

Magazine



The Potter TV Series' Biggest Challenge

*The Harry Potter TV series adaptation
confronts various challenges,
yet one obstacle emerges as pivotal.*

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a Potter: Part two

New Strike
Revelations

Hogwarts
Blueprint

Ours

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Editor in Chief**

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The Potter TV Series' Biggest Challenge

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Welcome

A word from the Founder

Welcome to the February 2024 edition of The Rowling Library Magazine. We are thrilled to have a new issue available for our readers.

The cover story is dedicated to the new Warner Bros series that will adapt the Harry Potter books, and we focus on one of the greatest challenges it will face, which in our opinion, will be in a specific season. We also have a piece by LukeGki, a fan of the saga who has decided to undertake the titanic task of creating an accurate map of Hogwarts and its grounds.

Oliver Horton brings us the second part of "How to write a Potter," following a first part that has received very positive feedback.

We also have news for fans of Cormoran Strike, both for those who enjoy the books and those who enjoy the television adaptations, and finally, Universal Orlando Resort has shared updates about its new theme park and the new attractions of the Wizarding World.

As always, we appreciate all your support and love for what we do.

Patricio



An article by
LukeGki

The ultimate Hogwarts blueprint

One fan's journey to reconcile book descriptions with film depictions, culminating in meticulous floor plans and 3D models.

I have been a huge fan of Harry Potter since childhood. I was lucky to grow up in the years when people eagerly awaited new book releases and couldn't wait for translations into their own language. What interested me most was everything happening at Hogwarts Castle. How does it look? How do students fit in? What are the shortcuts, main routes? Unfortunately, there were never official plans for the castle. Additionally, the films completely failed in this area, presenting a model with a completely different look and

numerous contradictions, and so, my interest in this world slowly faded away.

The youthful excitement returned with the announcement of the *Hogwarts Legacy* video game, centered around a fifth-year student starting Hogwarts in the XIX century. I couldn't wait to see Hogwarts again and analyze its layout. It finally came out last year. I played the game once, enjoyed visiting the interior of the castle, but was disappointed that it still couldn't align with

the descriptions from the books, repeating the same differences as in the movies.

Then, I revisited unofficial, fan-made maps of Hogwarts that I had known for several years – from Harper Robertson and White Hound. However, these also had differences concerning the content of the books or had some omissions. Harper Robertson's project is the first detailed plans of each floor of Hogwarts, currently available on *The Harry Potter Lexicon* website¹. I have general respect for these maps, but I found many discrepancies compared to the book descriptions. For example, you should leave the

Staff room and go straight to the Courtyard, the Durmstrang ship on the Lake should be visible from the Defense Against Dark Arts classroom, the Front drive should be visible from Charms, or from the DADA office, you should be able to see the forest and the Quidditch stadium (also, it should be on the third floor as mentioned in *Order of the Phoenix*). There is also a project from White Hound on the Madasafish website², containing many analyses of Hogwarts and Surrounding Areas. It is very well written, and I see the Hogwarts Grounds more or less the same, a big plus for drawing situations from the books based on maps. It's a pity that they couldn't draw the floor plans.



Hogwarts Grounds (*The Harry Potter Wizarding Almanac*, Bloomsbury, 2023)

J. K. Rowling's original sketches of the Castle and Grounds^{3,4} from the turn of the 1990s and 2000s were intended, among other things, to be used to design the castle for the films. However, these plans were still not faithful to the books. The Great Lake should be walkable around: Harry and Hermione walked around the Great Lake three times within the grounds (*The Goblet of Fire*, chapter 20), but here, the wall crosses this path by the lake. The Great Lake should be visible from the front entrance, as it was seen by Cornelius Fudge (*Prisoner of Azkaban*, chapter 16), and the emergence of the Durmstrang ship

(*Goblet of Fire*, chapter 15). The view from the main entrance towards the Forbidden Forest should be towards the west: Fred and George, when leaving Hogwarts, flew through the Entrance Hall front doors into the sunset (*Order of the Phoenix*, chapter 29), for example.

Decision

I still wasn't satisfied, so all this made me decide to create floor plans of Hogwarts myself. I did two re-reads of the British edition to identify all important places and analyze the descriptions. I wanted to capture everything important in terms of the location of the rooms, passages, stairs, views from the windows, and the time it took to get somewhere. I relied on my imagination and erased the changes made by the films from my memory.

This coincided with the release of *The Harry Potter Wizarding Almanac*, the first official guidebook in this universe. Each page is illustrated and contains many infographics related to characters, places, and events from the series. The Hogwarts Castle and Grounds illustrations by Peter Goes⁵, which were shared a little earlier, helped me and confirmed my decisions regarding

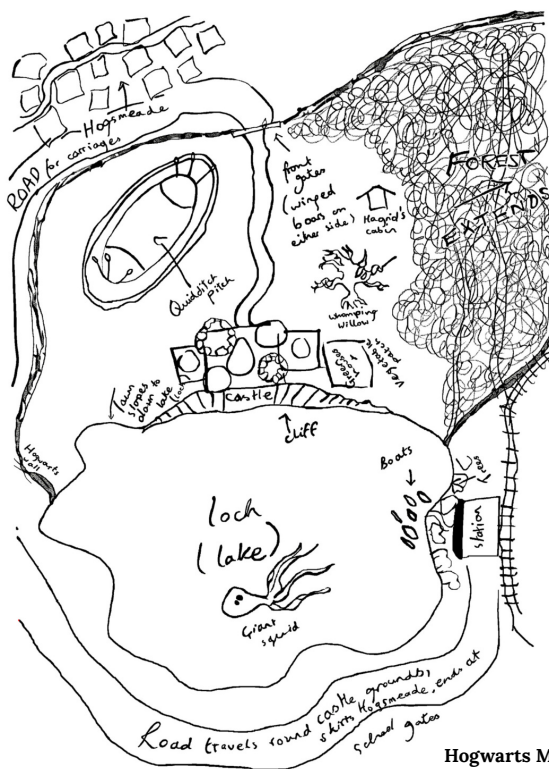
the location layout. I did not treat them as canonical but as a valuable supplement to the text. It ultimately took me a year to stabilize the version of my design that is currently available.

Current state

My Hogwarts Castle is one solid building with four wings (north, east, south, west) with seven floors and one courtyard. There are school facility rooms, classrooms, offices, and quarters with bathrooms and toilets for teachers and staff, as well as rooms and dormitories with bathrooms and toilets for students of Houses. The castle also has many towers and turrets, 142 staircases, secret passageways, empty classrooms, corridors, and two

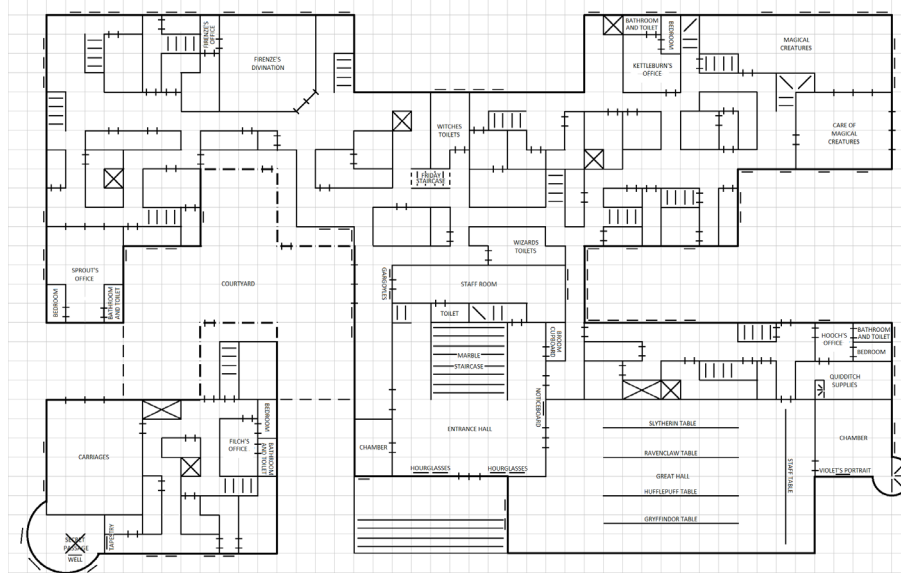
common toilets for both genders on every floor. Also, no floor is physically separated, but upper floors are smaller in area. Of course, the Castle is constantly changing with magic, but it's best to treat these plans as just one of its possible versions. All the work I have done for this project can be accessed for free on my website: hogwartslukegki.wordpress.com, which contains the following sections.

The most important section is the **Floor Plans**. Here, the Grounds, each floor (from the Dungeons and Basement, through the ground floor and seven floors upwards, to the Towers) has its own map and descriptions. On these maps, I marked the direction of the world and the location of all important objects



Hogwarts Map by J. K. Rowling

Floor Plans - Ground Floor by Luke Gki



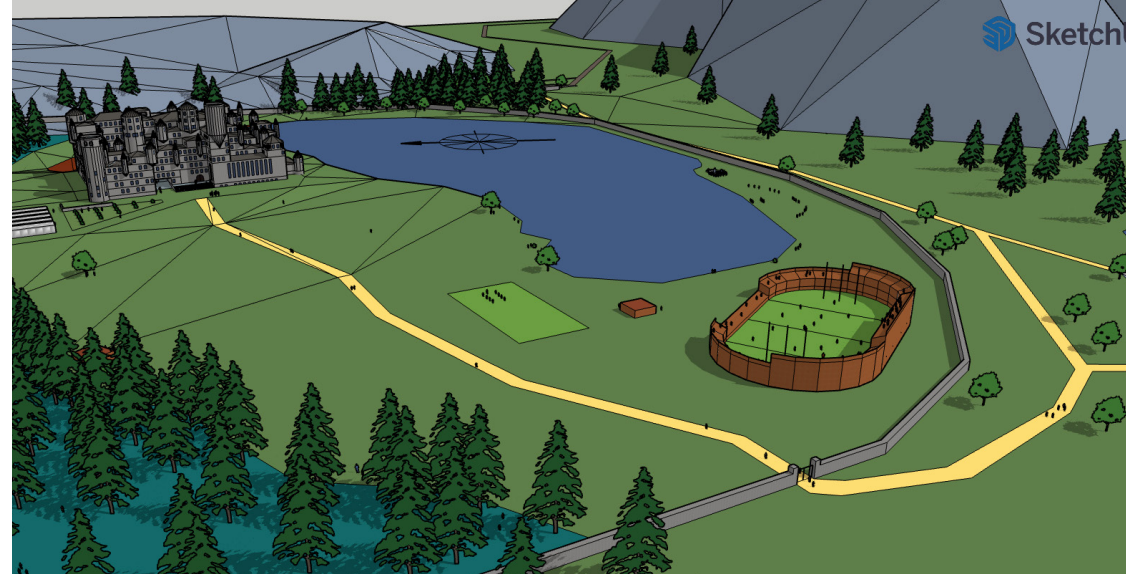
on the grounds. The floor plans include, among others, classrooms, staircases, secret passages, paintings and statues, offices, and dormitories. Note that it is not easy to find your way from one place to another! I added corresponding quotes from the books to the locations. Every time, if an exact floor, a specific neighborhood, or a view from the window was mentioned, it is written down. Sometimes I added my own short thoughts that explain the decisions I made.

The entire interior of Hogwarts was done. What did I want to achieve? First of all, I have encountered various contradictions many times on the Internet. Is the Defence Against the Dark Arts teacher's office on the second or third floor? What about Moaning Myrtle's bathroom? And does Transfiguration really have to be on the ground floor, as is commonly believed? Secondly, many places were never mentioned. And it certainly had to be there. Where is the Arithmancy classroom? Where do Professor Burbage or Sinistra have their offices? Where did Professor Kettleburn teach before his retirement? By the way, I added locations of secret passages. Apart from the known four, I included the other three based on illustrations

of Marauder's Map from the already mentioned *Almanac* and from *The Prisoner of Azkaban* illustrated version by Jim Kay.

Examples of solutions from inside the castle are the location of the Entrance Hall with the Marble staircase and the Great Hall to the right of it, how to get to the Courtyard, Hospital Wing on the second floor, the layout around the Charms corridor, the two-story Library, Transfiguration Department on the sixth floor, the position of the Room of Requirement, and the layout of the Castle's towers.

The next section is **3D Models**. I came up with the idea that ordinary flat plans would not be enough. I wanted to know what the viewing angles were and make the views from the windows credible. I had no choice but to find the right tool. And that's how the SketchUp model was created. Currently, there are several versions available – for a preview, you can choose the time of day and year. It does not contain too many details, but that was not its purpose. The most important thing is that it presents the geographical layout around the castle. Pay attention to the added characters (not just students and professors). There are also some known situations in the



3D Model of Hogwarts Grounds by Luke Gki

Forbidden Forest! Besides, you can enjoy the location of Hogsmeade and the view of the mountainous surroundings. The model preview is easily accessible to everyone, and you can use it to freely explore the castle's 3D surroundings.

The Marauder's Map section presents an idea of what such a map might look like, how to navigate it. I assumed it wasn't magically changed to show a different floor in the same place. I wanted all the content to be immediately available to the reader. That's why every floor is here, and it all comes together nicely, and I can imagine Harry using it. It even made me believe why Fred and George didn't see Peter Pettigrew in the dormitory – maybe they just didn't bend the map to this page so often!

The Story Events part is very

important. Here too, I decided to create it from scratch because I couldn't find anything else like it on the Internet. It is true that there is an analysis of the adventures of the heroes moving on the grounds, but unfortunately, it is incomplete. And nothing that showed how they moved inside the castle! Therefore, you can check all the key events from the books, drawn to show how their paths could have taken place both outside the castle (this is shown on the background of a 3D model) and also inside Hogwarts (floor plans support me here).

This is an important section because it allows me to imagine slightly inconsistent or misjudged situations. Why did Hermione and Ron run through the Entrance Hall from the third floor to the Owlery? Why did Harry and Ron come back from the

Hospital Wing and pass through the floor below Moaning Myrtle? Where did the characters move after using the Time Turner? And how to get to Filius Flitwick's office? Besides, it can be a source of knowledge for movie lovers who often saw action on, for example, paved courtyards and bridges, and not in the underrated Entrance Hall (I have the impression that half the action takes place there!) and grassy lawns outside it. Another section is **3D Print**. I decided to prepare a model of the castle for printing. I currently have it with me as a symbol of my project (I use the painted one as an avatar!).

Future

The project is constantly being developed. I still have ideas and, above all, a passion for it. Right now, I'm in the process of building a model in Minecraft. It will take some time, but after a long break, I will come back with a strong update. This will be combined with major changes to the structure of Hogwarts in the cliff area as well as minor fixes.

It is also worth adding that I am waiting for the announced TV show from Max. I don't know if it's possible, but I'm in the group that hopes that the Hogwarts Castle will

be presented completely differently than in the movies. I would really like the changes to go in the direction I presented in my project.

Incidentally, this hobby is the most fulfilling one in my life. I hope it brings solace to those seeking what I've been searching for lately. ♦

Footnotes

1. The Harry Potter Lexicon website: <https://www.hp-lexicon.org/place/atlas-wizarding-world/atlas-of-hogwarts/hogwarts-castle-floor-floor-introduction>
2. White Hound's project on Madasafish website: http://members.madasafish.com/~cj-whitehound/Fanfic/map_of_Hogwarts.htm
3. J.K. Rowling's original sketches of the Castle and Grounds: <https://www.harrypotterfanzone.com/pictures/rowling-sketch-hogwarts-castle-and-grounds>
4. J.K. Rowling's original sketches of the Castle and Grounds: <https://www.harrypotterfanzone.com/pictures/jk-rowlings-original-hogwarts-sketch>
5. Hogwarts Castle and Grounds illustrations by Peter Goes: <https://www.startingharrypotter.com/explore/almanac>

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The Potter TV Series' Biggest Challenge

The Harry Potter TV series adaptation confronts various challenges, yet one obstacle emerges as pivotal.

The adaptation of the *Harry Potter* books for the small screen is gaining momentum, with Warner Bros. stepping on the accelerator in the production of what will possibly be one of its major (if not its biggest) bets in the coming years. After a fairly quiet year regarding news and confirmations—let's remember that the official announcement was made in April last year and there hasn't been any other news about it yet—the first strong rumors are starting to emerge, and furthermore, Warner Bros. executives are making statements about the series.

The news outlet Deadline has kicked off the speculation for the names of the writers and showrunners for the adaptation of J.K. Rowling's books. According to Deadline, four writers were pitching their ideas to the studio to lead the series. These were Martha Hillier (*The Last Kingdom*), Kathleen Jordan (*Teenage Bounty Hunters*), Tom Moran (*The Devil's Hour*), and Michael Lesslie (*The Hunger Games: The Ballad of Songbirds and Snakes*). However, just a few days ago, the same outlet claimed that Francesca Gardiner is leading the race to lead Harry and his friends in this new production.



Gardiner has an impressive resume, having been a consulting producer on Seasons 3 and 4 of HBO's *Succession* and an exec producer of HBO and BBC fantasy co-production *His Dark Materials*. Deadline also understands that there may be an opportunity for more than one of these writers to be involved, and that Max is open to the possibility of developing more than one idea based on *Harry Potter*. The important thing is that nothing should stray too far from the original material, as J.K. Rowling is understood to be involved in this pitching process.

And although it's almost impossible to confirm if the names mentioned by Deadline are accurate, the fact

that such a stage is happening now seems undeniable. This was confirmed by Channing Dungey, Warner Bros. TV Group Chairman, in an interview with *Variety*. Dungey stated, "We're in conversations with a number of different writers to figure out who's going to be the person to lead that franchise for us," and at the same time, she denied rumors that castings for the series are already taking place: "The first step for us is figuring out who this showrunner is going to be and once we get that locked down, then we can start having those [casting] conversations. The tricky part is the first two books, where the kids are on the younger end, around 11 or 12."

While the confirmation of Deadline's rumors is valuable, particularly interesting is what is mentioned about the difficulty of finding actors for the first two books, where the characters are between 11 and 12 years old. This may suggest a possibility of changing the main actors (that is, Harry, Ron, and Hermione) as the series progresses. Although this would involve the disadvantage of changing the faces of the characters leading the story, it would also have certain advantages: it is difficult to get several children (apart from the golden trio, they would have Malfoy, Neville, Ginny, and others) to agree to spend the next ten years of their lives filming a television series. There would also be novelty: viewers would want to see each new season to see the new faces of the Hogwarts students.

And this brings up one of the most important challenges that HBO will have when producing the *Harry Potter* series, which is how to maintain interest season after season. Unlike other series, like *Game of Thrones*, we already know the final outcome. There will be no surprises at the story level, no surprises on each season finale. We have also seen many of these scenes on the big screen, which has shown us faithful versions of Hogwarts, Hogsmeade, and others locations as well. Will there be enough viewers willing to invest hours of their lives to see a story they already know perfectly? While hardcore *Harry Potter* fans surely will, HBO needs much more than just them.

And here comes into play the second book of the series, *Harry Potter and the Chamber of Secrets*, and its TV



The Golden Trio: Harry, Ron and Hermione (*Harry Potter and the Chamber of Secrets*, Warner Bros., 2002)

adaptation. The pace of this second season will be crucial and possibly the biggest challenge the adaptation will face in terms of story. It's not news to say that the second book is the least favorite of the saga (different surveys prove it), and the same goes for the movie. Although Rowling may have had different original plans, *The Chamber of Secrets* is quite similar to its predecessor and includes few new concepts, beyond the revelation of Tom Riddle and the founders of Hogwarts. Maintaining freshness and originality in the second season will be crucial to prevent the series from feeling repetitive or predictable. The

creators will have to find creative ways to keep the viewer's interest and explore new facets of the story and the characters.

The adaptation of the series will have to take this into account and be original enough to offer viewers enough reasons to watch it. At this point, Quidditch, Hogwarts, Diagon Alley, and most of the characters have already been seen in the first season: what's new to offer? Furthermore, remember that the second movie is one of the most faithful adaptations to the book, so if you want to stay fairly true to the original material,



The Hogwarts Founders (Pottermore)

there isn't much room for additional scenes.

It is true that there is something that can be done, not only in this case but for the entire series. It is in this second book when History of Magic Professor Binns tells his students (including Harry, obviously) about the four founders of Hogwarts. The movies adapted this using Minerva McGonagall (played by Maggie Smith), providing the minimum necessary information through the Professor. The series, having the freedom and enough time, could dedicate an entire episode to this story within the story. It is not necessary to have Binns narrate the origin of the castle: the medium allows it to be shown. An episode showing the founders of Hogwarts (and how Salazar Slytherin ends up creating the Chamber of Secrets) would not only be a great improvement over other formats, but something that would really generate interest and show why it's worth seeing a story again, which, although known, can be told differently in this new medium.

Obviously, *The Philosopher's Stone* does not suffer most of these problems: it will be the big launch, showing everything for the first time, and people will be curious to see it.

The third book (or third season) will include new locations, elements, and the Marauders, which could also be told through flashbacks or with their own episodes. From there, the story takes on a different rhythm, with each new book exploring new elements of the Wizarding World.

So, the second season will be the dangerous plateau that HBO will have to cross. The challenge will be how to make this second season original and captivating, without losing the interest of viewers, but always remaining faithful to J.K. Rowling's books. Can they do it? If HBO passes that difficult curve, doesn't lose viewers, and the budget used (remember that it will be a very expensive series to produce) can be justified, then it can speed up knowing that the hardest part is over. Even, who knows, there could be an extra season after adapting *Harry Potter and the Deathly Hallows*, telling the story of *Harry Potter and the Cursed Child*.

Hopefully HBO can overcome the early difficulties, because as faithful followers of *Harry Potter*, nothing would please us more than seeing our favorite story faithfully and completely adapted on the screens of our homes. ♦

An article by
Oliver Horton

How to write a Potter

Part two: Confrontation

The second part of our guide for future novelists follows Harry through his training and a life-changing challenge.

Story landscape is a mountain range, full of peaks and valleys. The basic outline of, for example, *Prisoner of Azkaban* is a W. Harry Potter starts the book in good spirits but is dragged deeper and deeper into depression. The first absolute low is when he falls off his broom during the Quidditch match. He then climbs up, up out of his hole and Gryffindor wins the Quidditch Cup for the midpoint high. He is dragged down again and overwhelmed by Dementors for the second absolute low. He fixes

everything in the Time Turner replay and, having grown a little, ends on a high. Down, up, down, up: W. The summit of joy is in proportion to the depth of suffering.

Character, conflict, plot, setting and theme are the essential elements of story. As the main **character**, Harry has the most dimension, and the other characters exist for comparison and contrast. They are beacons along the route of his journey, guiding and warning. Draco Malfoy's dark subplot

highlights the righteousness of Harry's path. Sirius Black is a possible future for Harry, angry and reckless. Like real people, characters have flaws and contradictions, chinks in their armour: Harry's pursuit of truth finds him telling many lies.

Conflict drives a story forward. Conflict can exist between two or more characters, between a character and society, between a character and nature, and between a character and themselves: *Hamlet*-style dilemmas, doubt and despair. Deep-seated internal desires are more meaningful than gold and glory: Quidditch victory in *Half-Blood Prince* is nothing next to summer nights with Ginny Weasley. **Plot** emerges from the story's chronological events, which go as far back as the founding of Hogwarts. Powerful revelations and explosive turning points erupt from

Watercolor by Daniel H. Bianchi



Read Part One of
How to write a Potter
in the January issue of
**The Rowling Library
Magazine**

the backstory in well-timed reveals. Ron's rat is a man! Snape loves Lily! Structure is how the tale is told, the order of events presented in the book starting with Harry innocent and uninformed. Good structure raises and lowers the hero's fortunes like a yoyo, and with them the audience's emotions. Characters change gradually as they absorb these highs and lows.

If character answers the question of who, then **setting** is where and when. The settings of the Potter stories range from the mundane Muggle world to the constant motion of Hogwarts and beyond, enlivened with vivid descriptions. Privet Drive is where J.K. Rowling establishes **theme**. The theme of a story can be expressed in a single word or short phrase, such as grief, betrayal or the redemptive power of love. In *Chamber of Secrets*, the theme can be seen as identity, as Harry struggles with his sense of self. Early on, Harry

pretends that he does not exist. At Christmas he is a Slytherin, having Polyjuiced into Gregory Goyle. The identity crisis is only resolved at the book's climax when he draws the silver Sword: Harry is a true Gryffindor and a hero in the tradition of King Arthur.

In Act One (see January 2024 edition of *The Rowling Library Magazine*), Harry escaped from the ordinary world. The second Act is the longest part of the story, being where the hero learns to change. Act Two means a new a new set of rules to which Harry must adapt, and often a new setting. Let's go to school.

V. Hogwarts

The central section of the story details the hero's education in a relatively safe environment. The stakes are rarely life-or-death despite appearances; Dumbledore or a cut-out is usually on hand to

break Harry's fall. The Chosen One will be tested, he will train, he will accumulate experience to prepare him for the ordeals to follow, and he will snoop about in his Cloak of Invisibility. Challenges and tasks can be as physical as a Quidditch match, as frustrating as a Slytherin teacher, or as unexpected as asking a girl to a dance. Failure is an option! A good hero learns from their mistakes.

The first week or so at wizard school takes up a good chunk of story time and essentially locks Harry in the belly of the whale: Sorting him into Gryffindor, sizing up the new teacher. Harry gathers allies and identifies antagonists; the chess pieces are arranged on the board. Building alliances is vital to Harry's health and well-being in the later, harsher parts of the story. In *Philosopher's Stone*, Hermione works her way onto Team Potter in this middle section, and becomes indispensable. Draco Malfoy, the rival, inspires Harry's development despite his best attempts to the contrary.

Harry is a novice and must develop a very particular set of skills to protect him from the wicked thing that comes his way. This involves withdrawal to a more private space, an empty classroom or the Library

where he can prove his quality. As the responsible one, Hermione Granger is often involved, for example honing his "Accio!" summoning charm in *Goblet of Fire*. But vital training in *Philosopher's Stone* takes place on the Quidditch pitch where Harry learns to be a Seeker. And in *Half-Blood Prince* he accumulates special knowledge in the headmaster's study and from reading a scrawled-over textbook in his leisure time.



Harry vs Draco
(*Harry Potter and the Chamber of Secrets*,
Warner Bros., 2002)



The Half-Blood Prince's copy of *Advanced Potion-Making*
(Cover art for *Harry Potter and the Half-Blood Prince*,
Bloomsbury, 2005)

Hogwarts is not exactly the same from book to book. The staircases move and the castle continually reorders itself, creating for each story a familiar-yet-new landscape. Moreover, the mood shifts. The threatened Hogwarts of *Chamber of Secrets* feels different to the hormonally charged environment of *Goblet of Fire* or the hell of Umbridge's reign in *Order of the Phoenix*. One constant is the trickster energy of Peeves the Poltergeist. A roaming anarchist with an aptitude for aggravation, Peeves adds jeopardy to even the simplest excursions.

VI. The Ordeal

A serious crisis forces Harry to evolve and signals a major turning point in the story. An ordeal differs from an ordinary challenge because it forces real change or causes a reversal of fortune. Ordeals come in all shapes and sizes, emotional and physical, and result in the hero losing some innocence, giving up his illusions and shedding his old skin.

Traditionally the ordeal occurs at a story's midpoint (but can be delayed

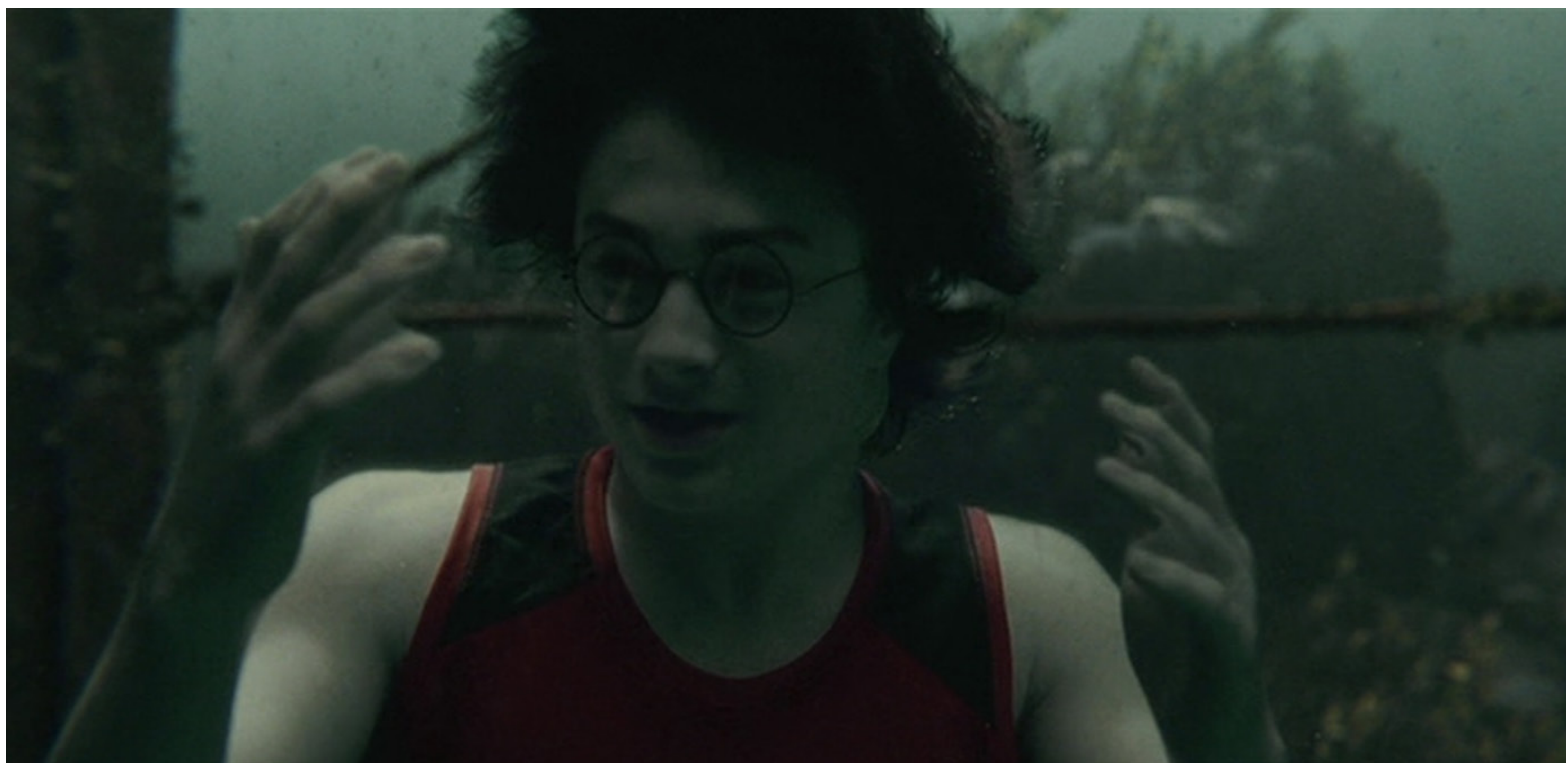
to allow a longer build-up). In *Goblet of Fire*, the ordeal is the Second Task of the Triwizard Tournament. Harry has been moping around, not fully engaged in his magical life. But in the Lake he cannot help but be a hero, and he rescues both Ron Weasley and Gabrielle Delacour. Winning an ordeal carries the grit of failure, loss the pearl of victory. Despite over-running the clock, Harry is rewarded for showing moral fibre.

The ordeal is a test of character and a pivotal moment of choice, and can strike as a series of terrible trials,

packed with action. In the middle of *Prisoner of Azkaban* Harry is attacked by Dementors during a Quidditch match and his broom is destroyed. In the next chapter he sneaks into Hogsmeade and hears that Sirius Black betrayed his parents, which wounds the boy terribly. Unable to move forward without change, he seeks out further suffering in the company of Professor Lupin and learns the Patronus Charm. These developmental experiences all feed the story's final Act in which Harry confronts Sirius Black and banishes the Dementors from Hogwarts. J.K. Rowling doubles up on peril and pushes readers' emotions to the limits of dread and joy. In *Deathly Hallows*, Harry returns to Godric's Hollow, visits his parents' graves, is nearly killed by the giant snake Nagini and breaks his wand. In the next chapter he cheats death again in the icy pond. The ordeal is a crescendo that engulfs issues from the beginning of the story but opens the protagonist to new problems and new illusions.

VII. Consequences

After the Lake Task in *Goblet of Fire*, Harry feels like a worthy champion. He wins the respect of Fleur Delacour, reaches an understanding with Viktor Krum, and stops feeling so strop



The Second Task
(*Harry Potter and the Goblet of Fire*, Warner Bros., 2005)

about Cedric Diggory. Reviewing the situation, his detective instincts flicker on, and he trains with full heart for the Maze. The aftermath of an ordeal is a moment for celebration and reward, for re-evaluation, for punishment, or to feel the impact of a loss. Participants see each other (and themselves) more clearly. Heroes refuel. Villains retaliate.

This stage of the story is like a railway station. New passengers get on board, such as Sirius Black's arrival in Hogsmeade in *Goblet of Fire*. Plotlines change track after a reveal: Voldemort becomes aware, in *Order of the Phoenix*, of a mental connection with Harry and cunningly, patiently lays the trap that lures Harry to the Ministry of Magic. Story strands reach their terminus: the Weasley Twins quit school in *Order of the Phoenix*. And love can blossom: in *Half-Blood Prince*, Harry is rewarded with Ginny-shaped romance after the near murder of Draco.

The hero reaps what he has sown. Friends flock to his side. Hermione, Ron, Neville Longbottom, Luna Lovegood and Ginny gather for the assault on the Ministry in *Order of the Phoenix*. Ron pulls Harry out of the frozen pond in *Deathly Hallows*. Most importantly, Harry renews his

commitment to the cause, despite whatever distractions. In *Deathly Hallows* this comes down to one difficult choice: "Horcruxes not Hallows."

If the hero gets out of his own way, positive things start to happen. In *Philosopher's Stone*, having turned his back on the Mirror of Erised, Harry wins the next Quidditch match in record time. In *Prisoner of*

Azkaban, Harry builds a relationship with Professor Lupin that helps him to accept his parents' passing. But beware, Harry's conclusions at this stage are not always on point. He enters the final Act of *Philosopher's Stone* still framing Professor Snape as the enemy; in *Prisoner of Azkaban* he is determined to revenge himself upon Sirius Black. And the Big Bad is waiting.



Potter's Progress Steps of Harry's Journey

I. Harry

Meet the hero in his innocence.

II. The Invitation

A call to adventure.

III. Enter the Mentor

Wise person bearing gifts.

★★★

IV. King's Cross

Into a new world with new rules.

V. Hogwarts

Learn, prepare, practise.

VI. The Ordeal

Serious test of character.

VII. Consequences

Review, refuel, renew.

★★★

VIII. The Duel

Face the Big Bad.

IX. Clairvoyant

Everything is illuminated.

The journey is circular and returns the hero, new and improved, to where they started.

To be concluded: The third and final part of *How to Write a Potter* will be published in the March 2024 edition of *The Rowling Library* magazine. ♦

New Strike Revelations

J.K. Rowling unveiled exciting updates for *Cormoran Strike* fans, hinting at intriguing plot developments and mysteries in the upcoming adaptations and novels.

The last days of January (and early February) brought news for *Cormoran Strike* fans, both for those who follow the detective through the pages of books and those who do so on screen. Interestingly, both updates were initially shared by J.K. Rowling on her Twitter account (or X, as it's called now), after several weeks of silence on Elon Musk's social network.

On January 31, she shared a photo of the script for the first episode of *The Ink Black Heart*, the television adaptation of Robert Galbraith's sixth book. With the caption "It's been a fun

day!", the writer hinted that script readings had already begun (written by Tom Edge, who has been involved since the adaptation of *The Silkworm*). Deadline confirmed that filming will start on February 12, in just a few days, with HBO co-producing. It also assures that BBC will soon announce the renewal (which has not yet been made official).

In the author's Twitter exchange with fans (after posting that photo), Rowling said we will see both Drek's game and the cartoon on screen, and by altering the image she shared, we could discover that the first scene



of the first episode might be the conversation between Cormoran and Robin, where he tells her what Charlotte's mother tried to do to him. Rowling also answered a question about how the eighth Strike novel is going: "Getting on very well, thank you!".

This last statement prompted fans to ask the author for hints about the next title, as she usually does, through her profile header image — and she has done so, updating it on February 1. The image is the Coat of Arms of the United Grand Lodge of England, above the entrance of the Freemasons Hall, in London, and has already sparked theories about how it could be related to the plot of the next story. The first reasoning, and the most obvious, is that our detective duo will have a case related to the Masons and their lodge in England. Let's remember that it wouldn't be

the first time Rowling delves into the subject, as she has used Masonic references in the symbol of the Deathly Hallows, as Beatrice Groves argued in Issue #84 of *The Rowling Library Magazine*.

Another version asserts that what matters in the image is not its location, but simply the motto it displays: "ADVI TACE VIDE," which can be interpreted as "Listen, Be Silent, Observe," something some fans have said could be Strike's behavior regarding Robin's relationship with Murphy. This is an interesting possibility and would be one of those misdirections for which Rowling is so well known. The definite conclusion is that 2024 will bring quite a bit of new material for fans of the Strike & Ellacott Agency, and we will have to be attentive to developments on all fronts so as not to miss anything. ♦



J.K. Rowling new header image
on X (Twitter)

"It is easily the most professional and thorough collection of facts about the 'Wizardsing Phenomenon'"

HogwartsProfessor.com

"An extensive and descriptive work of non-fiction, 'Secret History...' is a Harry Potter buff's dream."

MuggleNet.com



SECRET HISTORY OF THE WIZARDING PHENOMENON

HOW THE HARRY POTTER
BOOKS, MOVIES, THEME PARKS
AND MORE CAME TO LIFE

Available on

[amazon](https://amazon.com)

Waterstones

BARNES&NOBLE

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An article by
Rio Romero

Epic Park for an Epic Series

Universal Orlando released a promotional video unveiling its new theme park, Epic Universe, opening in 2025. Among its exciting features, Epic Universe will include a brand-new Harry Potter land.

Universal Orlando Resort is on the brink of unveiling its latest theme park endeavor, **Universal's Epic Universe**. Scheduled for debut in 2025, among its anticipated attractions stands *The Wizarding World of Harry Potter – Ministry of Magic*, drawing inspiration from J.K. Rowling's Wizarding World.

As part of Universal's Epic Universe, the Harry Potter section, titled *The*

Wizarding World of Harry Potter – Ministry of Magic, is shrouded in mystery. While Universal has not confirmed specific details, it will draw inspiration from both the 1920s wizarding Paris depicted in Warner Bros. Pictures' *Fantastic Beasts* films and the iconic British Ministry of Magic from the *Harry Potter* series. These two settings, although distinct in time and place, present an intriguing opportunity for Universal

to create a unique attraction that bridges the gap between them.

While details remain scarce, speculation has arisen regarding the potential inclusion of an attraction akin to the Hogwarts Express found in Universal's existing theme parks. This iconic train connects the magical realms of Hogwarts and Hogsmeade with Diagon Alley, offering visitors a seamless journey between two distinct yet interconnected worlds

within the *Harry Potter* universe.

Similarly, Universal may seek to craft an experience within *The Wizarding World of Harry Potter – Ministry of Magic* that transports guests through time and space, immersing them in the enchanting landscapes and rich narratives of both the 1920s wizarding Paris and the bustling corridors of the British Ministry of Magic.





Artist Conceptual Rendering (Universal Orlando Resort)

From the concept art shared by Universal, we can see that at the apex of the portal serving as the entrance to the Wizarding World, nestled within Celestial Park—an ethereal environment inspired by astronomical and mythological elements—sits the iconic Elder Wand. This revered artifact, pivotal in both the *Harry Potter* and *Fantastic Beasts*

movies, symbolizes the profound connections interwoven between these cinematic universes. However, some fans wonder if the Elder Wand holds enough iconic status to be instantly recognizable to those who are not hardcore fans of the series.

Universal's decision to include the *Fantastic Beasts*-inspired section

in the Epic Universe underscores a long-term vision dating back to 2019 or earlier. The planning and conceptualization likely commenced well before recent developments in the *Fantastic Beasts* series, emphasizing Universal's commitment to delivering immersive experiences that transcend the confines of film releases. This strategic approach aims to capture the timeless allure of Rowling's magical universe, irrespective of the trajectory of the film franchise.

The Wizarding World of Harry Potter – Ministry of Magic invites visitors to explore intricately designed streets and delve into the inner workings

of the British Ministry of Magic. From enchanting architecture to immersive storytelling, guests can expect an experience that resonates with the spirit of Rowling's literary masterpiece.

Alongside the *Harry Potter* section, Universal's Epic Universe features several immersive worlds, including Super Nintendo World, How to Train Your Dragon – Isle of Berk, and Dark Universe, each offering unique attractions and experiences. As Universal Orlando Resort prepares to unveil Universal's Epic Universe, the theme park industry anticipates a new era of entertainment and innovation. ♦



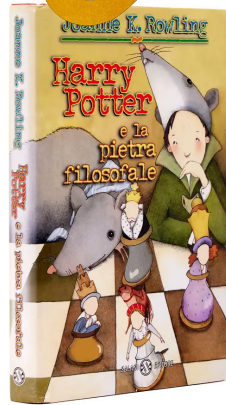
Epic Universe Map: Artist Conceptual Rendering (Universal Orlando Resort)

Auctions

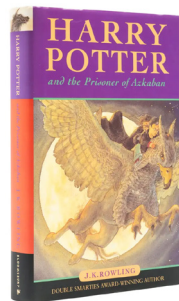
January
2024

Compilation by
David Schmeling

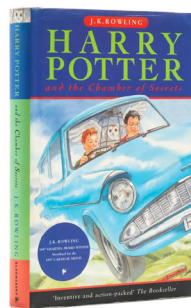
These are some of the most important auctions of Harry Potter books in the past month for the collector community, featuring a signed first edition of the Italian translation of *Harry Potter and the Philosopher's Stone*, and a first edition of *Harry Potter and the Chamber of Secrets*.



Harry Potter e la Pietra Filosofale, first Italian edition, signed presentation inscription
Italy, first Italian edition (Harry without glasses), signed by J.K. Rowling.
Sold for £5.040
Forum Auctions, Jan. 25



Harry Potter and the Prisoner of Azkaban
United Kingdom, first printing, first state, hardcover.
Sold for £3.780
Forum Auctions, Jan. 25



Harry Potter and the Chamber of Secrets
United Kingdom, 1st edition, 1st printing, hardcover.
Sold for £1.197
Forum Auctions, Jan. 25

Famous Wizards

Card Collection



Grogan
Stump

1770 - 1884

Elected Minister of Magic
by the wizarding population
in Great Britain and Ireland
at least twice.

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

#24

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