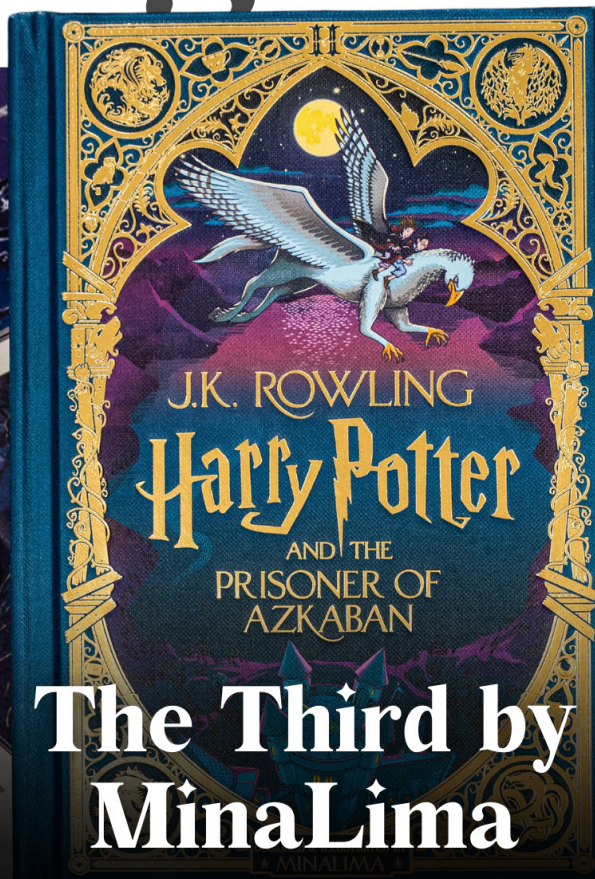


The  
Rowling  
Library

Issue 82  
October 2023

# Magazine



MinaLima Studio has released their  
interactive and illustrated edition of  
'Harry Potter and the Prisoner of Azkaban'

Tolstoy &  
Harry Potter

Harry Potter TV Show:  
Navigating Rumours

Wizarding  
London



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Tarantino

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Sivany  
Sivalingam

David  
Schmeling

Oliver  
Horton

Beatrice  
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Giurescu

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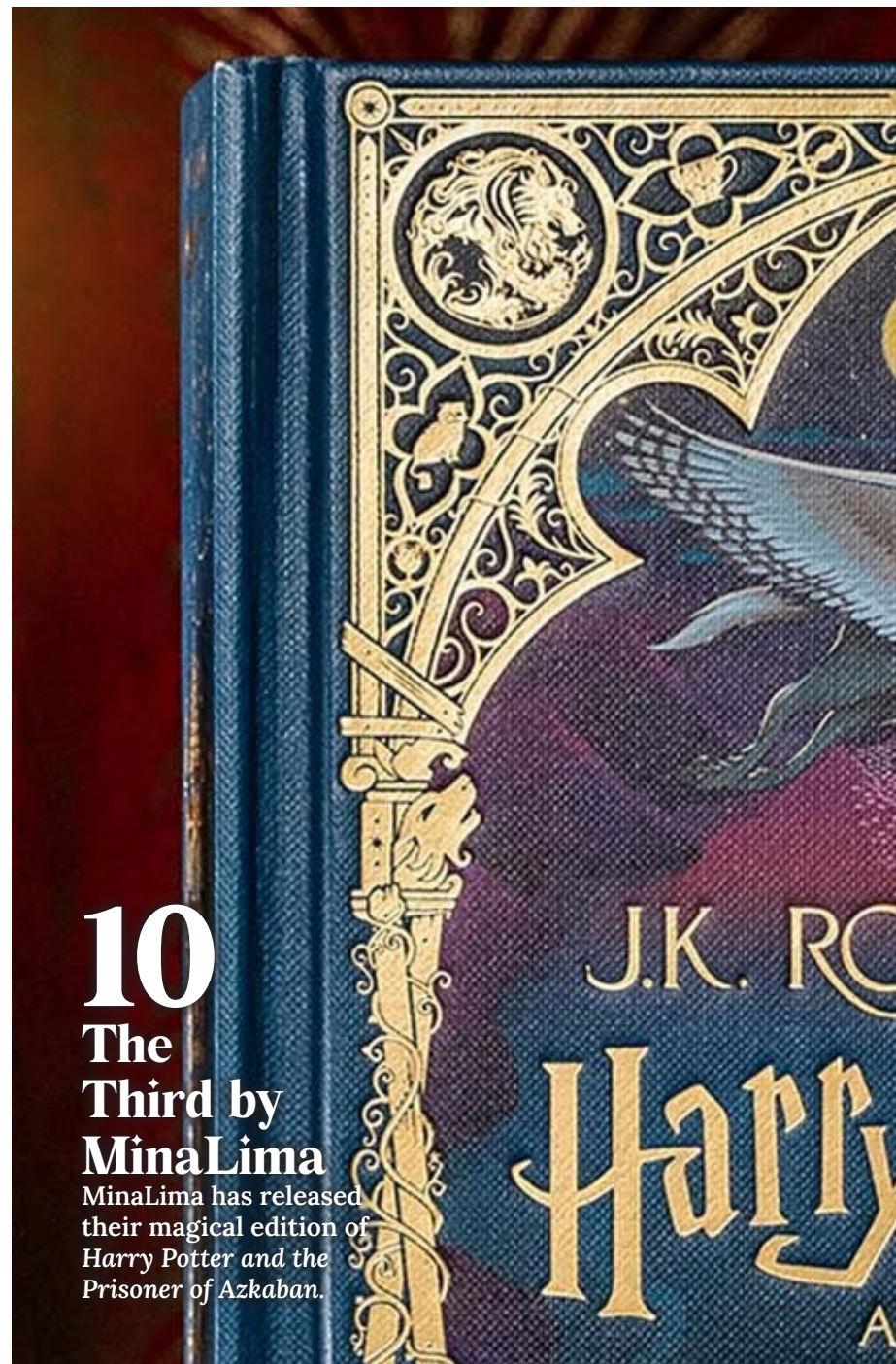
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MinaLima has released their magical edition of *Harry Potter and the Prisoner of Azkaban*.



# Welcome

## A word from the Founder

Welcome to the October 2023 edition of our Harry Potter and J.K. Rowling magazine. Our cover story shines a spotlight on the creative new book by MinaLima, who have recently unveiled their magical edition of *Harry Potter and the Prisoner of Azkaban*. Join us as we dive into a book review and catch a glimpse of the enchanting launch event that took place at their shop in London.

London, a city steeped in history and mystique, plays a pivotal role in the Wizarding World. In "Wizarding London," Oliver Horton takes us on a journey through the streets of London, revealing the hidden gems that have left their mark on J.K. Rowling's beloved series. And as we celebrate Harry Potter Book Day, Beatrice Groves offers the first installment of a captivating two-part series that explores the intriguing connection between the Russian author Tolstoy and J.K. Rowling, shedding new light on the magic that binds their literary worlds.

The wait is over! *The Running Grave*, the latest installment in the Cormoran Strike series, has finally graced our shelves. Dive into our review to discover why this seventh book is a must-read for fans of detective fiction and J.K. Rowling's storytelling prowess. Excitement is building as we draw nearer to receiving official updates on the highly anticipated Harry Potter TV show. However, in the midst of anticipation, we must tread cautiously amidst the sea of rumors.

Our beloved artist, Fausto Giurescu, returns with another captivating "Famous Wizard Card" illustration that will surely leave you spellbound. And, as always, stay tuned for more content and discoveries within these pages.

As always, thank you for your continued support.

Patricio





# Navigating Rumours

In a recent turn of events, the much-anticipated Harry Potter TV series adaptation announced by HBO Max has found itself in the midst of labor strikes in Hollywood. However, as the Writers Guild of America (WGA) reached a tentative agreement with studios, and actors seem on the brink of a resolution, there's newfound hope that this magical television journey could soon be back on track.

The announcement of a Harry Potter TV series adaptation was met with immense excitement by fans of the Wizarding World. The prospect of revisiting J.K. Rowling's beloved

books in a 10-season format was a dream come true for Potterheads. Unfortunately, just as the magic was about to take shape, Hollywood was hit by strikes that affected the production.

The strike began when the Writers Guild of America, representing the talented scribes behind our favorite shows and films, failed to reach an agreement with the Alliance of Motion Picture and Television Producers (AMPTP), which represents major studios and streamers. This led to a halt in the writing process, leaving fans eager for any information on the

show in a state of uncertainty.

To make matters more complex, actors from the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) joined in on the strike, leading to a simultaneous halt in both writing and acting. It marked the first time in over six decades that both writers and actors united in a strike, creating a unique and challenging situation for Hollywood.

However, there is a silver lining on the horizon. The WGA and studios have recently reached a tentative agreement, potentially bringing an end to the strike that has lasted for 148 days. This development signals a significant step toward

the resumption of writing and production activities, including those of the Harry Potter TV series.

While writers and studios are moving closer to a resolution, actors may soon follow suit with their own agreement. This could mean that the TV series adaptation of Harry Potter could soon go back into production. And fans can look forward to a flurry of news, casting announcements, and, of course, rumors surrounding the project. The Wizarding World has always been a subject of immense interest, and the TV adaptation will undoubtedly generate a plethora of stories.

In the midst of this buzz, it's essential for fans to exercise caution and





discernment. Verify information from reliable sources and official announcements to avoid falling for misleading narratives. After all, the magic of *Harry Potter* is best enjoyed when it's grounded in truth.

Recent online rumors serve as a reminder of this. One particularly tantalizing rumor claimed that Cillian Murphy had been cast as Voldemort. However, it's important to note that

*« In the midst  
of this buzz, it's  
essential for fans to  
exercise caution and  
discernment. »*

we don't yet know when Voldemort will make his appearance in the series. If the adaptation follows the books closely, we might have to wait until the fourth season, which corresponds to the adaptation of "Harry Potter and the Goblet of Fire," to see the return of the Dark Lord. Until then, casting for such a pivotal character remains uncertain.

In a recent interview, producer David

Heyman offered some insight into the project's status: "It's early days. We haven't even hired a writer to begin writing." This suggests that there is still much work to be done before the series can move forward. However, with the strikes inching towards resolution, the wheels of progress are slowly turning.

While it may still be some time before we see the first episode of the

Harry Potter TV series, the recent developments in the strikes bring a renewed sense of hope to fans. The magical world of Hogwarts and its beloved characters will soon be brought to life on the small screen, and it's a journey that promises to be as enchanting as ever. As we await further updates, let's keep our wands at the ready and our expectations high for this long-awaited television adaptation. ♦

*« Rita Skeeter's smile widened.  
Harry counted three gold teeth.  
She reached again into her cro-  
codile bag, and drew out a long  
acid-green quill and a roll of  
parchment. »*

**J.K. Rowling**  
in  
**HARRY POTTER AND THE  
GOBLET OF FIRE**



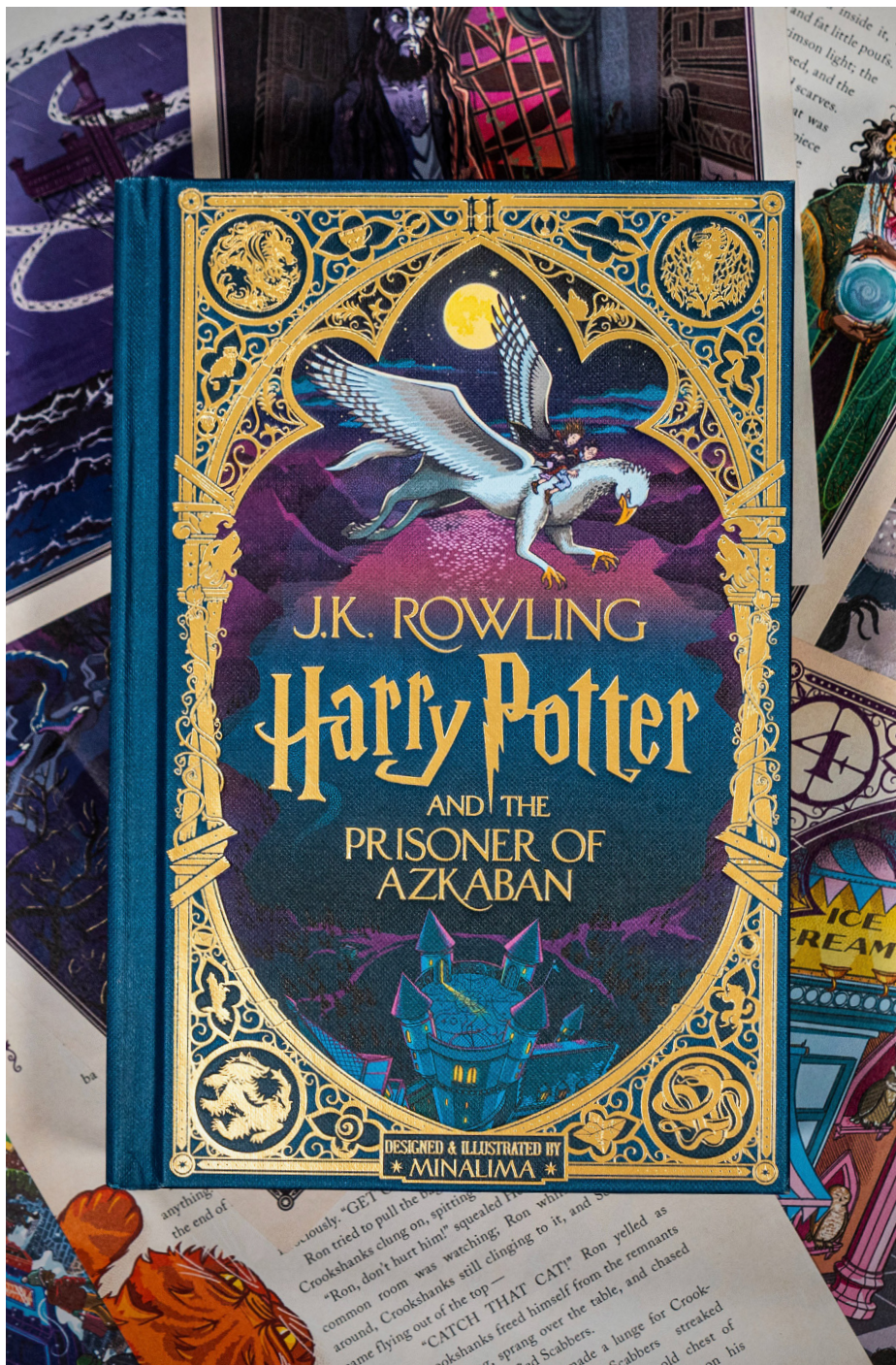


Photo published by JKR Stories Twitter Account (@jkr\_stories)

An article by  
Sivany Sivalingam

# The Third by MinaLima

*MinaLima Studio has released their interactive and illustrated edition of Harry Potter and the Prisoner of Azkaban, accompanied by a launch meet-and-greet event in London.*

In October 2023, the long-awaited edition of *Azkaban* has finally graced the shelves. MinaLima, the acclaimed graphic designers behind all eight *Harry Potter* films and the *Fantastic Beasts* series, require no introduction among dedicated fans. The artistic duo, Miraphora Mina and Eduardo Lima, are the masterminds behind iconic props such as the Marauder's Map, Harry's Hogwarts letter, and *The Daily Prophet*, as well as countless intricate details that brought the wizarding world to life

on the silver screen, including Harry's textbooks and packaging for beloved items like Honeydukes sweets. Since establishing The House of MinaLima in London in 2016, they've expanded their presence, enchanting fans around the globe with locations in *The Harry Potter Store* in New York and Osaka.

Their journey into the magical world of book design for the *Harry Potter* novels began in 2020 with the release of *Harry Potter and the Philosopher's*



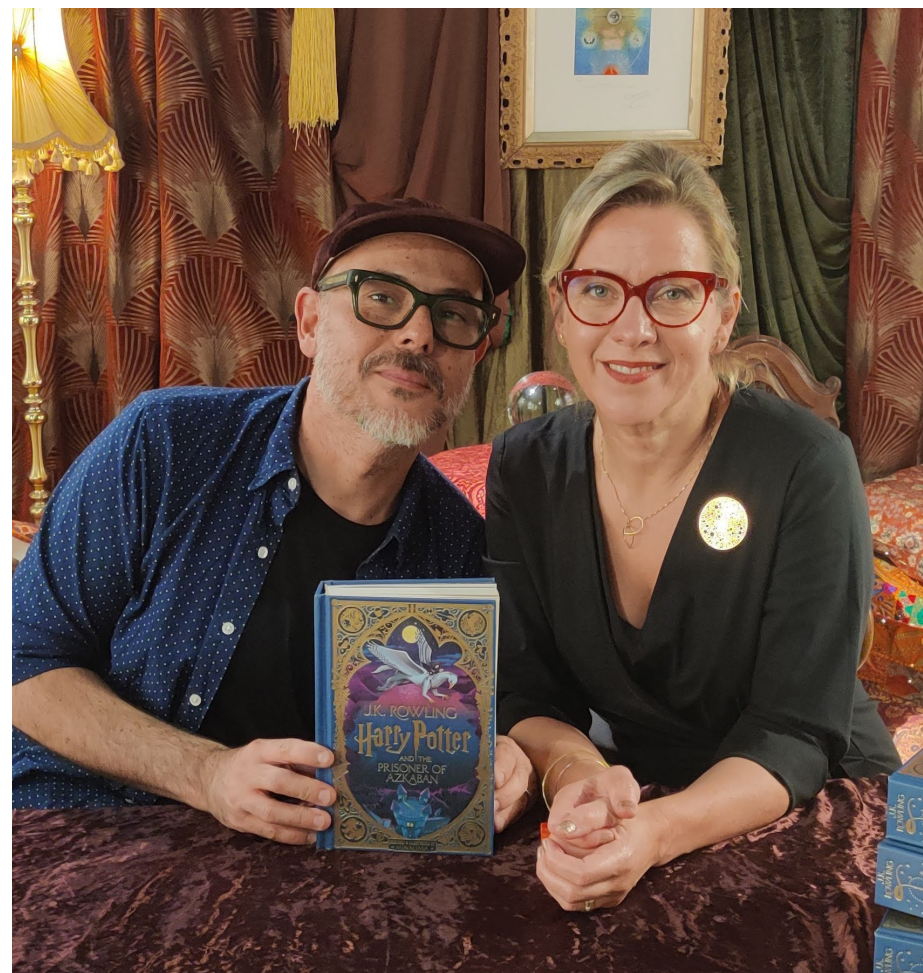
Stone: MinaLima Edition," a spectacular edition featuring over 150 illustrations and eight interactive elements. This was followed by *Harry Potter and the Chamber of Secrets* edition in October 2021, and the latest enchanting addition, *The Prisoner of Azkaban*, which graced bookshelves on October 3, 2023. To celebrate the launch of this highly-anticipated edition, a mesmerizing meet-and-greet event was held on September 30th, drawing in ardent fans like myself, at The House of MinaLima in the heart of London.

In September, the exciting news broke that both Miraphora and Eduardo would embark on a European Tour to celebrate the release of their edition of *The Prisoner of Azkaban*. Their journey took them to various cities, including Paris, Frankfurt, Berlin, Hamburg, and London, granting eager fans the incredible chance to meet these talented designers and have their books personally signed.

Tickets for these exclusive events, available through the MinaLima website, sold out rapidly. However, just days before the London event,



The queue outside The House of Mina Lima (Photo by Sivany Sivalingam)



additional time slots were added to accommodate the overwhelming demand. This fortunate turn of events provided more opportunities for people like me to secure tickets, and with a stroke of luck, I managed to secure a spot for one of these new time slots.

This marked my fifth visit to 157 Wardour Street, the current home of The House of MinaLima, so finding my way there was second nature. I hopped on the tube and arrived around 4 o'clock (but not before checking out the Harry Potter statue in Leicester Square, which I highly recommend for its





magical charm).

Upon my arrival, the queue for the event hadn't started yet, but there was already a line forming to enter the shop. At approximately a quarter past 4, a queue formed on the opposite side of the street, and people began entering the store in pairs. One thing that had me brimming with excitement was the window display, known for its impressive designs during new releases. This one didn't disappoint. Although I couldn't get a close-up view from my spot

across the street, what immediately caught my attention was the massive illustration of Harry and Hermione soaring on Buckbeak, the very image featured on the book's front cover.

The display showcased multiple copies of the book and had an overall inviting aesthetic. I overheard many passersby remarking, "Is that a Harry Potter store?" as they admired the scene.

Upon entering the store, my first order of business was to secure

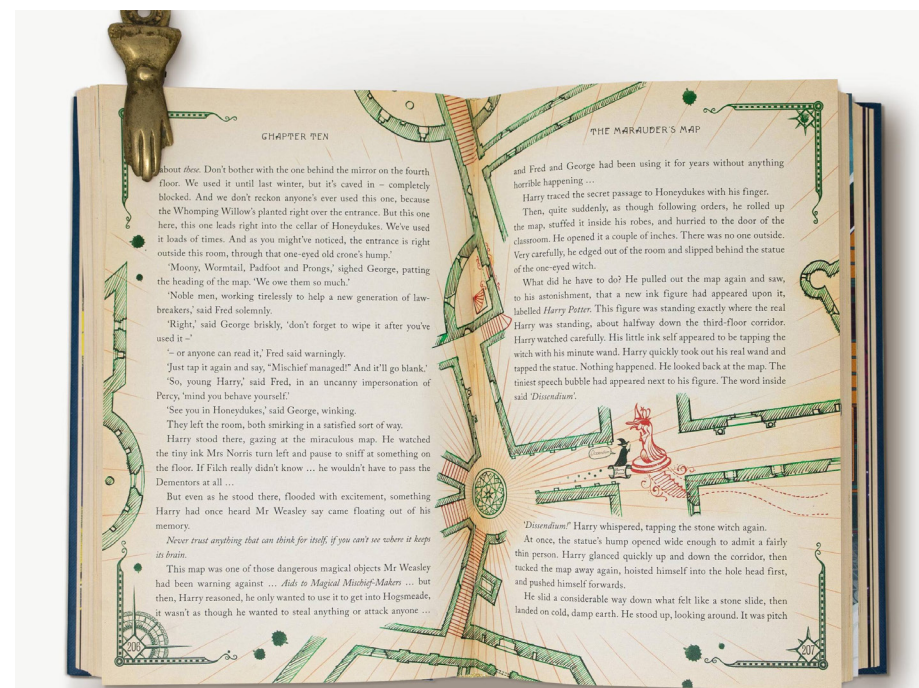
a copy of the book and head downstairs, where the event had exclusive access. As I descended, my eyes were immediately drawn to a larger-than-life replica of the interactive Knight Bus designed for the book. The attention to detail and vibrant colors were truly impressive, making it a popular spot for photos.

A portion of the room had been transformed into Professor Trelawney's classroom, where an actress offered to read your tea leaves if you dared to peek into your future. After this enchanting experience, I made my way towards Miraphora and Eduardo, who kindly signed my book. I couldn't

resist posing a couple of questions, including whether they had plans for more Harry Potter projects. Their response was enthusiastic, expressing their desire to continue but noting that it depended on the publisher's decisions.

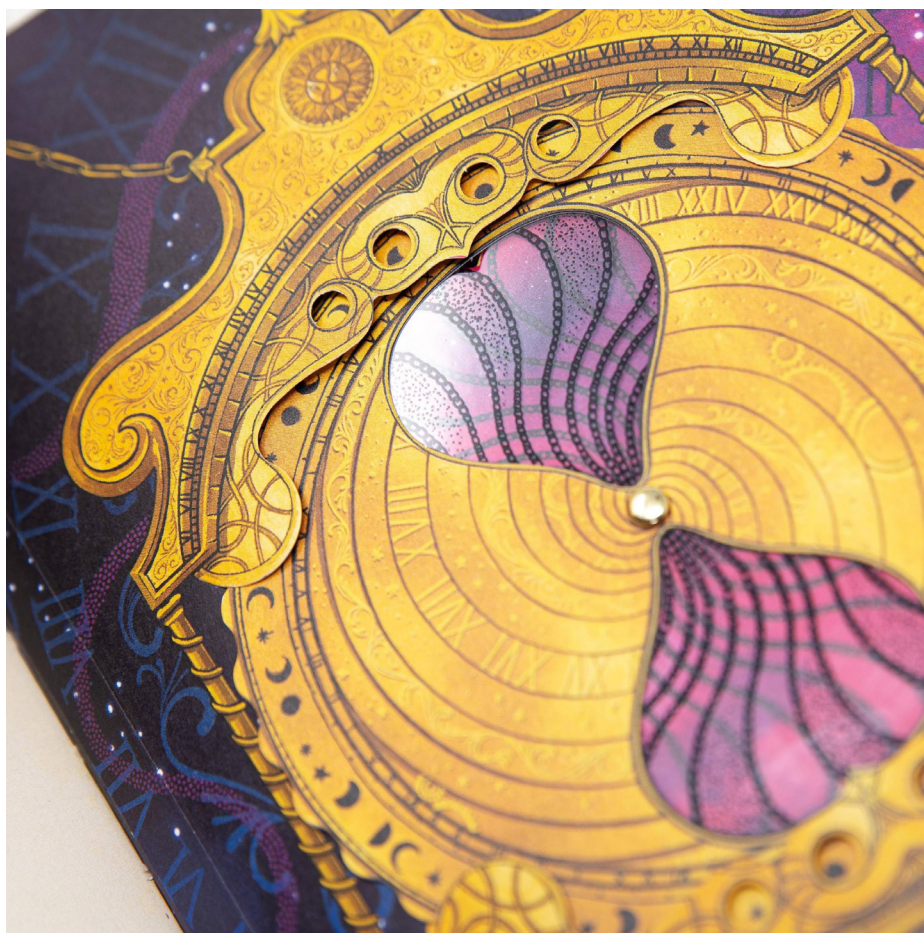
Curious about their favorite interactive feature in this edition, I got a firsthand demonstration of "The Monster Book of Monsters", which they held in high regard. In general, it was a Sirius-ly (excuse the pun) good day!

One of the aspects I truly appreciated about this book was the choice of color for its cover. It sports a rich, dark blue shade, a color I personally





associate with *The Prisoner of Azkaban* and find exceptionally beautiful in general. Similar to the previous two books, they spared no expense when it came to quality. The cover itself is remarkably sturdy and has a pleasing texture. This book also stands out as the thickest and heaviest among *The Philosopher's Stone* and *The Chamber of Secrets*, which leaves me curious about the potential size of *The Order of the Phoenix*.

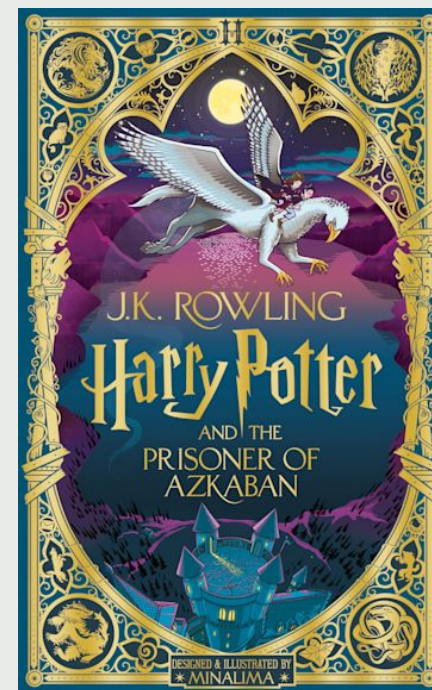


The front cover showcases gold-foiled icons representing elements from the book, such as a teacup, a prophecy orb, Crookshanks, and more. One of my favorite illustrations can be found in Chapter 18, "Moony, Wormtail, Padfoot, and Prongs." It offers a bird's-eye view of the unfolding scene, and I appreciate the intricate detail of the branches creeping into the room. Among the

interactive features, the divination teacup stands out, especially how it reveals the Grim when you spin the spoon. However, choosing favorites in each category proves quite challenging, as there are new elements not seen in the other two books. This notably includes the shiny card, which, when used for the patronus interactive feature, adds a captivating touch of magic to the experience.

In conclusion, I must emphasize that this book would be a marvelous addition to any Potterhead's collection, particularly if you already own the first two, as they look stunning together. Additionally, it serves as an excellent means to introduce someone you know to the books, enhancing their magical reading experience.

I also look forward to hearing more about upcoming meet and greet events, and I'm eager to see how they unfold. The duo was incredibly friendly, and I thoroughly enjoyed our brief chat. With any luck, we'll see more *Harry Potter* books designed by MinaLima in the future, and perhaps even editions of *The Hogwarts Library* books. ♦



## Harry Potter and the Prisoner of Azkaban

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Designed by the iconic design house MinaLima.



An article by  
Beatrice Groves

# Tolstoy & Harry Potter

## Part one

### Celebrating Harry Potter Book Day 2023

**Harry Potter Book Night** has been jumping about a certain amount of late and this year — rebranded as **Harry Potter Book Day** — it will be celebrated on October 12th. This day is officially a celebration of the *Harry Potter* books, but I also like to mark it as a celebration of their ‘bookishness:’ the way in which magic, throughout the *Harry Potter* books, functions as a metaphor for the power of reading. The theme for

**Harry Potter Book Day** this year is ‘magical places’ and throughout the series its most magical places – the portals between the mundane and the magical worlds (such as Platform 9¾) – function as metaphors for the way in which literature itself transports its readers. Rowling has spoken of the Wood between Worlds in C. S. Lewis’s *The Magician’s Nephew* as a place where “you can jump into the different pools to access the different

worlds. And that, for me, was always a metaphor for a library... that, for me, is what literature should be”<sup>1</sup>

This transportative pleasure — the world-creating, paradigm-shifting nature of great literature — means that *Harry Potter* (a way into reading for so many people) is itself a portal. It is not simply a path into the world of Hogwarts but, like Rowling’s ‘library’ of pools in the Wood between Worlds, a gateway into the world of literature itself and the bewitching power of reading: “there is a kind of magic that happens when you pick up a wonderful book and it lives with you for the rest of your life.”<sup>2</sup>

Another of *Harry Potter*’s magical places is The Leaky Cauldron, a gateway between the mundane and magical worlds which is situated on Charing Cross Road<sup>3</sup> because this is a road is ‘famous for its bookshops, both modern and antiquarian... this is why I wanted it to be the place where those in the know go to enter a different world.’ Muggle book shops are mentioned only twice in *Harry Potter*, and both times are in reference to those on Charing Cross Road. When Harry finds the Leaky Cauldron, it is found beside a ‘big book shop.’ Less well-known is that the first witch Harry meets is named

after an author:

‘*Doris Crockford, Mr. Potter, can’t believe I’m meeting you at last.*’ Doris Crockford is the author of a book about the Flying Scotsman<sup>4</sup> — the train which is the Muggle equivalent of the Hogwarts Express (a steam-operated train that runs between King’s Cross station and Scotland). As Hpboy13 neatly put it when I first mentioned this in my first post for Harry Potter Book Night back in “2021 Celebrating the Seventh Annual Harry Potter Book Night: Diagon Alley – Part 1”<sup>5</sup> this moment speaks to an underlying metaphor elevating ‘an author into a practitioner of magic.’ So, for this year’s *Harry Potter Book Day* I thought I’d take a look at Rowling’s allusions to the writer generally considered the author of the greatest novel of all time: **Tolstoy**.

Tolstoy has never been mentioned by Rowling in an interview, but she recently referenced him directly for the first time in one of her novels when *Anna Karenina* played an important (if somewhat unedifying!) bit-part in *Troubled Blood*. References to the characters Mazankov and Krupov (and Dave Polworth’s theory of marriage) form a neat circle which opens and closes the novel. I was delighted to see this reference not



only because it proves a Tolstoian enthusiasm I had long suspected, but also because Rowling made it into the clearest 'ring' of the novel – drawing the reader's attention to the way that (just as in *Harry Potter*) in *Strike* she is still writings in rings.

I'd always assumed – from what we know of Rowling's love of big nineteenth-century novels<sup>6</sup> – that she was a fan of Tolstoy. The first direct evidence, however, is found in one of the many literary names of *Harry Potter*. Bookish names (like that of Doris Crockford) abound in *Harry Potter* and a number point to some of Rowling's favourite storytellers – Jane Austen, P.G. Wodehouse, Shakespeare and Ovid<sup>7</sup>. It is interesting to note, therefore,

that she has given one of her characters – a minor Death Eater – a Tolstoian name. Dolohov is first mentioned in *Goblet of Fire* and then we discover in *Order of the Phoenix* that he was the murderer of Molly's brothers, Gideon and Fabian Prewett. Dolohov is one of Voldemort's oldest supporters (travelling with him when he asked Dumbledore for a job at Hogwarts) and he plays a major role in the fight at the Ministry and the Battle of Hogwarts – where he proves somewhat of a magnet for the Body-Bind Curse. Dolohov is also one the Death Eaters who track Harry, Ron and Hermione into the Muggle world, in the café on the Tottenham Court Road.

Dolohov's name is a clear echo of

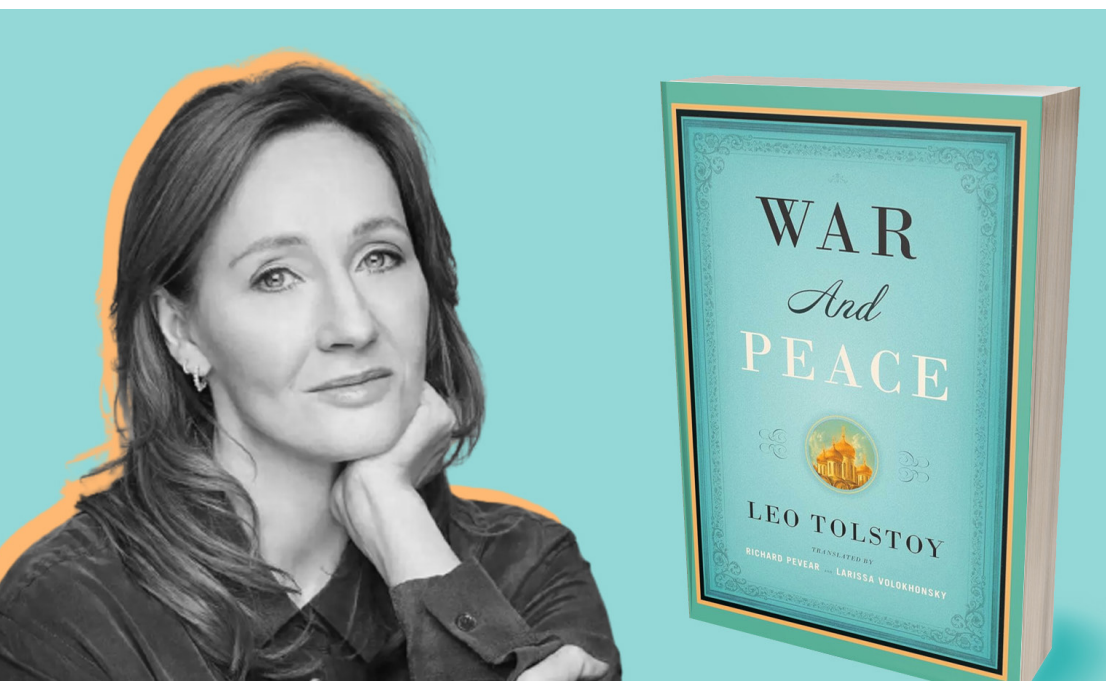
Dolokhov in *War and Peace* and it is a link Rowling confirmed in a 2015 tweet (thank you to Nick Jeffery who, with his customary brilliance, found this for me!). Rowling replied to "Reading #WarAndPeace, I've decided the Rostovs are the Weasleys (Vera is Percy), & Bolkonskys are the Malfoys. Pierre is Harry." with "And I hope you've noticed where I got 'Dolohov'."<sup>8</sup>

A 2017 interview with Tom Burke also provided some more in-depth information about Rowling's interest in this character. Burke played Dolokhov in the BBC adaptation of *War and Peace* and related that Rowling had paid special attention to his performance because Dolokhov was a favourite character (Burke commented that 'she approved of my interpretation of Dolokhov'<sup>9</sup>). While Rowling may not be unique in finding Dolokhov a favourite, it is a pretty idiosyncratic choice, which suggests a deep reading of *War and Peace* rather than simply a passing familiarity with it.

Dolokhov is an interestingly nuanced character within *War and Peace*. Brave in battle, smitten by Sonya and a loving son and brother, he is nonetheless capable of the kind of cruelty that fits him as a Death-Eater. He is not only a narcissist, a bully and

a gambler, but his 'friendship' with Anatole Kurágin is one which shows him in his true colours 'the very process of dominating another's will was in itself a pleasure, a habit, and a necessity to Dolokhov.' Dolokhov has a redemptive circle in the novel, however, which may be one of the things that appealed to Rowling about him. At the beginning of *War and Peace* he is a notorious rake who duels with Pierre over a rumour of his affair with Pierre's wife. But Dolokhov's final act in the novel is to carry out of a daring undercover raid of the French forces (pretending to be a Frenchman) during which act of physical courage he inadvertently rescues Pierre, creating a fully redemptive arc in relation to the novel's hero – from almost killing him to saving him.

It is startlingly fitting that Tom Burke should have come to Rowling's attention playing one of her favourite Tolstoian characters, but Burke turns out to have a number of connections which mark him as almost preternaturally perfect as a fit to play Strike. One is that his grandfather, Arthur Calder-Marshall met Aleister Crowley (he caused a scandal by inviting him to speak at Oxford University in 1930), writing about the experience in his fragmentary





autobiography *The Magic of my Youth* (1951). Crowley plays an important role in *Troubled Blood* – as Burke and Rowling have discussed (and I wrote up this connection<sup>10</sup>). But even more surprising is that Burke performed the role of Rosmer – the character who is Strike's epigraphical stand-in in *Lethal White*<sup>12</sup> – in Ibsen's *Rosmersholm* in 2019, a year after the publication of *Lethal White*. This Ibsen play is very rarely performed in the United Kingdom, so only a handful (if that?) of other British actors alive today have played Rosmer. Hence Burke playing both Strike and Rosmer is an overlap of roles so startling that it seems unlikely that this is pure coincidence!

But it is Burke's connection with *War and Peace* which pleases me most, revealing as it does the importance of the novel for Rowling. And it has led me to wonder whether one strand of the plot in *War and Peace* – when Pierre becomes entangled in Freemasonry – may be a source for *Deathly Hallows*, for the Deathly Hallows symbol, as we now know, was based on the Masonic Mark.

Uncover the intriguing connection between Tolstoy's "War and Peace" and the Deathly Hallows symbol in Part Two of this piece, awaiting you in the December issue. ♦

## Footnotes

1. <http://www.accio-quote.org/articles/2005/1205-bbc-fry.html>
2. <http://thedianerehmsshow.org/shows/1999-12-24/jk-rowling-author-harry-potter-series-scholastic-originally-aired-1020>
3. <https://www.hogwartsprofessor.com/beatrice-groves-dwelling-on-dreams-in-strike-harry-potter-part-2-or-what-is-so-special-about-charming-cross-road/>
4. <https://www.scotsman.com/news/why-harry-potter-went-loco-for-flying-scotsman-627366>
5. <https://www.mugglenet.com/2021/06/celebrating-the-seventh-annual-harry-potter-book-night-diagon-alley-part-1/>
6. 'I love those nineteenth-century novels, you know, I like Trollope and Gaskell and Dickens.' <http://www.bbc.co.uk/programmes/b01mx27g>.
7. <https://www.amazon.co.uk/Literary-Allusion-Potter-Beatrice-Groves/dp/113828467X>
8. [https://twitter.com/jk\\_rowling/status/638106223993311233](https://twitter.com/jk_rowling/status/638106223993311233)
9. <http://www.dailymail.co.uk/home/event/article-4778646/Event-goes-set-JK-Rowling-s-wizard-new-TV-thriller.html>
10. <https://www.hogwartsprofessor.com/beatrice-groves-blood-relations-and-troubled-blood-a-hint-from-tom-burke/>

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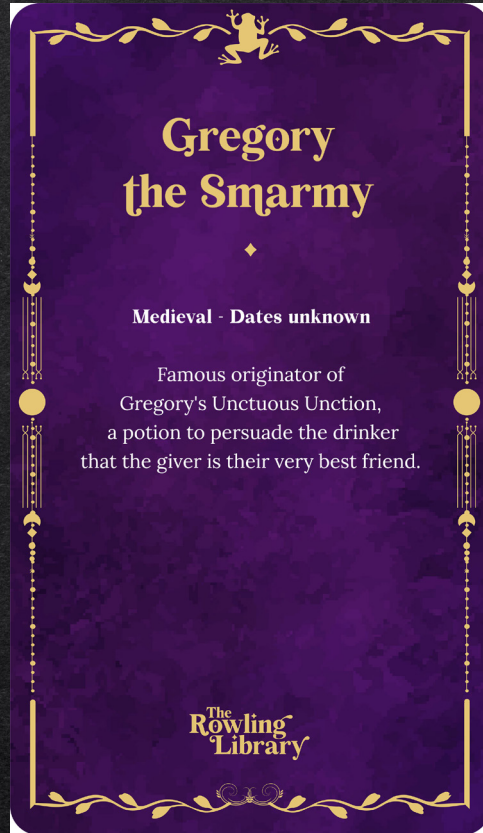
FOYLES





# Famous Wizards

## Card Collection



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

#20

BOOK REVIEW

## The Running Grave:

*The grip of an unforgettable tale that lingers long after the final page is turned*

*The Running Grave* by Robert Galbraith, the seventh thrilling installment in the Cormoran Strike series, delves deep into a complex and compelling narrative. This book is a must-read for both devoted fans and newcomers, as it expertly blends suspense, mystery, and social commentary while exploring the intricate relationships and character dynamics that define the series.

At the story's core are Cormoran Strike and Robin Ellacott, private investigators whose evolving partnership and personal lives provide a rich backdrop for the narrative. Their dynamic relationship, marked by unspoken romantic tension, adds depth and relatability to the plot, creating a sense of familiarity and connection for readers.

The novel's central focus lies on a disturbing case involving the Universal Humanitarian Church, a cult led by the enigmatic Papa J. Strike and Robin's mission to rescue a vulnerable member exposes them to a nightmarish world of coercion, deprivation, and manipulation, all of which are masterfully portrayed and contribute to the book's thought-provoking and spine-chilling qualities. However, it's precisely these thought-provoking and spine-chilling elements that make *The Running Grave* and the series as a whole so gripping. The book's portrayal of Robin's harrowing experiences within the cult is particularly compelling, making it nearly impossible to put down. Readers will find themselves emotionally invested in her journey



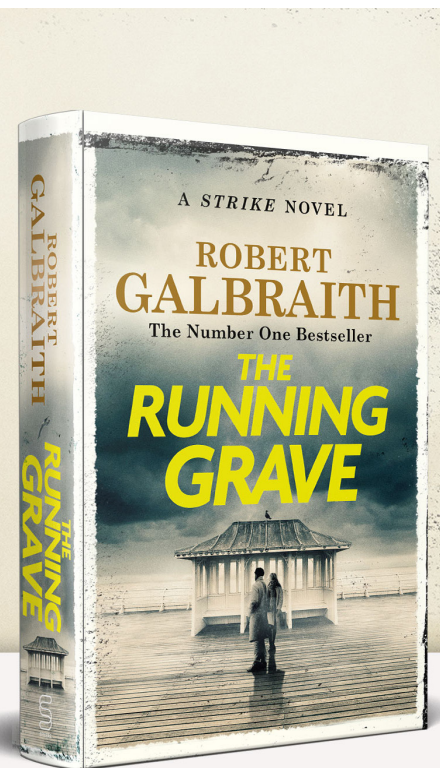
as she navigates the dangers of the cult, adding a layer of intensity and urgency to the narrative.

While the book is not without its minor flaws, such as occasional lengthy dialogues and pacing issues, these are overshadowed by the story's strengths. The meticulous plotting and rich character development keep the narrative engaging, ensuring that the story maintains its momentum throughout its considerable length. Some may say the complexity of the plot, with its multitude of characters and intricate relationships, can occasionally lead to an ending that may feel rushed as it attempts to tie up all loose ends. Some readers of the series believe that this issue has also persisted in the last book and may leave some of them wishing for a more gradual resolution.

Another of the most impressive aspects of this novel is its reflection of J.K. Rowling's enduring resilience in the face of intense abuse. Her commitment to exploring contemporary societal issues and her deep sympathy for the underdog shine through the narrative, adding depth and relevance to the story.

In *The Running Grave*, Galbraith skillfully weaves a tapestry of

suspense, mystery, and social commentary. The novel immerses readers in a world where danger feels palpable, and the characters become more than just ink on paper. As the story unfolds, readers will find themselves emotionally invested in the fates of Strike and Robin, knowing that anything can happen to them except the one thing they cannot escape—the grip of an unforgettable tale that lingers long after the final page is turned. ♦



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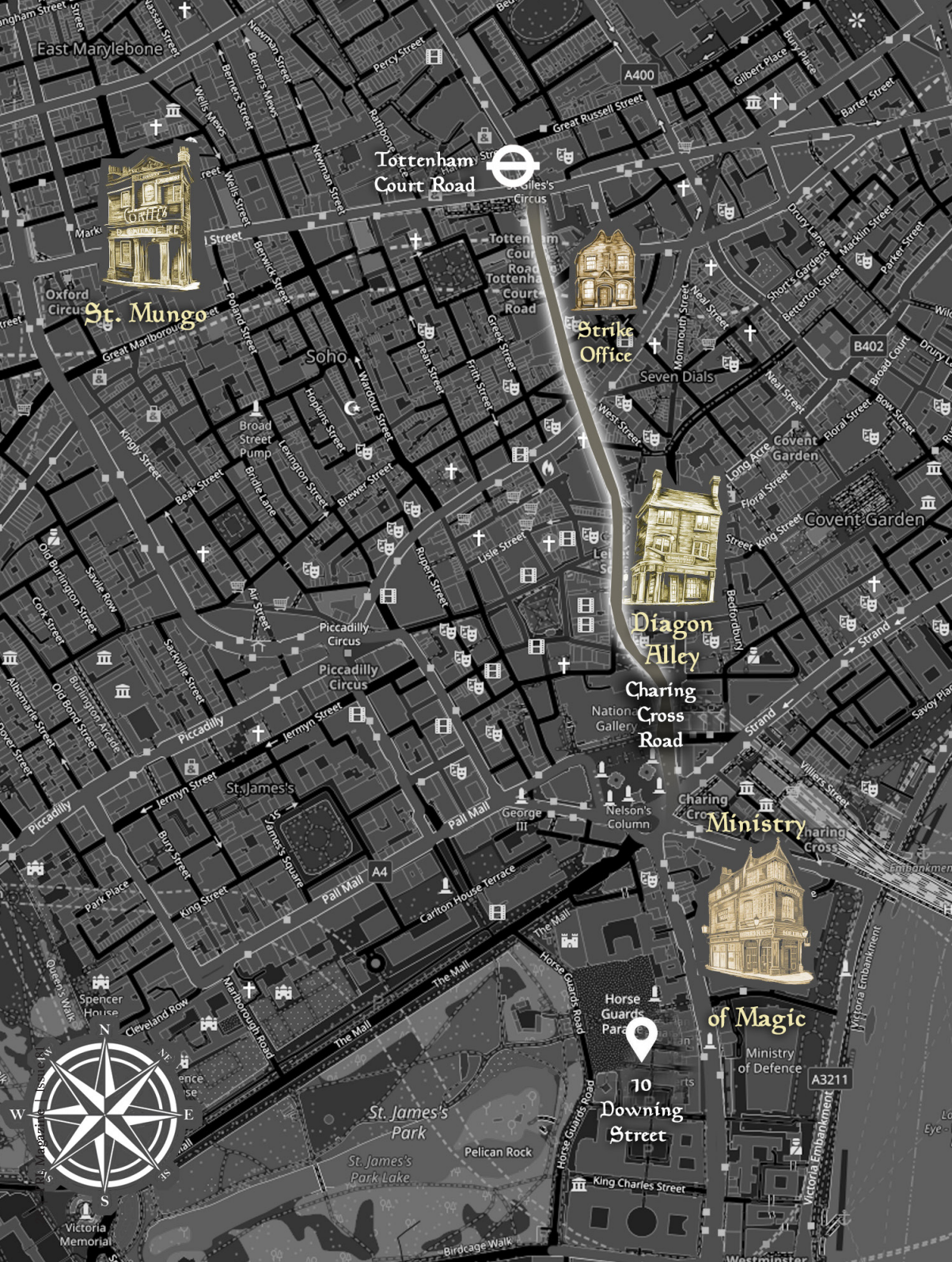
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# Wizarding London

An article by  
Oliver Horton

*The Harry Potter stories dip in and out of England's capital city. So how does real-world history and geography mesh with the London of wizards, witches, hags and goblins?*

London in the Harry Potter books is a mere sliver of the real metropolis. There is no Buckingham Palace or Houses of Parliament; no River Thames, no Hyde Park, no Kensington. But the locations that do appear are connected like veins.

The Ministry of Magic is probably the oldest magical site in the city. The Ministry's primary purpose is to maintain 1692's International Statute of Secrecy, to keep all things magical beyond the notice of Muggles. The Ministry of Magic is

one of many government buildings on the stretch of road known as Whitehall. Conspicuously, the Palace of Whitehall, where Kings of England lived since Henry VIII, and which gave its name to the neighbourhood, burned down in 1698. With the palace gone, wizards happily had all the space they needed for their Ministry. However, the Death Chamber and its enigmatic Veil in the Department of Mysteries imply more ancient wizarding settlements on the site, which no doubt influenced the Ministry's choice of final location.



Just off Whitehall is 10 Downing Street, which has housed the Prime Minister since 1732, and presumably has been visited by every Minister for Magic in the intervening years. At the north end of Whitehall is Charing Cross, from which springs Charing Cross Road, the location of the Leaky Cauldron pub.

Diagon Alley, Knockturn Alley and the Leaky Cauldron pre-date Charing Cross Road<sup>1</sup>. The area was pretty much fields, a hunting ground, until the 1670s. Soho to the west takes its name from a hunting cry: So Ho! The Leaky Cauldron is said to be 500 years old, which suggests that King Henry VIII might once have chased a stag into a wizards' hostelry. The area was settled by immigrants, initially Greek chappies. By 1711, a quarter of the population were French. Many were Huguenots, protestants who had

fled Catholic France's *dragonades*, among them highly skilled craftsmen<sup>2</sup>, gunmakers, doctors. In short, the area was cosmopolitan. The cultural melting pot, and the timing of the area's development, was ideal for magical folk, who could lose themselves within a community of recently arrived strangers. The wizard shopping centre took a crooked, anonymous shape, tiptoeing diagonally around the Muggles rapidly growing building work.

At the north-most point of Charing Cross Road is a crossroads. Oxford Street thrusts due west, the likely location for the department store Purge and Dowse Ltd, the clandestine shopfront entrance to St Mungo's Hospital of Magical Maladies and Injuries (the house of healing is 500 years old but not in that form or at that location). To the north is

Tottenham Court Road, where a cafe hosts a fight with Death-Eaters-disguised-as-builders in *Deathly Hallows*. Continue north to reach Euston Road. At the easterly end of this polluted highway: King's Cross. Whitehall to Kings Cross is less than 2.5miles, a 45minute walk.

The Noble House of Black is located in Islington<sup>3</sup>, a mile or so north-east of King's Cross station. Grimmauld Place, a Georgian-era Square, was probably built in the early 1800s. The area fell into decline in the 1850s, when the station was built. The poor people and criminal elements of King's Cross were shunted off to Islington, which soon lost its salubrious sheen. The neighbourhood's reputation did

not pick up for more than a century. Truly, a grim old place<sup>4</sup>.

King's Cross is the only station in London to have a Platform Zero. The Muggle-facing Platform Nine is divided three-ways, into Platforms 9a, 9b and 9c. But numbers were only introduced for any of the platforms in the 1970s. When Molly Weasley went to school, she would not have travelled from Platform Nine and Three Quarters. ♦

## Footnotes

1. Charing Cross Road was only developed in 1877. JK Rowling's detective Cormoran Strike is also based just off the Charing Cross Road.

2. A 1738 painting by William Hogarth, "The Four Times of Day: Noon", contrasts the sober, prosperous Huguenots with the local English, who are all drunk.

3. J.K. Rowling's grandparents lived in Tufnell Park, just to the north of Islington. Jo worked for Amnesty International, which could be found on Clerkenwell's Rosebery Avenue, just to the south of Islington-proper.

4. Islington is home to a Grimaldi House and Grimaldi Park, named after the 19th-Century clown Joseph Grimaldi, who lived and performed locally. Between Grimaldi Park and Claremont Square (movie location for Grimmauld Place) there is a Great Percy Street and a Cruikshank Street. In Soho there is a small alley named Diadem Court.

Grimmauld Place, by Jim Kay, for the illustrated edition of *The Order of the Phoenix* (Bloomsbury, 2022).



Concept Art by Andrew Williamson of The Leaky Cauldron exterior (Warner Bros., 2004)



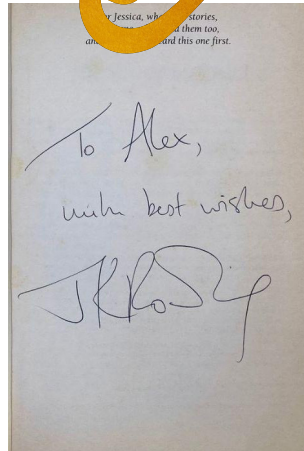


# Auctions

September  
2023

Compilation by  
David Schmeling

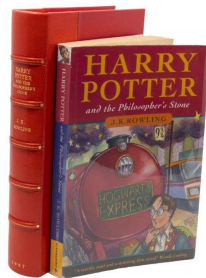
These are some of the most important auctions of Harry Potter books in the past month for the collector community, featuring a signed and dedicated copy of *Harry Potter and the Philosopher's Stone*, an uncorrected proof copy of the cover design for the first Harry Potter novel as well, and many other scarce editions of J.K. Rowling's books.



## *Harry Potter and the Philosopher's Stone - Signed & Inscribed*

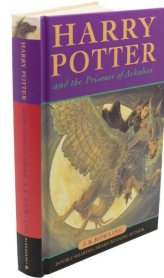
Ninth print of *Harry Potter and the Philosopher's Stone*, signed and inscribed to Alex, by J.K. Rowling.

**Sold for £1.134**  
Hansons, Sept. 5



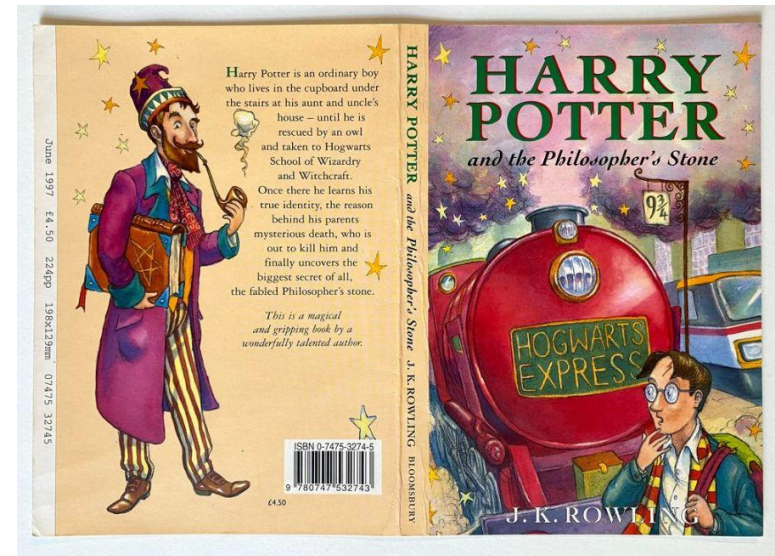
## *Harry Potter and the Philosopher's Stone*

United Kingdom, 1st edition,  
1st printing, paperback.  
**Sold for £13.860**  
Hansons, Sept. 5



## *Harry Potter and the Prisoner of Azkaban*

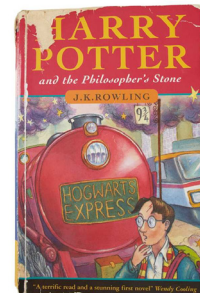
United Kingdom, 1st edition,  
1st printing, 1st state, hardcover.  
**Sold for \$2.646**  
Hansons, Sept. 5



## *Harry Potter and the Philosopher's Stone Uncorrected Proof Cover Design (Test Wrapper)*

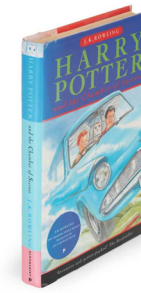
A scarce proof sheet of the proposed illustrated wrappers, which would have accompanied one of the uncorrected, pre-publication copies of the book.

**Sold for £9.450**  
Hansons, Sept. 5



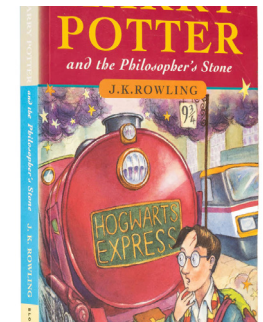
## *Harry Potter and the Philosopher's Stone*

United Kingdom, 1st edition,  
1st printing, paperback.  
**Sold for £2.772**  
Lyon & Turnbull, Sept. 21



## *Harry Potter and the Chamber of Secrets*

United Kingdom, 1st edition,  
1st printing, hardcover.  
**Sold for £580**  
Lyon & Turnbull, Sept. 21



## *Harry Potter and the Philosopher's Stone*

United Kingdom, 1st edition,  
1st printing, paperback.  
**Sold for £4.410**  
Forum Auctions, Sept. 28



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