, has made it possible. My little wish is that she could read my book and enjoy it.

—
Collezionare Harry Potter, by Massimo Battista, 528 pages.
(Salani Editore, 2022)

A QUOTE BY JO



“Yes, [Gideon and Fabian Prewett were Molly Weasley’s brothers], but their history is not particularly significant in terms of the overall plot, except in so far as their deaths obviously explain and excuse some of Mrs. Weasley’s fears and her arguably over-protective stance with regard to Harry.”

*Official J.K. Rowling Website,
Rumours section,
April 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)



ISSUE #70
OCTOBER
2022

