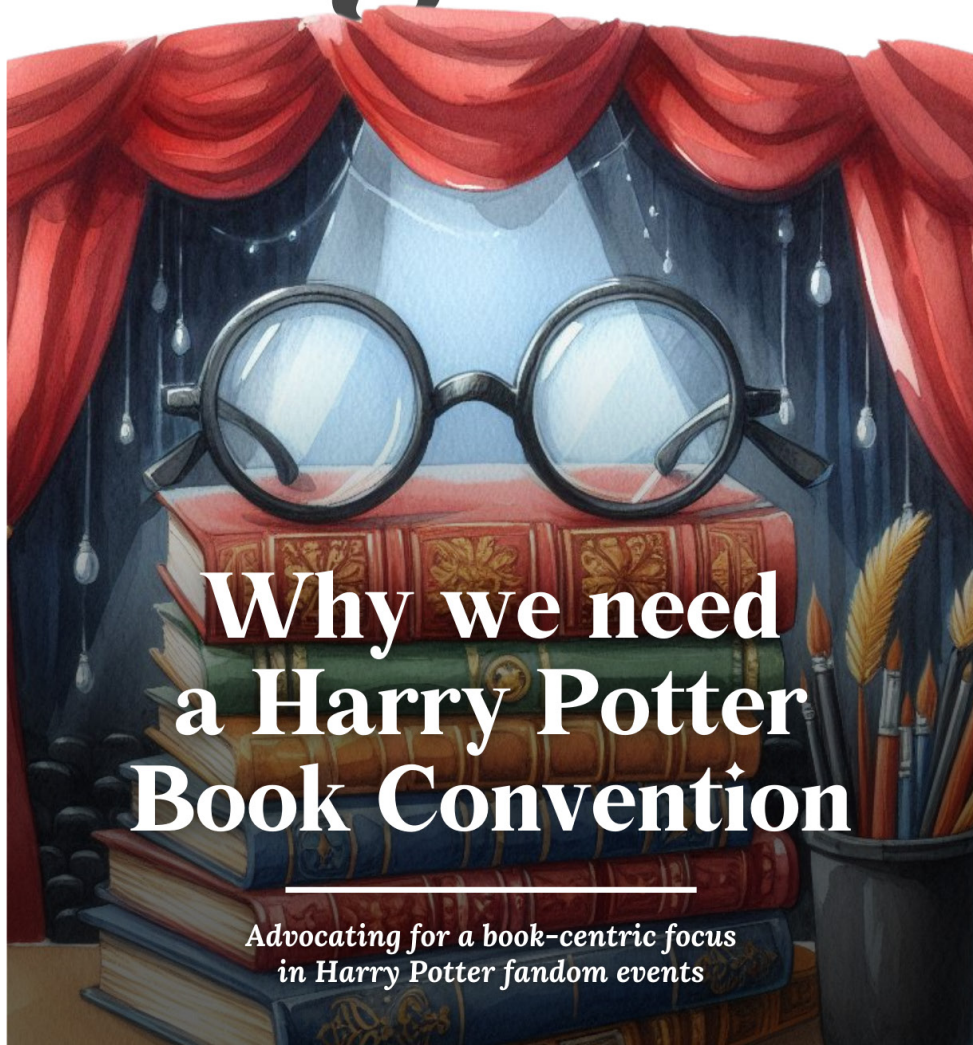


Magazine



Why we need a Harry Potter Book Convention

*Advocating for a book-centric focus
in Harry Potter fandom events*

Tolstoy &
Harry Potter: Part 2

Wizarding Almanac:
Book Review

Hypocrisy in
Harry's adventures

06

With the map from the start

What would have happened if Harry Potter had received the Marauder's Map in the first book?

16

Tolstoy & Harry Potter

Beatrice Groves shares with us the second part of her piece about the connections between Harry Potter and Tolstoy's *War and Peace*.

26

Book Review

Our review of *The Wizarding Almanac*, the first official companion book to the Harry Potter novels.

31

Merry Hypocrites

Good characters in *Harry Potter* also do bad things, but we don't judge them the same way.

Our's

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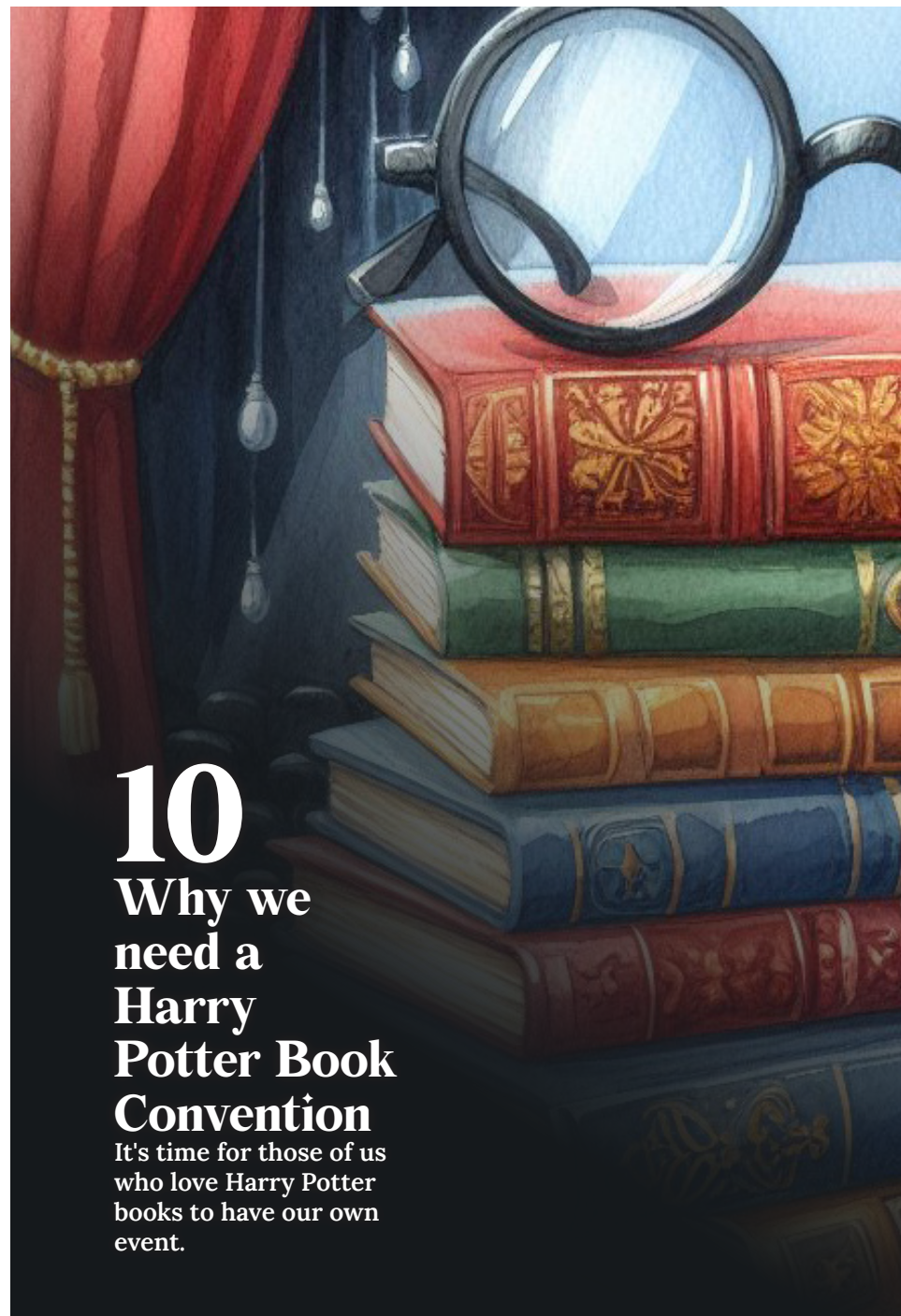
Beatrice
Groves

- 04 A word from the Founder
- 30 Famous Wizard Card
- 35 Support us!
- 36 Auctions

10

Why we need a Harry Potter Book Convention

It's time for those of us who love Harry Potter books to have our own event.



Welcome

A word from the Founder

We finally reach December, the end of the year, and another issue of The Rowling Library Magazine! Welcome to the December 2023 edition.

The cover story delves into the world of Harry Potter fan conventions (both official and unofficial) and envisions the ultimate gathering that we not only dream of but believe is essential for all fans of J.K. Rowling's novels.

In this issue, we also present a review of *The Harry Potter Wizarding Almanac*, the first official companion book published by Bloomsbury and Scholastic (as well as dozens of other publishers worldwide). Initially met with some skepticism, having it in our hands has completely changed our perspective.

Once again, Oliver Horton treats us to an enlightening article exploring the complexities of the "good" characters in the Harry Potter books—they are not saints, they make mistakes, and they can be a bit hypocritical. Additionally, Beatrice Groves returns with the second part of her piece on Tolstoy and *War and Peace*, drawing intriguing parallels with *Harry Potter and the Deathly Hallows*.

Of course, we feature the illustrated Famous Wizard Card as always, and David Schmeling's Auctions section highlights a handful of books that were auctioned off last March.

As always, we extend our heartfelt thanks for choosing to read The Rowling Library Magazine!

Patricio



With the map from the start

Unraveling the mysteries of "What If" in the first and second installments of Harry Potter

In the labyrinthine corridors of Hogwarts, where magic and mystery intertwine, the Marauder's Map emerges as a potential game-changer, its impact stretching beyond the visible borders of ink and parchment. What if this enchanted cartography had graced Harry's hands from the onset? In this speculative exploration, we traverse the hypothetical pathways of how the Marauder's Map might have influenced the unfolding narratives of the first two books in J.K. Rowling's iconic series.

A Timely Discovery: The Philosopher's Stone

In the inaugural chapter of Harry's journey, envision the ramifications of Harry possessing the Marauder's Map as he embarked on his first year at Hogwarts. The incantation "I solemnly swear that I am up to no good" would have revealed more than just the castle's layout; it might have unearthed the clandestine paths leading to the Philosopher's Stone.

As Harry and his companions navigated the enchanted corridors, the Marauder's Map could have unveiled the location of the elusive third-floor corridor. Armed with this knowledge, Harry might have strategically countered potential threats before they materialized. The map would have transformed from a mere navigational aid into a strategic ally, heightening the stakes and reshaping the dynamics of the quest for the Stone.

The Chamber of Secrets Unveiled: Navigating the Shadows

Fast forward to the second year, and the dark mystery of the Chamber of Secrets looms large. While the ancient enchantments concealing the Chamber might render it invisible on the Marauder's Map, the map's ability to track students' movements could have illuminated the shadows surrounding the attacks.



The Marauder's Map (Warner Bros.)

Speculatively, Harry could have noticed a peculiar pattern in Ginny Weasley's frequent visits to the girls' bathroom on the third floor. This seemingly innocent observation might have ignited a spark of realization for the trio, leading them to connect the dots between the Chamber's attacks and the mysterious occurrences on the third floor.

Friendship Forged in Cartography

The Marauder's Map, in this hypothetical scenario, wouldn't have been confined to its impact on Harry alone. Ron and Hermione, integral to the trio, would have found themselves drawn into the intrigue of this magical cartography. The collaborative use of the map could have deepened the bonds between the friends.

Imagine the trio, huddled around the unfolding parchment, strategizing and planning their adventures with newfound efficiency. The map would have become a tangible representation of their shared experiences, forging a tighter camaraderie as they navigated the challenges of Hogwarts together.

Moral Dilemmas and Ethical Quandaries

However, the enchantment of the Marauder's Map comes with ethical shadows. As Harry grapples with the responsibility of possessing intimate knowledge of the castle's inhabitants, questions of morality arise.

Speculatively, the temptation to misuse the map might have tested Harry's moral compass. Yet, his commitment to principles of privacy and trust, fortified by the ethical considerations raised by the map, could have become a defining aspect of his character, shaping the choices he made throughout his journey.

In contemplating the speculative threads woven by the Marauder's Map, we glimpse a parallel universe where Harry's journey through Hogwarts takes on a markedly different hue. Had the map unfolded its secrets in his first year, the quest for the Philosopher's Stone and the unraveling mystery of the Chamber of Secrets might have followed divergent, perhaps smoother, paths. The camaraderie forged around the unfolding parchment could have deepened earlier, shaping the trio's

Map of Hogwarts (Mary GrandPré, for Scholastic)



dynamics in unexpected ways. Yet, as we ponder these hypothetical twists, it becomes clear that the absence of the Marauder's Map in the initial years would have posed formidable challenges. The third-year revelation of the map, with all its ethical dilemmas and moral nuances, further underscores the pivotal role this enchanted artifact played in the intricate dance of magic, mystery, and friendship within the wizarding world.

As we close the pages of this speculative exploration into the

alternate pathways of Harry's Hogwarts journey with the Marauder's Map, we leave open the door to a future piece—one that contemplates the stark contrast of a Harry Potter saga without this magical artifact. Such speculation, tinged with the potential failure of Harry's quest and the darker undertones it might bring, promises a thought-provoking and perhaps more somber narrative thread. The absence of this enchanted parchment would undoubtedly cast a different shadow on the challenges that lay ahead for the Boy Who Lived. ♦



Why we need a Harry Potter Book Convention

The first Harry Potter fan convention took place at the Swan & Dolphin Hotel (located in Disney World) in the summer of 2003, a month after the release of *Harry Potter and the Order of the Phoenix*. Named *Nimbus 2003*, it brought together over 500 Harry Potter fans who participated in discussions and theories about the upcoming books. The event also featured talks on legal aspects related to the fandom, mythology, and various other topics.

Over two decades, *Harry Potter* fan conventions continued to grow, including *Lumos* (2006), *Prophecy*

(2007), *Portus* (2008), *Accio* (2008), and possibly the most popular, *LeakyCon*, which has been ongoing since its debut in 2009. These conventions evolved over the years, becoming more professional and shifting their focus towards movies and the fandom itself, making fans the focus of the discussions.

Leaving aside the meta focus on the fandom, it is undeniable that *Harry Potter* fan conventions have focused on the films more than on any other topic. As proof of this, it is enough to look at the guest list at each of



these events: actors for the most part, but also other people who worked on the films (designers, coordinators, costume designers and more). But conspicuous by their absence were many people who worked on the books: editors, illustrators, translators and more. It is difficult to know whether this was the decision of the committees in charge of the organisation, or simply because the publishers themselves refused to participate.

In 2022 the *Wizarding World Festival* was announced, an official convention (the first) for fans of *Harry Potter* and the *Wizarding World*. This brought a glimmer of hope for those of us who always imagined a convention of our favourite saga where the books and the people who worked on them would play a bigger role, however, this Festival was quietly cancelled and we have had no further news, even though it had been promised for 2023.

This emptiness and absence of *Harry Potter* conventions dedicated to the books and the immense number of people who worked on them made us not only imagine what one would be like but want one.

Such a convention would have to have talks and panels given by the people who worked on the books. The main panels could be given by the editors of the books, who worked side by side with J.K. Rowling on the production of the novels, and these experts could

offer fascinating insights into the ins and outs of the publishing process, sharing anecdotes about how they shaped the magical world we know today.

Illustrators from the Bloomsbury and Scholastic editions could have their own space to share their unique experiences of bringing iconic characters and stories to visual life. On a more global level, there could also be translators from different languages, as well as international



"JK Rowling 08.03.2013" (CC BY-NC-ND 2.0) by T_Marjorie

illustrators – and moreover, editors from foreign publishers recounting the challenges of publishing *Harry Potter* in other cultures.

Moving into the realm of passionate fans, the convention could offer activities focused on collecting. Talks by well-known collectors, displays of rare copies and dedicated copy-exchange spaces could become meeting points for those who have made collecting the J.K. Rowling books a real passion.

Of course, the icing on the cake would be our favourite author's participation: whether through a lecture, a book signing, or simply a speech, her presence would elevate the conference to a superlative level. But even without Rowling's physical presence, the convention would still be thoroughly enjoyable for those who truly love the *Harry Potter* books and are more than certain that they were the seed that made the whole global phenomenon possible.

It's true: films and other products (such as theme parks) allow for a different kind of play with the audience. A producer revealing a bloopers behind the camera is not the same as an editor telling us about a scene that Rowling decided to remove from a book. But that's

also what would make it so much more interesting: curiosities and elements that add value to the *Harry Potter* phenomenon and that would distinguish this convention from all the others. Deep down we all know that, while a quote from an actor in the *Harry Potter* films has more potential to go viral, a revelation from an illustrator can be a thousand times more interesting.

That's why a convention based exclusively on the *Harry Potter* books is not only highly desirable for a considerable part of the fandom – and surely a lucrative success – but has almost reached the point of becoming a necessity. Whether organised by a fan group or officially by the companies responsible, a convention focused on the books (as an object) would be a great start to bring the books back into the limelight. Beyond the glitter of the films and other spin-offs, the very essence of the saga lies in the pages written by J.K. Rowling. Imagining an event where publishers, illustrators, translators and the other heroes of the creative process share their experiences is more than a wish; it is a necessity to preserve and enrich the literary essence that gave birth to this global phenomenon. ♦

« Professor McGonagall pointed them into a classroom which was empty except for Peeves, who was busy writing rude words on the blackboard. »

J.K. Rowling
in
**HARRY POTTER AND THE
PHILOSOPHER'S STONE**

An article by
Beatrice Groves

Tolstoy & Harry Potter

Part two

Tolstoy's *War and Peace* and the Deathly Hallows symbol

Freemasonry, in its original form at least, has some obvious parallels with Harry's entry into the secret magical world of *Harry Potter*. In the BBC TV documentary 'Harry Potter: A History of Magic' (released October 2017) Rowling revealed what she believes to be her subconscious source for the Deathly Hallows symbol:

"So I drew this picture [of Professor Sprout] on December 30th, 1990 ... I'd

been writing *Potter* for six months.... I was watching the movie *The Man Who Would be King*... at some point during the time I was watching that movie and drawing this picture, my mother died 250 miles away. And I got the phone call the next day to say that she had died.

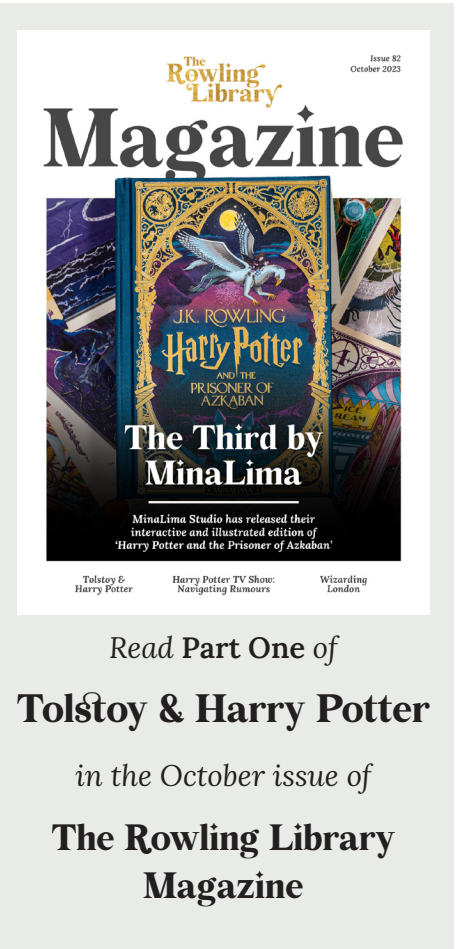
The Man Who Would Be King, for those who don't know, is a movie with Sean Connery and Michael Caine in it.

And it's from an old Rudyard Kipling story. And the Masonic symbol is very important in that movie. And it was literally twenty years later that I looked at the sign of the Deathly Hallows and realized how similar they were.

When I saw the movie again and saw the Masonic symbol I sort of went cold all over and I thought, 'Is that why the Hallows symbol is what it is?' and I've got a feeling that on some deep subconscious level they are connected. So I feel as though I sort of worked my way back over twenty years to that night because the *Potter* series is hugely about loss and you know I've said this before if my mother hadn't died I think the stories would be utterly different."¹

Rowling is not exaggerating when she notes that 'the Masonic Symbol is very important' to *The Man Who Would Be King*. Kipling had become a Mason three years before writing the story and Masonic symbolism is crucial. In the film it is not only the centre of the plot but also visually dominant, filling the screen in its entirety on a number of occasions. (For my discussion of these Kipling links, see [2]).

In the film, the most important moment for this symbol, is when it



Read Part One of
Tolstoy & Harry Potter
in the October issue of
**The Rowling Library
Magazine**

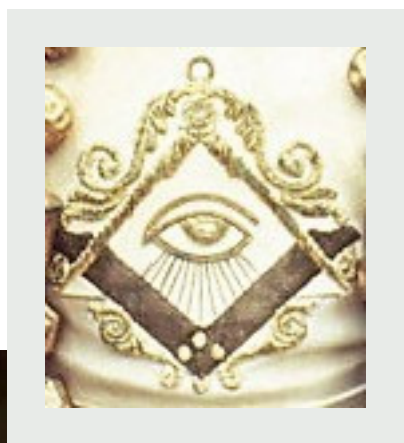
appears as Danny's gold necklace – and in *Deathly Hallows*, of course, the symbol is first drawn attention to as a man's gold necklace when it is worn by Xenophilius Lovegood at Bill and Fleur's wedding: "An odd symbol, rather like a triangular eye, glistened from a golden chain around his neck" (It also makes its first appearance in the *Fantastic Beasts* films in precisely the same place – this time around

the neck of Gellert Grindelwald). The necklace is visible to all, but it is being worn in public as a secret sign, legible only to the initiated. It is worn in order that other members of your secret society of seekers will recognise and assist you: *“One simply uses the symbol to reveal oneself to other believers, in the hope that they might help one with the Quest”*. This is precisely how Masonic signs function. They are worn in public but only reveal you as a Mason to fellow adepts who know how to correctly read the sign.

The Deathly Hallows symbol is three times described as an eye – ‘like a triangular eye’, ‘The strange, triangular eye’, ‘a triangular eye, its pupil crossed with a vertical line’ –

which strongly aligns it with to the Masonic symbol (here as depicted in the film), which is dominated by the eye at its centre.

Another version of the Masonic symbol – the all-seeing eye famously visible on the American dollar bill – is even more obviously linked to the ‘triangular eye’ described in *Deathly Hallows*.



Sean Connery in *The Man Who Would Be King* (Columbia Pictures, 1975)

Harry’s intoxication with the Deathly Hallows in the final novel is the circle with his intoxication with the Mirror of Erised in the opening novel, a possession which (as with Pierre’s with Freemasonry in *War and Peace*) robs him of sleep. Pierre on being inducted into Freemasonry instantly falls for it with the same kind of fervour as Harry does for the Deathly Hallows: ‘Pierre did not go to bed or order horses but paced up and down the room... with a rapturous sense of beginning anew pictured to himself the blissful, irreproachable, virtuous future that seemed to him so easy... Not a trace of his former doubts remained in his soul.’ Harry, likewise, becomes obsessed with the idea of the Deathly Hallows:

And desire for the Elder Wand, the Deathstick, unbeatable, invincible, swallowed him once more ... He could think only of the Deathly Hallows. It was as though a flame had been lit inside him that nothing, not Hermione’s flat disbelief nor Ron’s persistent doubts, could extinguish. And yet the fiercer the longing for the Hallows burned inside him, the less joyful it made him. He blamed Ron and Hermione: their determined indifference was as bad as the relentless rain for dampening his spirits, but neither could erode his

certainty, which remained absolute. Harry’s belief in and longing for the Hallows consumed him so much that he felt quite isolated from the other two and their obsession with the Horcruxes.

In *War and Peace* Pierre first sees a masonic symbol – in his case a skull – on the ring of an old man and that is where the reader of *Harry Potter* (unknowingly) also first sees the Deathly Hallows symbol. It is not brought to our attention until it appears on Xenophilius’s necklace, but it was there on Gaunt’s ring, first seen at the beginning of *Half-Blood Prince* on Dumbledore’s finger with its heavy black stone ‘cracked down the middle.’ In *War and Peace* the man’s ‘shrivelled old hands were folded and on the finger of one of them Pierre noticed a large cast iron ring with a seal representing a death’s head.’ Dumbledore’s hand is ‘blackened and shrivelled,’ likewise, when Harry notices him wearing the ring with its heavy black stone. Tolstoy’s old man who introduces Pierre to the Masonic mystery (as Dumbledore inculcates Harry into the Deathly Hallows quest, although he remains at one remove) has a very Dumbledore-ish gaze: ‘The stern, shrewd, and penetrating expression of that look struck Pierre.’ ‘Penetrating,’

of course, is something of trademark of Dumbledore's look (he fixes 'Harry with his penetrating, light-blue stare;' 'the kind of penetrating stare Harry knew so well;' 'his penetrating light blue eyes'). Much of this man's charisma – like Dumbledore's – lies in the eyes:

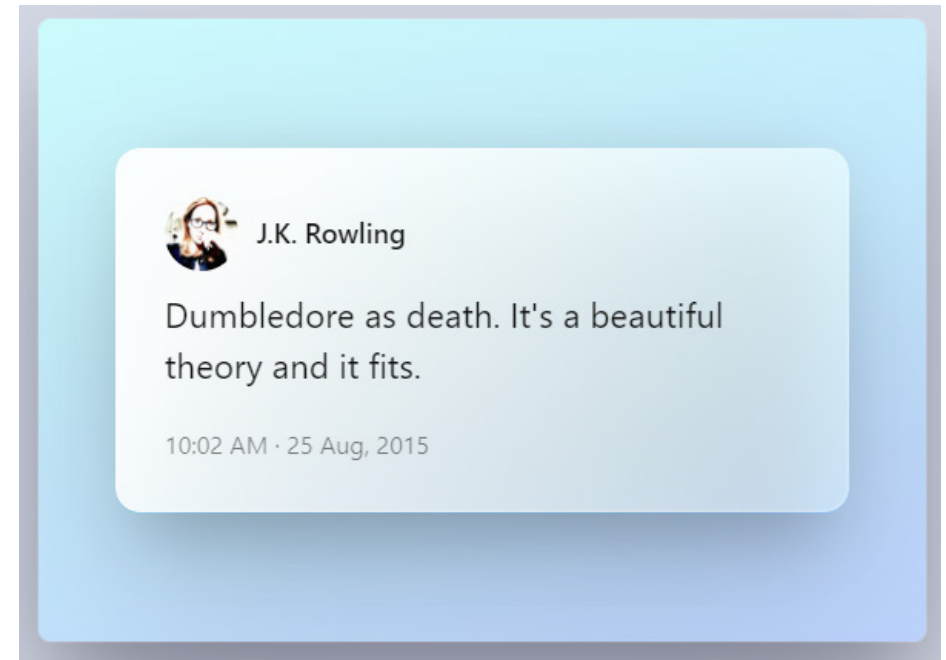
And again, glancing at the stranger's hands, he looked more closely at the ring, with its skull—a Masonic sign. "Allow me to ask," he said, "are you a Mason?" "Yes, I belong to the Brotherhood of the Freemasons," said the stranger, looking deeper and deeper into Pierre's eyes.

The piercing eyes of the old Mason – and perhaps Dumbledore's penetrating vision likewise – are related to the all-seeing eye of Masonic symbolism.

Both the Masonic image from *The Man Who Would be King* and the masonic image of the all-seeing eye on the American dollar bill – share with the Deathly Hallows symbol the figure of a circle encased within a triangle. Both however lack the downward line of the Deathly Hallows symbol. But there is a source for this in Masonic symbolism as described in *War and Peace*: the 'plumb line.' In *War and Peace* Pierre is taken

through the explanation of masonic symbols including this 'plumb line' – a mason's a line for measuring depth, kept straight with a weight on the end. This remains an important Masonic symbol, expressing moral rectitude and uprightness.³

As Pierre is inducted into the Masonic mystery, he learns that its 'chief virtue' is 'love of death.' He is told to try 'to bring yourself to regard it not as a dreaded foe, but as a friend that frees the soul grown weary in the labours of virtue from this distressful life, and leads it to its place of recompense and peace.' This speaks both to Dumbledore's early wisdom ('To one as young as you, I'm sure it seems incredible, but to Nicolas and Perenelle, it really is like going to bed after a very, very long day. After all, to the well-organised mind, death is but the next great adventure') but also specifically the greeting of death as 'an old friend' by Ignotus Peverell, whose choice of the Invisibility Cloak expresses the right attitude to death: 'It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life.'



In the *History of Magic* interview in which Rowling revealed Masonic symbolism as a subconscious source for the *Deathly Hallows*, she noted that she had watched the film *The Man Who Would Be King* on the night when (unbeknownst to her) her mother died. In linking the *Deathly Hallows* symbol with this night, Rowling underlines the way in which the concept of the *Deathly Hallows* – and the *Resurrection Stone* in particular (the only *Hallow* inscribed with the symbol) – is related to her own bereavement. Rowling has spoken repeatedly of the extent to which her mother's death is central to the exploration of mortality in *Harry Potter*: 'her death infuses the whole

Harry Potter series'⁴; it 'bled into *Harry* at every level: an awareness of mortality, what death means, what it means for the people who are left behind.'⁵

In the *History of Magic* documentary she explains: "When I saw the movie again and saw the masonic symbol I sort of went cold all over and I thought 'is that why the *Hallows* symbol is what it is?' and I've got a feeling that on some deep subconscious level they are connected. So I feel as though I sort of worked my way back over twenty years to that night because the *Potter* series is hugely about loss and you know I've said this before, if my mother hadn't died I think the stories

would be utterly different and not what they are.”

The Deathly Hallows express the way in which the human understanding of mortality has to pass through the stages of thinking of death as something that just happens to other people (the Elder Wand), through something that we cannot accept as happening to those we love (the Resurrection Stone), to something that we accept after a long life well-lived (the Invisibility Cloak). As Rowling has said: ‘my temptation would be Harry’s, i.e. the Stone. But I believe, as does Harry ultimately, that the greatest wisdom is in accepting that we must all die, and moving on.’⁶ The Resurrection Stone of the final novel echoes the Philosopher’s Stone of the first novel and Dumbledore’s explanation of Flamel’s choice to destroy the first stone – ‘to the well-organised mind death is but the final adventure’ – resonates with the irenic response of another old man, Ignotus Peverell, to death: ‘greeting death as an old friend.’ And echoing both is Dumbledore’s final explanation of the Hallows to Harry: ‘You are the true master of death, because the true master does not seek to run away from Death. He accepts that he must die, and understands that there are far, far worse things in the living world than dying.’

A related (if somewhat more extreme) relation to death is central to the tenets of Freemasonry, as taught in *War and Peace*:

The Rhetor returned to inform the seeker of the seven virtues, corresponding to the seven steps of Solomon’s temple, which every Freemason should cultivate in himself. These virtues were: 1. Discretion, the keeping of the secrets of the Order. 2. Obedience to those of higher ranks in the Order. 3. Morality. 4. Love of mankind. 5. Courage. 6. Generosity. 7. The love of death.

“In the seventh place, try, by the frequent thought of death,” the Rhetor said, “to bring yourself to regard it not as a dreaded foe, but as a friend that frees the soul grown weary in the labours of virtue from this distressful life, and leads it to its place of recompense and peace.”

Ignotus, like a Freemason, once ‘he had attained a great age... greeted Death as an old friend’ and Pierre is named as a ‘seeker’ – the name we associate most obviously with the name of Ignotus’s descendant, Harry, who falls so hard for the Hallows. It is word which appears repeatedly in the context of the Hallows quest (‘believers seek the Deathly Hallows,’ ‘Am I meant to know, but not to seek?’



The Philosopher's Stone (Warner Bros. Entertainment)

‘I could not set forth to seek Hallows’) – and the connection is cemented via Dumbledore’s choice to hide a Hallow within the Snitch which Harry caught on his first outing as Gryffindor’s Seeker. The seven steps of Tolstoy’s ‘seeker’ fits perfectly with the Seeker’s jersey in the Harry Potter films being the number seven (I’d love to know whose idea that was if anyone knows!).

In *War and Peace* the seeker is told that his journey will take him on a seven-fold path, modelled on the seven steps of Solomon’s Temple. The seven ‘steps’ of Harry’s journey – each year of Hogwarts corresponding to each novel – echoes the importance of seven generally in esoteric systems (‘isn’t seven the most powerfully magical number?’) but particularly the idea of the seven-fold path shared by both Freemasonry and alchemy.

Seven is biblical number of purification and this fed into alchemical symbolism meaning that the alchemist had to undergo seven steps - seven chemical processes (calcination, sublimation, solution, putrefaction, distillation, coagulation, tincture) - to reach the Philosopher's Stone. There are seven steps, likewise, that Harry must pass through to reach the Philosopher's Stone: Fluffy, Devil's Snare, flying keys, chess, a troll, a potions riddle and then the seventh and final step is the Mirror of Erised (and one the steps itself includes seven bottles of potion). The seven books of the Hogwarts' saga, like these seven steps to reach the Philosopher's Stone, echo both the seven steps of the Masonic quest for self-purification and the seven alchemical stages. The literal steps of the chemical processes that the alchemist must undertake to reach the Stone parallel the literal riddles which Harry must solve to reach the literal Stone; while each novel - representing a year in which the hero matures, and overcomes new challenges - expresses the spiritual stages that the alchemist and Mason must pass through till he can reach his final goal of self-purification. Students study at Hogwarts for seven years and at the end of this time Harry will

be the true adept, able not merely to find the literal Stone (as he was after passing through the first seven tests) but to become the spiritual Stone⁷: *'The stone which the builders refused is become the head stone of the corner.'* (Psalm 118.22; Matthew 21.42; Mark 12.10)

And it seems fitting to relate in this regard that Tolstoy, of course, gave his hero Pierre a name that means stone.⁸ ♦

Footnotes

1. <https://www.bbc.co.uk/programmes/b09d5n6b>
2. <https://www.mugglenet.com/2018/11/the-crimes-of-grindelwald-kipling-and-the-origins-of-the-deathly-hallows-symbol/>
3. <https://pglm.org.uk/mk-3-the-level-and-plumb-rule/>
4. <https://www.youtube.com/watch?v=ZvmcT9vRmK0>
5. <https://www.youtube.com/watch?v=VEy3uVfphP4>
6. <http://www.accio-quote.org/articles/2007/0730-bloomsbury-chat.html>
7. <https://www.mugglenet.com/2018/11/the-alchemical-symbolism-of-the-deathly-hallows-in-the-crimes-of-grindelwald>

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Wizarding Almanac

A few months ago, the publishers responsible for bringing Harry Potter to the UK and the United States, Bloomsbury and Scholastic, announced *The Harry Potter Wizarding Almanac*, described as "the only official companion to the Harry Potter stories - the ultimate compendium of wizarding lists, charts, maps, and all things magical." As we discussed in the March 2023 Issue No. 75, *The Wizarding Almanac* is not the encyclopedia that some believed it to be during the announcement: it was quickly clarified that it did not bring new revelations from J.K. Rowling, and thanks to officially shared previews, we also learned that it did not aim for completeness—some data had been omitted from the book's content.

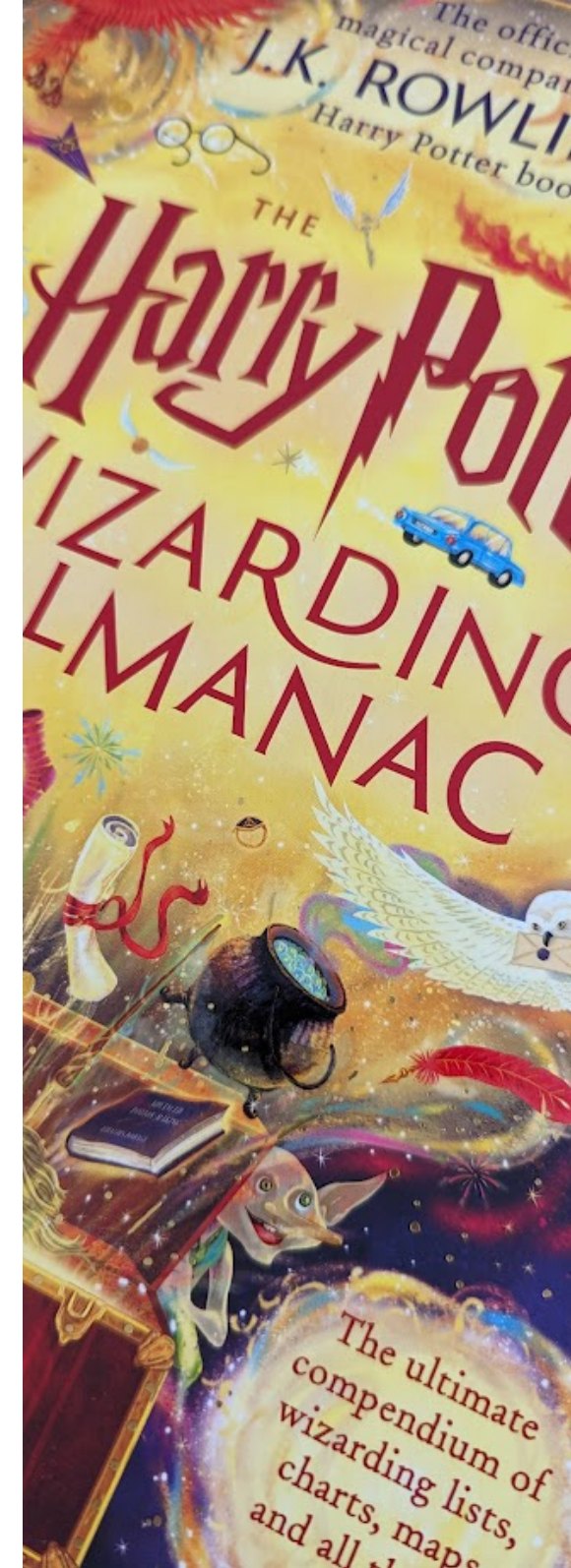
The book finally saw the light in October, and last month we were finally able to have it in our hands and make a judgment of its true value. But we found it pleasantly surprising: *The Wizarding Almanac* is a book that, despite not providing new content, is worth it for the way it presents what we already know, and even more so, what we had not seen before.

To understand this last point, it is important to clarify the nature of the book: *The Wizarding Almanac* is more of an illustrated book than a content-driven one. What do we mean? All its pages are illustrations, and the text (or content) adapts to them, not the other way around. What does this generate? A visual impact every time you turn a page, trying not only to read what it says but also to

look at each drawing or illustration, observing details and searching for Easter eggs.

Examples of this include a double page, illustrated by Levi Pinfold, dedicated to the Order of the Phoenix, where each member of this society, old and new, is depicted. This is the first time we see official illustrations of characters like Hestia Jones or even the Prewett brothers, Fabian and Gideon. But more importantly, there is also Dedalus Diggle, the wizard Harry encounters in Diagon Alley and recognizes from a much earlier encounter: Pinfold's illustration takes this detail into account and includes the top hat that Harry remembers from his meetings with Diggle, emphasizing the small details that fans love.

Another detail in a similar style is the inclusion of elements, such as a black and white photograph of Lily and James's wedding, where we even see the best man Sirius Black in the background, an image we had never seen in official products. Or the map of the UK, where we see illustrations of places like Little Hangleton or even Godric's Hollow. One of my favorite spreads is Diagon Alley, where the crowded businesses (more faithful to the book's description than the



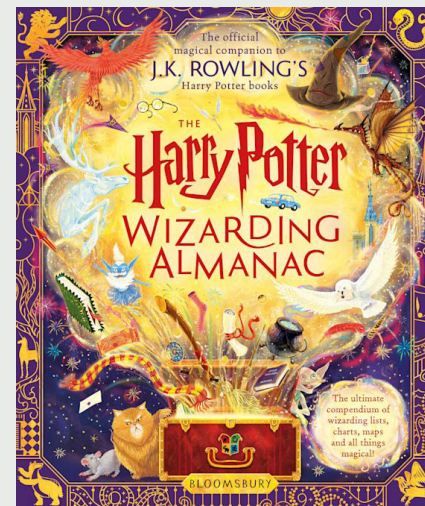


movies) are represented by their signs, including a sign for Obscurus Books, the magical publisher that first appeared in the early editions of *Fantastic Beasts and Where To Find Them*.

Indeed, the content is not entirely comprehensive, and there is nothing new, but the content itself is not the protagonist of the book. No one imagines this Wizinging Almanac as an encyclopedia: the hierarchy of information is not clear, and its organization is not easy to understand. But therein lies the magic: the way to read it is not like a reference manual but simply to open it and let yourself be carried away by what you are discovering or remembering while immersing yourself in the work of the seven illustrators: Peter Goes, Louise Lockhart, Weitong Mai, Olia Muza, Pham Quang Phuc, Tomislav Tomic, and Levi Pinfold. Based on what Mr Pinfold has shown in this book, he would be my personal preference to continue the work of Jim Kay in the illustrated editions of the *Harry Potter* novels.

So, while we were a bit skeptical about this book and what to expect from it, we were pleasantly surprised to finally have it with us. Whether it's

for children or adult fans who want to experience the Wizinging World in a creative way, *The Harry Potter Wizinging Almanac* is a great addition to libraries—especially considering that Christmas is just around the corner, and many may still not know what to put under the tree. ♦

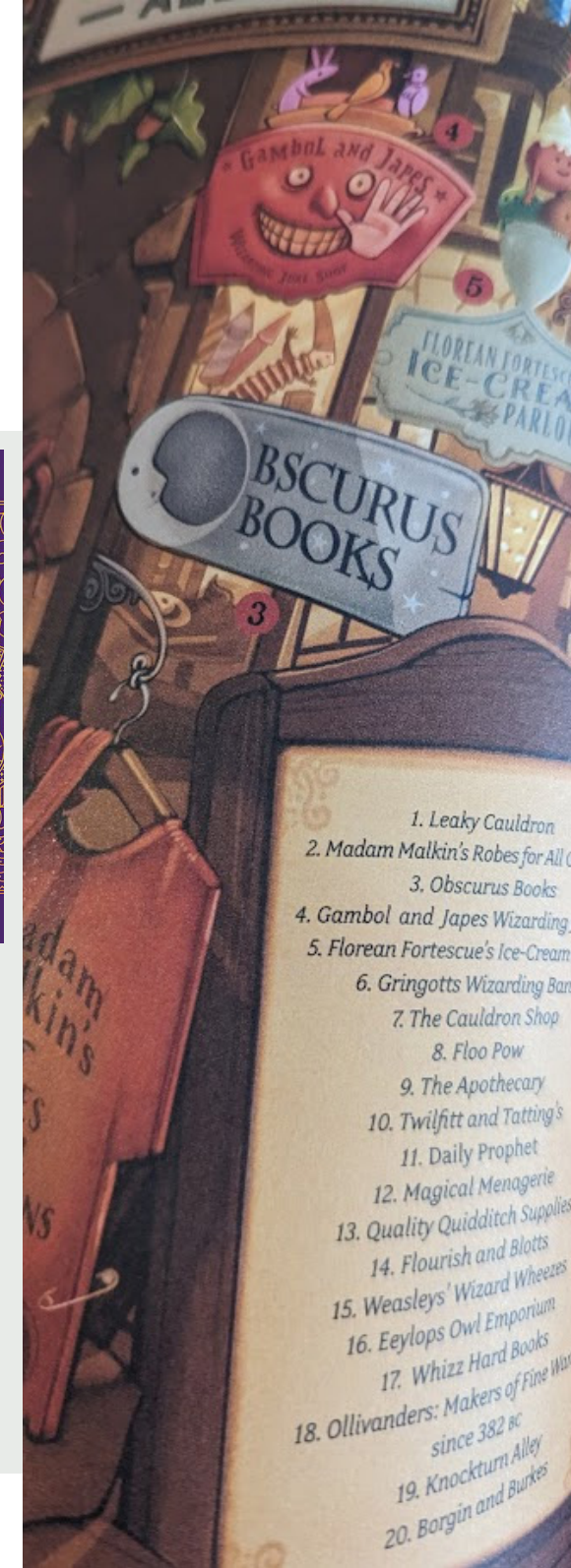


The Harry Potter Wizinging Almanac

ISBN: 9781526666796

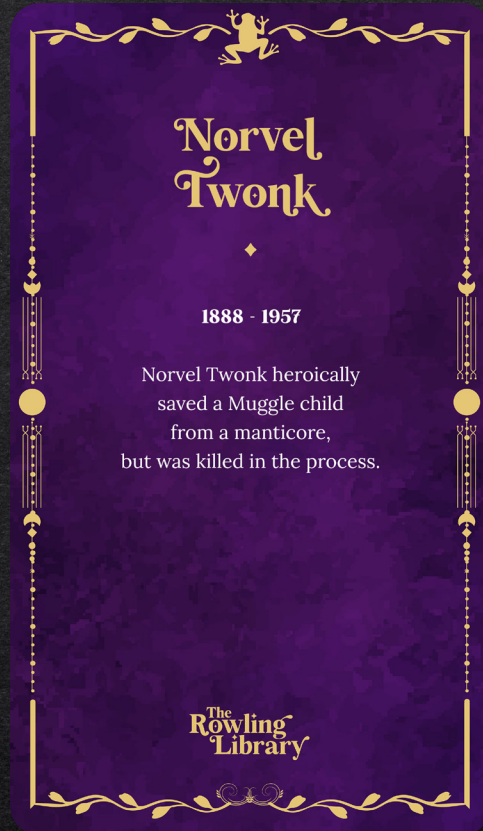
Publication date: October 10th, 2023

Written by: **Bloomsbury Children's Book Team.**



Famous Wizards

Card Collection



Cut around each side, then stick them together to create your own collectible card!

#22

An article by
Oliver Horton

God rest ye, Merry Hypocrites

Hypocrisy is a worse epidemic than dragon pox in the seven years of Harry's adventures.

The phenomenon of two-facedness seeps across the *Harry Potter* series, beyond Quirrelmort, beyond the final chapter of Book One, "The Man With Two Faces". In London, in *Chamber of Secrets*, we meet two such hypocrites. Lucius Malfoy is a Death Eater who wears the mask of a concerned citizen. Gilderoy Lockhart is a media construct who plays a hero in real life, a charming celebrity as substantial as candyfloss.

The sin of hypocrisy infects many of Harry's allies. Arthur Weasley writes the laws on enchanted Muggle objects in such a way that he can break them. But his guileless nature soon emerges when he settles his problems with Lucius via a fist fight. Sirius Black declares, "If you want to know what a man's like, take a good look at how he treats his inferiors," and then dies for precisely this

fault. In Book One, when Harry gets detention, Hagrid gives a lecture on the importance of rules, despite his own illegal acquisition of a dragon being the very reason Harry landed in the soup. Dumbledore preaches love but refuses to practice love. Lupin is the voice of maturity, then gets married and tries to be a teenager again. Are you Sirius?

In *Chamber of Secrets*, Harry, Ron and Hermione are indignant at the nepotism that puts Draco Malfoy on the Slytherin Quidditch team. But this

lofty judgement is slyly challenged in the latter half of the series when the uncertain force that is Ronald Weasley wins the role of Gryffindor Keeper under captain best friend Harry Potter. Again in *Chamber of Secrets* the noble House-elf Dobby defies his evil family. The grace of this act is slyly challenged when, in *Order of the Phoenix*, the uncertain force that is Kreacher the House-elf defies his ties to 12 Grimmauld Place and betrays his bad-tempered owner, Sirius Black.



Slytherin and Gryffindor Quidditch Teams (*Harry Potter and the Chamber of Secrets*, Warner Bros., 2002)



Hermione confounding Cormac McLaggen (*Harry Potter and the Half-Blood Prince*, Warner Bros., 2009)

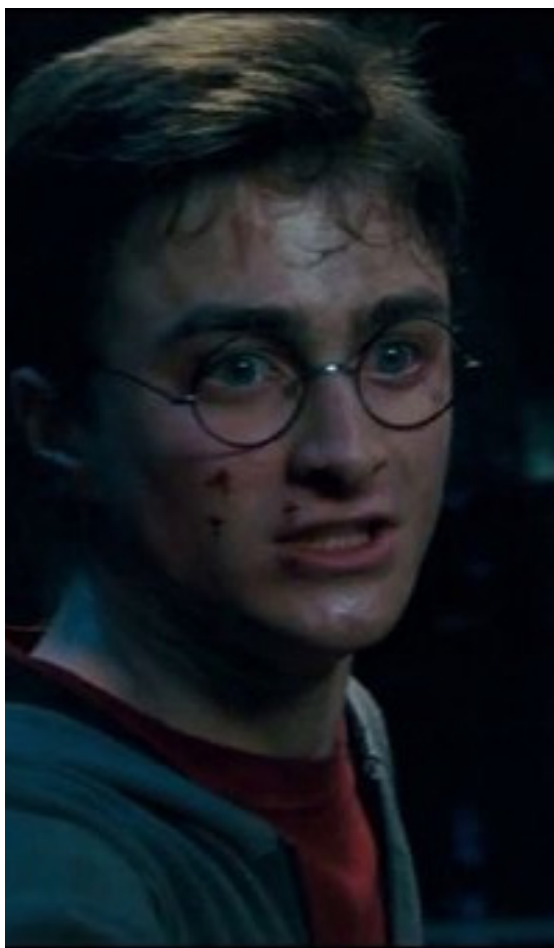
In *Goblet of Fire* pretty much everyone cheats and complains about cheating. Hermione Granger campaigns for the freedom of House-elves and then kidnaps a human journalist, sealing Rita Skeeter in a jar for several days. In *Order of the Phoenix*, Harry gets all gloomy when he witnesses his father, via Snape's Pensieve'd memories, being a bully. But a few months later Harry (by now an unofficial teacher) happily hexes school caretaker Argus Filch, a defenceless squib, twice zapping him with the spell *Langlock*, which glues the tongue of the roof to the mouth.

In *Half Blood Prince*, Hermione lectures Harry on cheating via Felix Felicis, despite confounding Cormac McLaggen, also for Ron's benefit. Ron shames his sister over public displays of affection and then serves tongue salad all over school with Lavender Brown.

Half-Blood Prince contains a tacit condemnation of love potions. But in *Prisoner of Azkaban* we find Hermione and Ginny rather giggly over Molly's story about an amorous brew. Dumbledore and Harry lament Merope's use of a love potion to hoodwink handsome Muggle Tom Riddle. But both employ alcohol to manipulate characters from

whom they want something: the headmaster at the orphanage and Harry on Slughorn. Harry succeeds in his mission thanks to *Liquid Luck*, another potion that gives an unfair advantage.

Harry is easily forgiven for spelling out two of the three Unforgivable Curses, which might otherwise be judged war crimes. The stories challenge the readers' hypocrisy too: our willingness to judge "bad" people and give "good" ones a free pass. ♦



Harry Potter using *Crucio* on Bellatrix Lestrange
(*Harry Potter and the Order of the Phoenix*,
Warner Bros., 2007)

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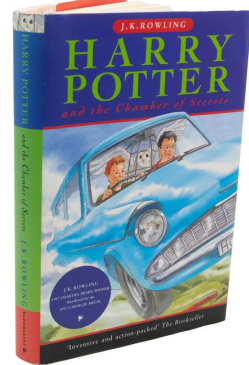


Auctions

November
2023

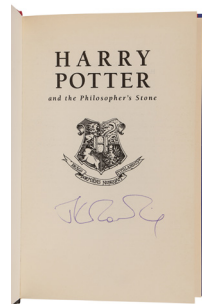
Compilation by
David Schmeling

These are some of the most important auctions of Harry Potter books in the past month for the collector community, featuring a signed first edition of *Harry Potter and the Chamber of Secrets*, a hardcover first edition of the first Harry Potter novel as well, and many other scarce editions of J.K. Rowling's books.



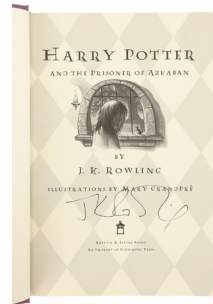
Harry Potter and the Chamber of Secrets - Signed First Edition

First print of *Harry Potter and the Chamber of Secrets*, signed by J.K. Rowling
Sold for £5.750
Hansons, Nov. 1



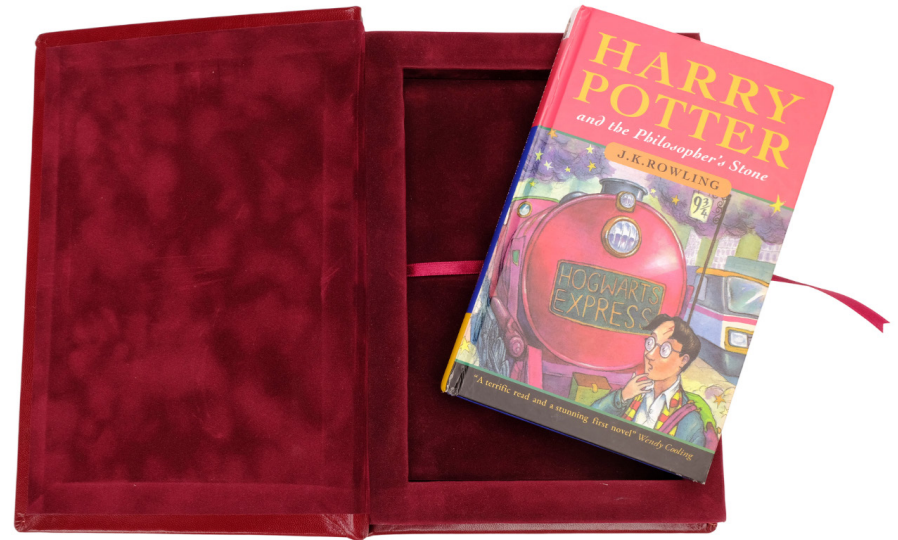
Harry Potter and the Philosopher's Stone

United Kingdom, 29th printing, hardcover. Signed.
Sold for £2.813
Propstore, Nov. 9



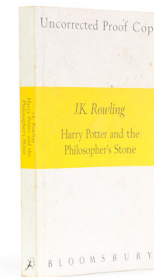
Harry Potter and the Prisoner of Azkaban

United States, 1st edition, 1st printing, hardcover, signed.
Sold for \$2.188
Propstore, Nov. 14



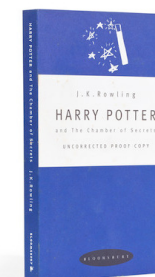
Harry Potter and the Philosopher's Stone Hardcover First Edition

The holy grail of the Harry Potter books: A hardcover first printing of *Harry Potter and the Philosopher's Stone*
Sold for £93.750
Propstore, Nov. 9



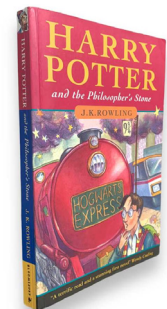
Harry Potter and the Philosopher's Stone

United Kingdom, uncorrected proof copy, paperback.
Sold for £13.750
Bonhams, Nov. 14



Harry Potter and the Chamber of Secrets

United Kingdom, uncorrected proof copy, paperback.
Sold for £7.500
Bonhams, Nov. 14



Harry Potter and the Philosopher's Stone

United Kingdom, 1st edition, 1st printing, paperback.
Sold for £8.125
Chiswick, Nov. 29

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