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Magazine

Issue 72

December
2022

A magazine about Harry Potter & J.K. Rowling

HARRY & CHRISTMAS

DICKENS, *LITTLE WOMEN* AND MORE

+ Forums are back + My own Knockturn Alley & More



The Rowling Library
www.therowlinglibrary.com

Vol 72 - Year 7
December 2022

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WELCOME

Welcome to the 72nd issue of our magazine, and the final one for the year 2022! This month, we are excited to bring you two main articles by two of our long-time collaborators, Oliver Horton and Beatrice Groves. Both of them write about the magic of Christmas in the *Harry Potter* series and how it compares to Christmas in other beloved books such as *Little Women*, *A Christmas Carol* and other works.

Additionally, Laurent Garcia writes about the resurgence of our forum and how he expects it to become a hub for *Harry Potter* fans to discuss and share their passion for the series. Lungile also writes about why Ron and Hermione make a great couple - and of course, there is more!

We hope you enjoy this issue and thank you for your continued support. We look forward to seeing you again in 2023!

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

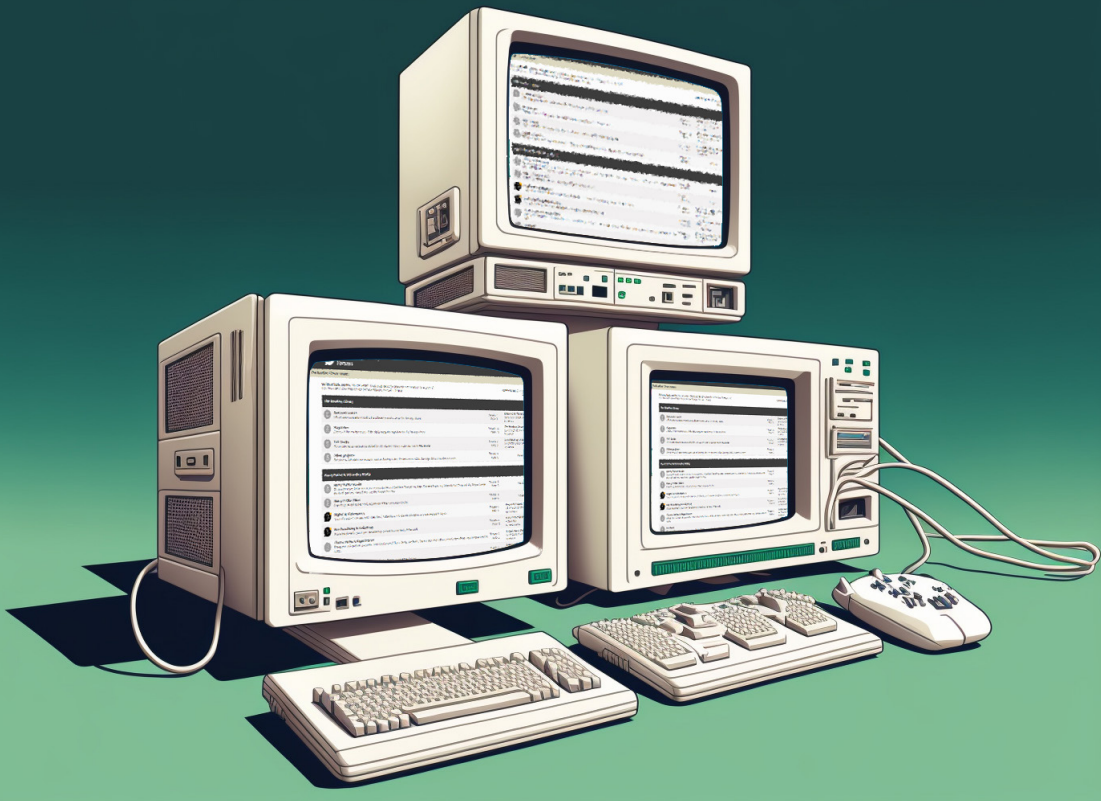


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This is an unofficial book and it has not been authorized by J.K. Rowling or Warner Bros.





Forums are back!

by Laurent Garcia

Although I have to confess that my memory is not always the best, I think I have already mentioned in a previous issue of *The Rowling Magazine* how very nostalgic I am of the “old era” of the *Harry Potter* phenomenon.

By that, I mean the 2003/2007 years, back when we used to go online to listen to *Harry and the Potters*, one of the coolest Wizard Rock bands at the time, while spending countless hours searching for clues about the upcoming *Harry Potter* books – as if they were hiding somewhere. We enjoyed spending whole evenings discussing this or that aspect of any chapter from the already published novels, although maybe we spent so many hours doing so mainly because of how long it was taking us to load pages back then,

kids today don't know how lucky they are to be able to load a page in 0.2 seconds.

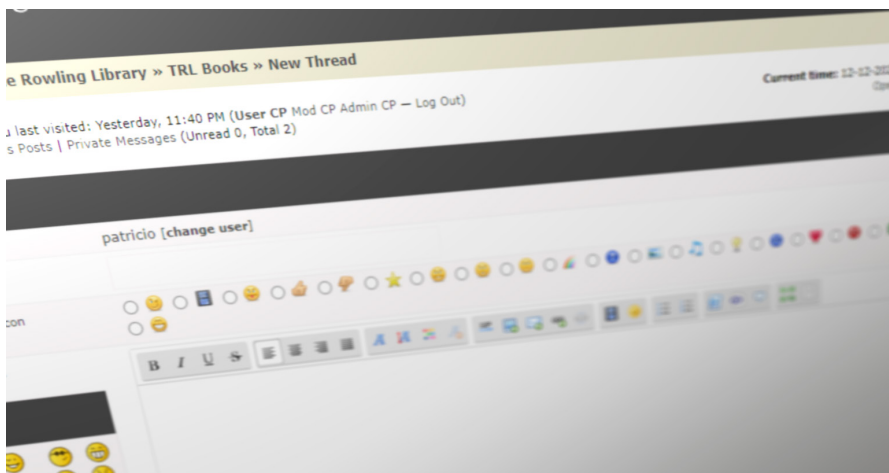
We sometimes were a bit jealous of fans who got to attend the very first *Harry Potter* conventions, movie premieres or book release events. Some websites used to share news about the books, along with articles about the *Harry Potter* movies and other aspects of the phenomenon, and for years there wasn't a day without a piece of news about what would later be called the Wizarding World.

Years went by and the whole Internet changed, in and out of the *Harry Potter* phenomenon. In the past two decades, new social networks appeared while some others disappeared (MySpace, you will forever have a special place

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Category	Threads	Posts	Latest Post
Welcome to The Rowling Library	1	2	12-05-2022, 01:53 AM by patricio
The Rowling Library	71	71	12-02-2022, 02:14 AM by patricio
Secret History of the Rowling Library	1	1	12-05-2022, 02:09 AM by patricio
Other projects	0	0	Never
Wizarding World			
Harry Potter Books	0	0	Never
Harry Potter Films	0	0	Never
Books & Videogames	0	0	Never
Handwriting & Collecting	1	1	Hogwarts Legacy - pre 12-07-2022, 10:55 PM by Romulana



in my heart). The way we use the beautiful thing that is the Internet is completely different now from what it used to be. Sadly, many wonderful *Harry Potter* websites have disappeared (they are an expense for the people managing them, so if you can afford to donate and help them keep our beloved websites afloat, please never hesitate). Only a few of them are still online, and here I am today missing the diversity of *Harry Potter* related websites, and spending hours browsing from one to another.

Recently I had a late night discussion with Patricio, the person behind *The Rowling Library* and this magazine. We started remembering and talking about how the Internet played a big part in the *Harry Potter* phenomenon, mostly thanks to some kind of websites that I must admit I had completely forgotten about:

forums. There used to be many of them, often associated with a news website, allowing people not only to actually discuss news and facts as a community, but also to showcase their creations (drawings, music, videos and so on), play a whole variety of games, and sometimes even meet up in real life *Harry Potter* related events.

How had I forgotten about forums, considering how many hours I spent there? At the end of our discussion, I started remembering about at least a dozen *Harry Potter* forums in which I was an active member. I have a feeling that they brought a much more enjoyable sense of community than what social networks offer nowadays, as fans were actually building interesting discussions all together - kinda like what Discord offers now, but forums made it so much easier to save and search

topics instead of making threads disappear quite easily. I feel like back then, everybody had a better chance to be heard, and there was no algorithm of some sort, a very important thing at a time when all we cared about was speculating on who is the Half-Blood Prince, and what are the Deathly Hallows?

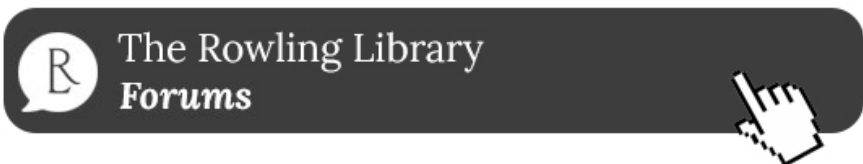
I remember J.K. Rowling herself posted on her own website about how she once spent some time on a *Harry Potter* forum reading some of the fans' theories, even anonymously taking part in a conversation at some point.

Definitely, forums back then had the same place for us as some social networks have for most people nowadays, and they also helped build very interesting connections with like-minded people who shared the same interest and were willing to talk about it.

The day following our little trip down Memory Lane, Patricio sent me one of his exciting "Look what I did!" messages, which never fail to renew my interest in the *Harry Potter* phenomenon. Attached to the message was a link to [The Rowling Library Forums](#). In a time when forums have almost completely disappeared from the Internet, wouldn't it be a great

idea to offer people a place to build an actual community and exchange about the exciting *Harry Potter* projects that are yet to come? Most of us are excited about the upcoming *Hogwarts Legacy* video game, reading about the new *Harry Potter* experiences such as *Magic at Play* or the *Yule Ball*, and admiring new editions of the *Harry Potter* books. I'd be super thrilled to be able to talk about all of these with other fans, share thoughts and read reviews. I think it would be refreshing to have a place like this instead of solely relying on the few remaining *Harry Potter* websites, however amazing they are. I'd be happy to see that amongst the ever-growing Wizarding World fanbase, talented people still draw fanarts or do other crafts that they'd be happy to share, maybe inspiring others.

The *Rowling Library Forums* are still very young, but I'm excited to see it grow. I hope fans worldwide will sign up and take part in discussions, as I would very much like to read about other people's connections to the *Harry Potter* books and discuss some of the latest news. So if you haven't already, I can only suggest you create an account and come be a part of an actual Wizarding World related community!





BY OLIVER HORTON

HARRY POTTER

and *A Christmas Carol*



A portrait of Charles Dickens from 1842, the year before he created *A Christmas Carol*, shows the author at a writing table, holding a quill, and looking not unlike Severus Snape after an encounter with shampoo.

A *Christmas Carol* is nothing like *Harry Potter*, except in all the ways it is the same. The two stories happen in different centuries, have wildly different protagonists and outcomes. But

they are both alike in dignity, in moral conviction and in a hundred details. A warm-hearted giant, the ghost of an old friend, a ghost who rattles chains, an animated door knocker, a poor family rich in love,

a boy in oversized clothes, the humbling of arrogance, Apparition (or similar) to a rock at sea, “artful witches”, nocturnal wanderings, compassion and transformation, the power of love, wandless/beggars, a room transformed into a grove, feasts and presents, holly and a wreath, bearing witness to the past, and magic. The similarities between the wizarding world and Dickens’ Victorian fairytale strike like a Bludger.

THREE TURNS OUGHT TO DO IT

A *Christmas Carol* tells the tale of Ebenezer Scrooge, a wealthy miser. Scrooge’s jolly nephew Fred visits him at work on Christmas Eve and invites him to Christmas dinner. Scrooge rebuffs him. Humbug! Arriving home, Scrooge discovers the ghost of his late partner Jacob Marley, wrapped in chains (forged in a lifetime of greed and selfishness). Marley informs Scrooge that he will be haunted by “three Spirits”. So begins Scrooge’s magical journey to redemption. But Scrooge, unlike Voldemort, is capable of remorse.

The first spirit, The Ghost of Christmas Past, shows Scrooge vital memories in the style of Dumbledore’s Pensieve. The young Scrooge hates being poor, much like the young Ron Weasley. He feels lonely and isolated at school, unnecessarily, an experience Harry would recognise. Ebenezer is prompted to recall his ebullient

and loving sister. She is his nephew Fred’s mother, now dead. Then, the Ghost of Christmas Present allows Scrooge to spy upon Fred at home; the young man knows how to party. Finally, the Ghost of Christmas Yet To Come brings Scrooge face-to-face with death. This last spirit is a prototype Dementor:

The Phantom slowly, gravely, silently approached [...] In the very air through which this Spirit moved it seemed to scatter gloom and mystery. It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible, save one outstretched hand. [Scrooge] felt that it was tall and stately [...] its mysterious presence filled him with a solemn dread.

The Victorian realm as filtered through Dickens seeps into the wizarding world like London fog: candles and carriages, good-natured scoundrels, bullies, murderers and the mis-use of children. *Half-Blood Prince*, which has more than its fair share of Christmas, is also the most Dickensian of the *Harry Potter* books, from Chapter Two’s creepy scene in Spinner’s End (a village made bleak by the industrial revolution) to Tom Riddle’s orphanage. Harry’s final Christmas, in *Deathly Hallows*, follows in the footsteps of Scrooge and the Ghost of Christmas Yet To Come, which lead to a graveyard.

HAPPINESS CAN BE FOUND

Harry Potter and the Prisoner of Azkaban features one of the lesser Christmases in the saga. Hermione Granger and Professor McGonagall conspire to steal Harry's best present! But the plot craftily shadows *A Christmas Carol*.

In *Prisoner of Azkaban*, the “three spirits” that visit Ebenezer Scrooge are recast for Harry's edification. Aunt Marge stands in for the Ghost of the Past, poking Harry about his long-lost parents. Lupin plays the Ghost of the Present, his guide for the here-and-now. Sirius is the Ghost of Christmas Harry Yet-To-Come. He is literally what Harry will turn into if the boy does not get a handle on anger and depression. At the story's midpoint, after Dementors have invaded the Quidditch pitch, Harry follows Scrooge's example and commits to a new way. He taps Remus Lupin for private lessons and starts to master the Patronus Charm.

Dickens wraps up his story a few pages after the final spirit's visit, assuring his readers that Scrooge is transformed for good and forever. But *Prisoner of Azkaban* is only just warming up. When – 200 pages later – the Dementors come for Harry, Hermione and Sirius, the Patronus Charm fails. Fortunately, Hermione has a Time Turner tucked down her robes and Harry gets another shot at

the soul-sucking fiends. He gives the Dementors a drubbing and banishes them to *Harry Potter and the Order of the Phoenix*.

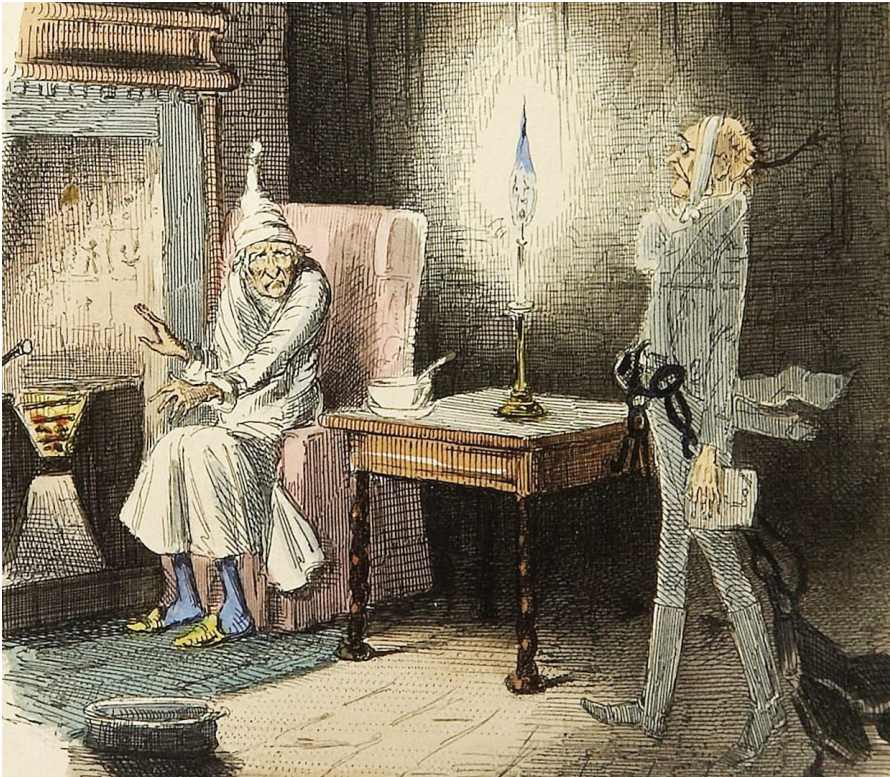
EVEN IN THE DARKEST OF TIMES

Jo Rowling describes *A Christmas Carol* as “pure writing perfection”. Indeed, Dickens' novella is a handy template for story structure. And it's short: a third of the length of the first Potter book. Dickens portions his little story into five chapters, which he calls staves (because it's a carol). These staves are clearly five Acts, the building blocks of traditional storytelling. In the first we meet Scrooge and get a handle on the grumpy old man in his normal life. The inciting incident is the appearance of Marley's ghost. The second, third and fourth chapters challenge Scrooge with increasing urgency. Each stave introduces a new character to raise the stakes: the ghosts of past, present and future. The vision of Scrooge's unlamented death is the ultimate crisis, and change becomes inevitable. At the midpoint, halfway through the third stave, Scrooge encounters Tiny Tim, the disabled young son of his assistant, who will die if Scrooge continues his tightwad lifestyle. The fifth stave is the finale. Scrooge is transformed by events, and the world changes along with him. Tiny Tim does not die. This is a happy fairytale.

Like the *Harry Potter* stories, the action circles back on itself so the end meets the beginning. Scrooge finds all the people he was awful to at the start, and makes good to the extreme. Also like *Harry Potter*, the emotional life of the story is robust without the magic. In the mundane version, the inciting incident is the visit by Scrooge's nephew Fred, and the ghosts are a shame dream, a one-night war waged by Scrooge's (good) conscience.

Harry's story is equally universal

on an emotional level. Over the course of seven books he learns to adapt to life after loss. Plagued by an extreme fear of death at the beginning, he finally accepts that death is part of life, and love becomes his beacon. In 'Prisoner of Azkaban', Harry can be seen as the protagonist Scrooge and Tiny Tim. The climax with the Time Turner lets him be in two places at once, to save the damaged boy he was and to become the man he was meant to be.



MARLEY WARNS SCROOGE. ILLUSTRATION BY JOHN LEECH.
(WIKIMEDIA COMMONS)

A VERY HARRY CHRISTMAS



Harry's best Christmas day ever is the first one at Hogwarts. Harry is marked as a member of the Weasley clan, via the unbreakable bond of themed knitwear. Molly's gifts cement the idea that Christmas means family. And family means Weasley.



Gifts are a measure of love. Even Hogwarts seems to join in: Christmas crackers for wizardfolk contain real presents, such as an admiral hat, a wizard chess set and live mice. Hagrid never forgets, and Hermione is an attentive gift-giver. One Dobby-to-Harry present must make Dumbledore burn with envy: red and green Quidditch-themed socks.

Half-Blood Prince serves up a double dose of Christmas: before the big day itself there is Slugfest, aka Horace Slughorn's Christmas party. Actual Christmas Day is spent at The Burrow where Harry's proximity to the delectable Ginevra creates its own sweet tension. And the new Minister for Magic, Rufus Scrimgeour, pops by with black sheep Percy.



Indeed, there is often trouble and horror amid the festivities. In *Chamber of Secrets*, Hermione turns feline and furry after a Polyjuice blunder. In *Prisoner of Azkaban*, Professor Trelawney predicts that one of the guests will die (eventually it's Dumbledore). In *Goblet of Fire*, Harry is forced to dance! In *Order of the Phoenix*, the main event is a trip to the hospital. In *Half-Blood Prince* Harry receives maggots as a present from Kreacher. And in *Deathly Hallows* Harry gets the surprise of his life when Voldemort's snake jumps out of an old lady. Ebenezer Scrooge had it easy.





“Yes, we acquired it in curious circumstances. It was brought in by a young witch just before Christmas, oh, many years ago now. She said she needed the gold badly, well, that much was obvious. Covered in rags and pretty far along ... going to have a baby, see. She said the locket had been Slytherin’s.”

Harry Potter and the Half-Blood Prince
J.K. Rowling





BY BEATRICE GROVES

POTTER'S PROGRESS

The Christmas Pig and Harry's quest

Louisa May Alcott's *Little Women* famously begins at Christmas: "*Christmas won't be Christmas without any presents,*" grumbled Jo, *lying on the rug.*" The Christmassy nature of the book was stressed in the 1994 film adaptation, but in the book it is the Christian import of Christmas that is central, made explicit by the Christmas gift of the New Testament.

Jo was the first to wake in the gray dawn of Christmas morning. No stockings hung at the fireplace, and for a moment she felt as much disappointed as she did long ago, when her little sock fell down because it was crammed so full of goodies. Then she remembered her mother's promise and, slipping her hand under her pillow, drew out a little crimson-covered book. She knew it very well, for it was that beautiful old story of the best life

ever lived, and Jo felt that it was a true guidebook for any pilgrim going on a long journey.
(*Little Women*, chapter 2)

The Christmas gift Jo receives is a life of Christ, a conscious echo of the gift of the first Christmas (also, in effect, a gift of Christ's life). But is likewise noticeable that the New Testament is not named but called 'a true guidebook for any pilgrim going on a long journey' – a reference to another book: John Bunyan's *The Pilgrim's Progress*.

The *Pilgrim's Progress* is a Christian allegory which is one of the bestselling books of all time, and it is used extensively as story-scaffolding throughout *Little Women*. This is announced in the title of the opening chapter – 'Playing Pilgrims' – and runs as thread throughout the chapters with titles such as 'Beth finds the

Palace Beautiful' (Chapter 6), *'Amy's Valley of Humiliation'* (Chapter 7), *'Jo meets Apollyon'* (Chapter 8) and *'Meg goes to Vanity Fair'* (Chapter 9). Alcott links her story with Bunyan's to impart an explicitly Christian structure to her story.

When I gave a talk a while back about the influence of *The Pilgrim's Progress* on *Harry Potter* a woman in the audience (named Clare Grey) reminded me of the importance of Bunyan's story to *Little Women* and suggested that this might be one source of its use in *Harry Potter*. I love this idea because Rowling first devoured Alcott's classic aged only eight, and it seems to have made a deep impression on her (for an in-depth rundown of the influence of *Little Women* on *Harry Potter*, see John Granger's excellent write-up¹)

in interviews how fond she was of the novel and its heroine in particular: *'My favorite literary heroine is Jo March. It is hard to overstate what she meant to a small, plain girl called Jo, who had a hot temper and a burning ambition to be a writer.'*^{2, 3, 4}

The influence of *Little Women* on *Harry Potter*'s Bunyanesque structure fits neatly because Rowling is echoing Alcott's use of *The Pilgrim's Progress* as the scaffolding for a children's story. Reading *Little Women* as a child perhaps sowed the unconscious seeds of Rowling's own story of heroes battling against adversity. Jo March – Rowling's child heroine – also delights in acting out *The Pilgrim's Progress* as one of her first forays into the imaginative life:

Rowling has repeatedly mentioned

"Do you remember how you used



to play Pilgrims Progress when you were little things? Nothing delighted you more than to have me tie my piece bags on your backs for burdens, give you hats and sticks and rolls of paper, and let you travel through the house from the cellar, which was the City of Destruction, up, up, to the housetop, where you had all the lovely things you could collect to make a Celestial City.”

“What fun it was, especially going by the lions, fighting Apollyon, and passing through the valley where the hob-goblins were,” said Jo.

“I liked the place where the bundles fell off and tumbled downstairs,” said Meg.

“I don’t remember much about it, except that I was afraid of the cellar and the dark entry, and always liked the cake and milk we had up at the top. If I wasn’t too old for such things, I’d rather like to play it over again,” said Amy, who began to talk of renouncing childish things at the mature age of twelve.

“We never are too old for this, my dear, because it is a play we are playing all the time in one way or another. Our burdens are here, our road is before us, and the longing for goodness and happiness is the guide that leads us through many troubles and mistakes to the peace which is a true Celestial City.... It is only another name for trying to be

good, and the story may help us, for though we do want to be good, it’s hard work and we forget, and don’t do our best.”

“We were in the Slough of Despond tonight, and Mother came and pulled us out as Help did in the book. We ought to have our roll of directions, like Christian. What shall we do about that?” asked Jo, delighted with the fancy which lent a little romance to the very dull task of doing her duty.

“Look under your pillows Christmas morning, and you will find your guidebook,” replied Mrs. March.

(Little Women, Chapter 1)

The Christian nature of this Christmas gift is far more explicit in *Little Women* than it is in *Harry Potter*, but in *Hogwarts* likewise there is an underlying Christian symbolism to the crucial importance of Christmas gifts⁵. And, in the case of Harry’s Christmas gift in *Philosopher’s Stone* – likewise the opening gift of the series – it is also true that the invisibility cloak will prove invaluable on Harry’s quest.

Something that I love about Rowling’s post-Potter works is the way in which literary allusions I think I’ve detected that Harry Potter reappears in her later novels. Foremost in this queue comes Spenser’s *Faerie Queene* – after years of suggesting its

importance to Potter and finding people somewhat dubious that Rowling was engaging with this vast early modern poetic epic, *Troubled Blood's* epigraphs came riding in like Britomart to my rescue!⁶ *The Pilgrim's Progress*, likewise, has reappeared in later works to prove that it is a text Rowling knows and by which she is influenced. Indeed, after the subtle moulding of *Harry Potter* on Bunyan's journey-allegory, Rowling has, in effect, written two more or less explicit versions of *The Pilgrims Progress*.

The first of these is *Bombyx Mori* in *The Silkworm*. We never actually read this text-within-the-text of course but its parallel with Bunyan's allegory is spelt out in some detail: 'Elizabeth Tassel had told him, *Bombyx Mori* was a perverse *Pilgrim's Progress*, set in a folkloric no-man's-land in which the eponymous hero (a young writer of genius) set out from an island populated by inbred idiots too blind to recognise his talent on what seemed to be a largely symbolic journey towards a distant city' (*The Silkworm*, 102). Those of you who have read *The Silkworm* will know that this is, indeed, a truly perverse version of *The Pilgrim's Progress*, but nonetheless *Bombyx Mori* has a number of explicit parallels with its source text. The hero, for example, gathers cratically names followers on his city-bound journey (*Succuba* and *Tick* as opposed to *Hopeful* and

Faithful). And one of these names is a direct borrow - *Vainglorious* (the name of Fancourt's alter-ego) is an allusion to Bunyan's 'land of *Vainglory*.'

The second, more subtle echo of *The Pilgrim's Progress*, is *The Christmas Pig*. (Incidentally I noticed that *Little Women*, having hardly featured in all Rowling's interviews in previous years, suddenly appeared three times in 2012 – so I wondered if this would turn out to be the year she had the idea for *The Christmas Pig* – and to my delight this turned out to be correct! 'I had the idea in 2012')

Rowling has spoken of how *The Christmas Pig* is indebted to Dickens's *A Christmas Carol*⁸ and it is structured round it too, with the three places visited echoing the visits of the three ghosts. But by making these allegorical places ('*Bother-it's-Gone*,' '*The City of the Missed*' and '*The Island of the Beloved*'). *The Christmas Pig* also creates a clear link with the parallel journey to insight and redemption undertaken by Christian in *The Pilgrim's Progress*. There is a *Palace* in *The Christmas Pig*, like Bunyan's '*Palace Beautiful*' and a '*City of the Missed*' like Bunyan's '*Celestial City*.' The allegory for heaven in *The Christmas Pig*, however, is the '*Island of the Beloved*' and, like Christian passing through the river, Jack must pass through water to get there. And, as Beth says in *Little Women* remembering Christian's

arrival in heaven, Jack is welcomed as he comes up from the water: 'I always imagine it is as it is in the picture, where the shining ones stretch out their hands to welcome poor Christian as he comes up from the river.' The journey which Jack undertakes in *The Christmas Pig* as with Christian's journey, passes through places and encounters figures which are allegories of mental states. The externalisation of psychological phenomena is germane *The Christmas Pig* just as it is to *The Pilgrim's Progress* – where Bunyan has the Hill of Difficulty, Giant Despair and the Slough of Despond; *The Christmas Pig* has the Wastes of the Unlamented, King Power, Happiness and Ambition.

One Bunyan parallel which is particularly clear in *The Christmas Pig* is the way in which Hope frees Jack and CP from Power's Palace. In *The Pilgrim's Progress* Christian and Hopeful are trapped in dungeon of Doubting-Castle by Giant Despair:

Now a little before it was day, good Christian, as one half amazed, brake out in passionate speech: What a fool, quoth he, am I, thus to lie in a stinking Dungeon, when I may as well walk at liberty. I have a Key in my bosom called Promise, that will, I am persuaded, open any Lock in Doubting Castle. Then said Hopeful, That's good news; good Brother pluck it out of thy bosom and try.

Then Christian pulled it out of his bosom, and began to try at the Dungeon door, whose bolt (as he turned the Key) gave back, and the door flew open with ease, and Christian and Hopeful both came out. Then he went to the outward door that leads into the Castle-yard, and with his Key opened that door also. After he went to the iron Gate, for that must be opened too, but that Lock went damnable hard, yet the Key did open it.

The key that opens any lock is Promise – a more explicitly Christian idea than Hope, but it is noticeable that Hope is one of the theological virtues⁹ and that Hopeful is with Christian when he remembers the key Promise that unlocks all doors.

In the Palace Hope unlocks all doors 'You know very well that no lock can contain me, Power' (*The Christmas Pig*, page 243) – and this ability of hers allows Jack and CP to escape with her: 'Jack was sure they were trapped, but as Hope soared towards it, the bolt flew back and the door crashed open' (Ibid, page 248). The ability of Hope personified to open all locks is beautifully de-allegorized by Rowling in the denouement of the story, as Jack frees the toys trapped in the Loser's Lair by giving them hope: 'Jack knew what had happened. He'd given the Things hope, which no lock can contain' (Ibid, page 298).



As with *Little Women*, *The Christmas Pig* is a children's book in which Bunyan's *The Pilgrim's Progress* provides important story-scaffolding. And it is a link which illustrates the specifically Christian aspect of the quest heritage received – and indeed transmitted – by Rowling. In *The Christmas Pig*, the link with *The Pilgrim's Progress* is much clearer than in *Harry Potter*, in part because it is likewise an allegory, and in part because of the inherently Christian aspect of the transformative possibilities of the Christmas setting: ‘*And when I had the idea for this story I thought “That’s it. This story can only happen at Christmas”*’¹⁰ But, for this reader at least, the Christian context of Jack's journey of self-discovery, in particular its parallels with *The Pilgrim's Progress*, have something to tell us about *Harry Potter* likewise. And I wonder if the makers of the *Harry Potter* films also noticed this – for, delightfully, they put a copy of Bunyan's classic

visible on Dumbledore's shelves.¹⁰

Footnotes:

- [1] <https://www.hogwartsprofessor.com/little-women-and-harry-potter-jk-rowling-is-jk-march/>
- [2] <http://www.nytimes.com/2012/10/14/books/review/j-k-rowling-by-the-book.html>
- [3] <http://ericawagner.co.uk/an-interview-with-j-k-rowling-who-longs-to-have-dinner-with-colette/>
- [4] <https://www.jjmarshauthor.com/jk-rowling/>
- [5] <https://www.amazon.co.uk/Literary-Allusion-Potter-Beatrice-Groves/dp/113828467X>
- [6] <https://www.mugglenet.com/tag/the-faerie-queene/>
- [7] <https://www.bbc.co.uk/sounds/play/m0010f6z>
- [8] The Rowling Library Magazine, December 2021
- [9] https://en.wikipedia.org/wiki/Theological_virtues
- [10] https://harrypotter.fandom.com/wiki/The_Pilgrim%27s_Progress



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Musidora Barkwith

Musidora Barkwith

Composer of the unfinished “Wizarding Suite,”
which features an exploding tuba and
has been banned since 1902.
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#12



The Rowling Library
Famous Wizards Cards Collection

BY CORINNE ADAMS

MY OWN KNOCKTURN ALLEY



I have been a Harry Potter fan since the moment my sister and I went to see the first film *Harry Potter and the Sorcerer's Stone*, in 2001. I was just like Harry, amazed and intrigued by all the wonderful magic in the secret Wizarding World. The *Harry Potter* series was a delight to read, and as each book developed (and each movie came out), my imagination was spinning

in high gear. Even though it was a children's series, it included everything that a great story revolves around – good guys, bad guys, happiness, sadness, birth, and death. I have always been a fan of the *creepy* stuff, and Rowling's books had plenty of that. This would include places, characters, creatures, and of course the holiday, Halloween.

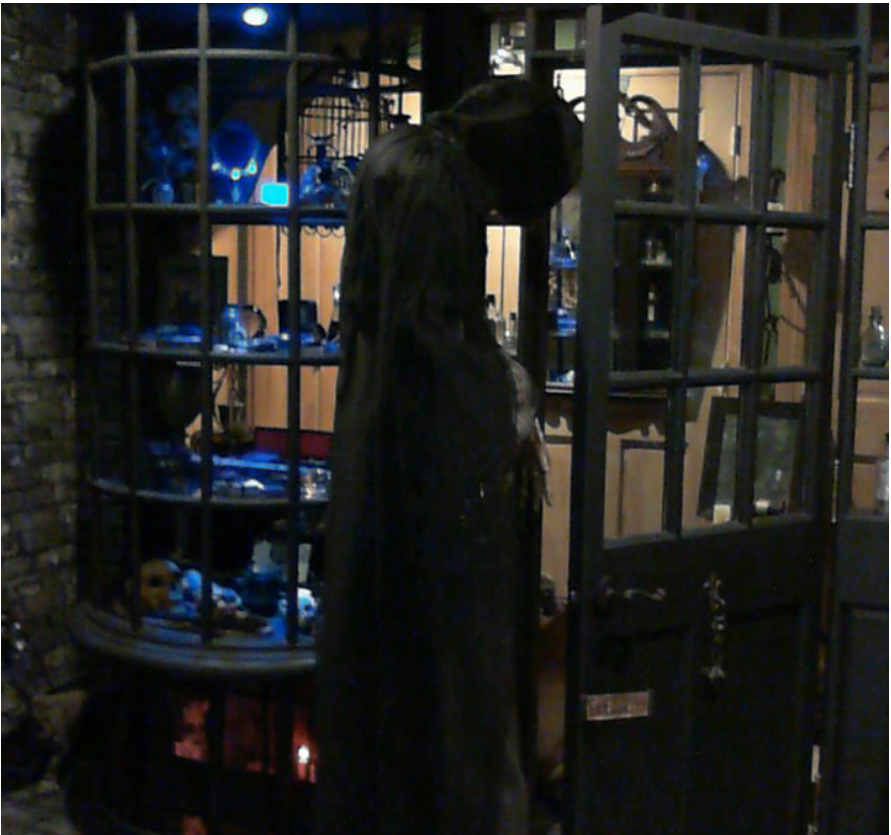


It was also very exciting to see that the Wizarding World had a dark side to it. Wizards that delved into Dark magic, and a place in London directly off Diagon Alley, that was their private shopping place - Knockturn Alley. It's a *dodgy* place; you don't want anyone to see you hanging around down there - they might think you're up to no good! The movies gave us a little glimpse, a small tease, of this forbidden place, and I loved it.

My husband knew that I loved the Potter series, so he took me on my dream trip for my 61st birthday, to *The Wizarding World of Harry Potter* at Universal Orlando. That was seven years ago, when they had just opened the new section of Diagon Alley and Knockturn Alley. I remember it was a truly amazing experience. My husband (who never even watched a Harry Potter movie) had as much fun

as I did, and on the way home he promised he was going to upgrade our Halloween decorations... and he did! He is a contractor, but still, I couldn't believe it - he built *Borgin & Burkes* first, then the other shops followed: *Potages* (cauldrons), *Noggin & Bonce* (shrunk heads), *Dystyl Phaelanges* (the bone shop), and *The White Wyvern* pub. You can walk around inside *Borgin & Burkes* and *Potages*. The rest you can look into. (I am the prop builder and put the lettering on the buildings, my husband does all the construction.)

We started out having the small replica buildings in our driveway for Halloween. But they were too heavy to drag out every year, so we decided to clean out the basement and build the whole Alley in there (this is great if the weather is inclement). They are made as accurately as possible with the



space provided in our basement.

I did include a few scary items that most people don't see. For instance, unless you happen to look up, there is a dementor floating around the ceiling in Borgin and Burkes. And at the end of the cauldron shop, in a tight little corner, there is a werewolf lurking - Greyback maybe? I tried to follow the storyline as strictly as possible, but I did throw in a few magical creatures to lighten things up a bit. There's a grindylow, a mandrake baby, a garden gnome,

Kreacher (the Black family's house-elf), and a Monster Book of Monsters.

We open to our neighbors at Halloween, and the children love it. I love it too because my childhood memories of Halloween are of the people who went a bit overboard with their imaginations to make Halloween special for the kids. Now it's my turn, and it's fun just to see their faces light up with excitement when they see how special it can be.

In conclusion, my love for the *Harry Potter* series and my visit to *The Wizarding World of Harry Potter* at Universal Orlando inspired me and my husband to create our own replica of Knockturn Alley in my basement. My attention to detail and inclusion of magical creatures has brought joy to my neighbors

and has allowed me to relive my childhood memories of Halloween. The alley serves as a reminder of the magic and imagination that can be found in the *Harry Potter* series and has brought the *Wizarding World* to life for me and my community.



December, from the Twitter archive



J.K. Rowling 
@jk_rowling



No, Neil doesn't call me Row-Row. He's quoting a tweet I received this year that made me 😂😂😂

8:37 AM · 26 Dec, 2015

106 replies 674 shares 4.8K likes



BY LUNGILE NTULI

HERMIONE & RON

WHY THIS COUPLE WORKS



It is in hindsight when some things become crystal clear. This sentiment alludes to one of the most unassuming pairing in the entire *Harry Potter* series - Hermione Granger and Ronald Weasley.

We were introduced to Hermione and Ron in *Harry Potter and the Philosopher's Stone*. Their first contact was in the train

compartment to Hogwarts, whereby Hermione wanders into Harry and Ron, whilst searching for Neville's toad. Although it would have been predictable to fawn over the famous Harry Potter, Hermione diverted her attention to a seemingly uninteresting Ronald Weasley. For someone who she had just met, Hermione sure gave him quite an unusual amount



of attention, even going as far as noticing the dirt on his nose. Once again, J.K Rowling showed off her writing and creative prowess by subtly highlighting a brewing love affair between the two young wizards.

It is worth noting that Hermione easily gets upset by Ron's actions towards her. One is reminded of a scene in ...the Philosopher's Stone, when she spent an entire afternoon crying in the bathroom after Ron

made fun of her. Many people have said unsavoury words to Hermione but when said by Ronald Weasley, it cuts deeper than the ocean. This then indicated that she truly valued his opinion of her.

Whilst the bubbling love story between Hermione Granger and Ronald Weasley was still quite covert three books later, J.K Rowling was more willing to lift the lid regarding these two in, *Harry Potter and the Goblet of Fire*.

The fourth instalment of the series awakened some of us to the reality of Hermione and Ron's romantic feelings towards each other. When Ron did not ask her to be his date at the Yule ball, Hermione blew a gasket, *"Next time there's a ball, ask me before someone else does, and not as a last resort!"* she yelled. And conversely, Ron seemed surprised that someone actually asked her out, especially, Viktor Krum, who he totally admired. He was envious that someone else would get to share that experience with her - this moment right here evoked the love that has been silently echoing in the shadows.

The good old saying that goes: "Opposites attract" fits Hermione and Ron's love story like a glove. It is only upon close glance, that one recognises just how compatible they are. They fill in aspects of their respective personalities that are lacking in each other. Ronald's nonchalant nature needs a grounded and firm partner like Hermione, whilst her uptight personality needs a fun and relaxed type of guy - one that is not intimidated by her intelligence or strength and that's where Ron fits in!

It's easy to assume that Romoine, as their fans affectionately refer to Hermione and Ronald, don't enjoy each other's company beyond their link to Harry Potter, however, their precious and alone moment at Hogsmeade proved that they

could totally work out as a couple.

Staunch followers of the Harry Potter series were left quite perplexed about J.K. Rowling's decision to not pair Harry and Hermione. As friends, they complement each other however; their characters were just not suitable for a romantic connection. Harry possesses strong and similar characteristics to that of Hermione, which might have been problematic in the long run. Ron, on the other hand, balances her strong energy with his affable and cool vibe and together they live in bliss!

Although J.K. Rowling later regretted pairing Hermione and Ron, she once revealed that she kept their love story from solidifying earlier because she feared Harry would be all alone. This explains why Rowling only set their relationship in motion later in the story, while Harry also entered a marriage with Ginny Weasley.

The love story between Hermione and Ronald Weasley is definitely one for the books. Their genuine love for each other acts as a foundation for many storms and sunshines. Personally, there isn't a pairing in the entire series that had me, excitedly gasping for air. It has therefore become clear as day, that behind their legendary bickering and fights lies a love story to behold - **Here's to Hermione and Ron!**

RIDDIKULUS!

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

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ORIGINAL ILLUSTRATION BY MARY GRANDPRÉ FOR
HARRY POTTER AND THE SORCERER'S STONE
(SCHOLASTIC, 1999)



ISSUE #72
DECEMBER
2022

