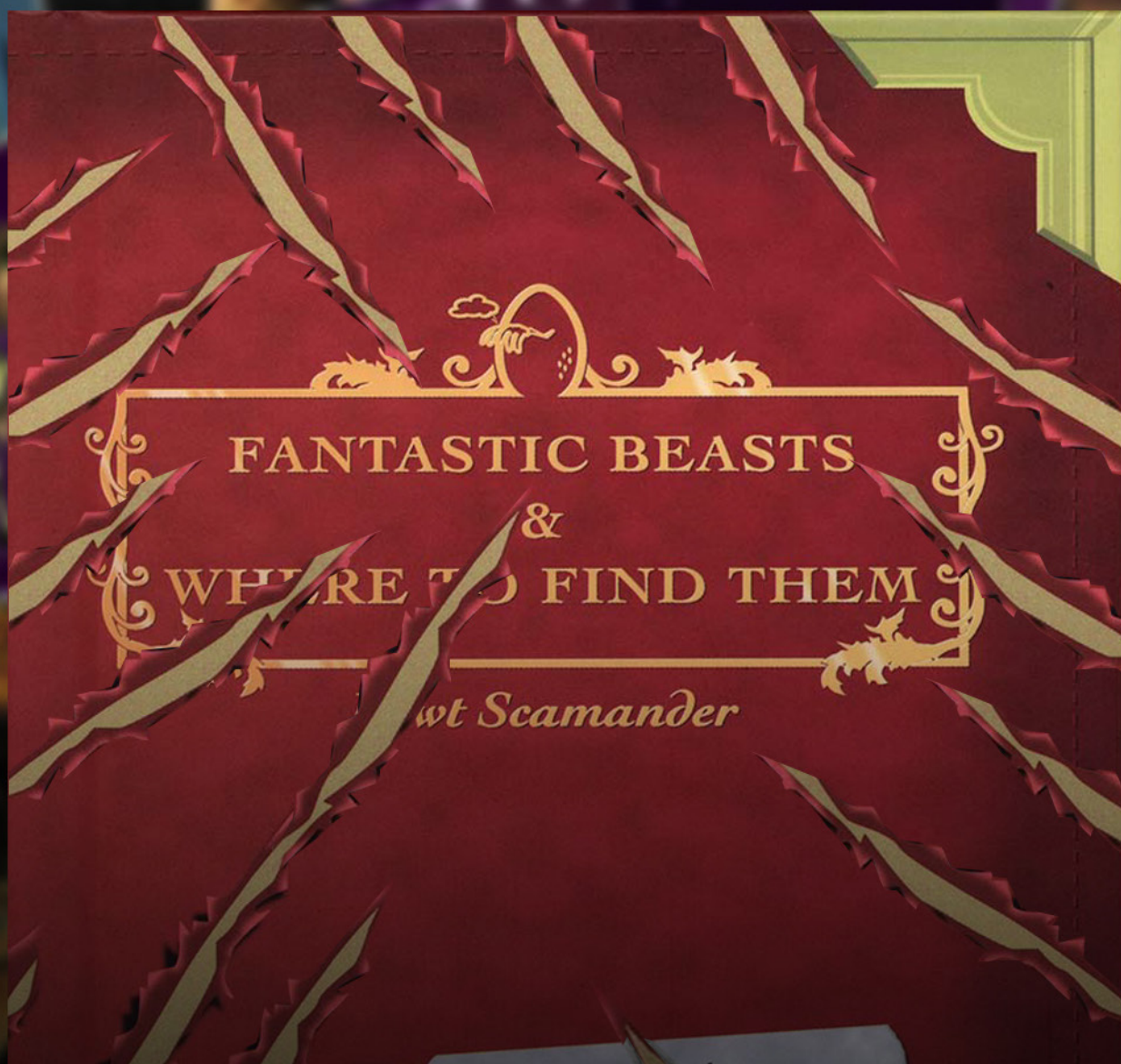




● Issue 6. April 2017.

Magazine



FANTASTIC CANON AND WHERE TO TEAR IT DOWN

THE NEW EDITION OF THE HOGWARTS TEXTBOOK CONTRADICTS THE PREVIOUS CANON.



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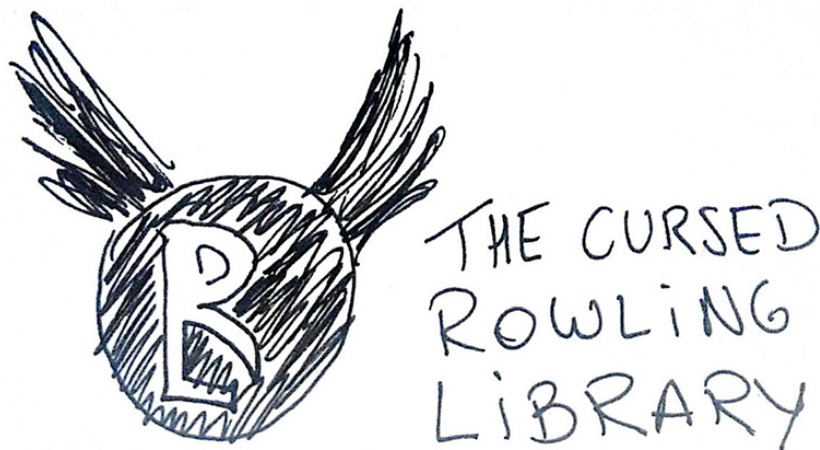
EDITOR'S LETTER

The Rowling Library Magazine turns 6 months with this issue and it's been more than we've ever expected. We never imagined that we'd get this far and because of this we're beyond excited.

Issue 6 includes articles that were a pleasure for us to write about. With each number we realise that there are plenty of topics to explore and resignify, a number of interesting people to interview, and news to analyse. In this issue we include an article by a guest writer - John Granger from HogwartsProfessor.com, who theorizes about the title of Cormoran Strike #4.

It is great to know that we count with your support and that there are lots of readers who each month download our magazine. We write for you and we hope you like this issue as much as we do. As always, if you enjoy The Rowling Library website and magazine, you can become a supporter for only \$2 on our Patreon page: www.patreon.com/rowlinglibrary.

See you in May!



COLLABORATED ON THIS ISSUE

BELÉN SALITURI • IBID • LIEZEL FOURIE • JOHN GRANGER



Comic by Franzi. You can visit her Tumblr Page where you can find more Harry Potter comics:
floccinaucinihilipilificationa.tumblr.com

HERMIONE AND BELLE

TWO SIDES OF THE SAME COIN

After watching the live action version of **Beauty and the Beast**, we noticed that the characters portrayed by Emma Watson share a lot more than people think.

BELÉN SALITURI - Basically, Emma Watson has left one magical world to enter another one. She went from being one iconic character in the Wizarding World to being one of the most lovable princesses from Disney. Anyone would say that Watson made a rather clever career decision here, but we were not that interested in her fame or how much money she would earn. We were agog to see what could have drawn the young actress to play a Disney princess, and surprisingly enough, we found many similarities between the two characters.

First of all, we will state the obvious, and that is the love for books that both Hermione and Belle share. The character created by J.K. Rowling had an evident passion for learning and reading, being the library one of places we would always turn for answers when the weirdest things happened at Hogwarts. Even Dumbledore left her a book when he died! So that is clear evidence that Hermione is a bookworm. Do you know who is also a bibliophile? Belle. She is in love with books and can't get enough of them. She is even upset that her little town does not have a bigger library and she has to reread the same books over and over, so imagine how Belle must have felt when (spoilers ahead) the Beast introduces her to his huge library and says all the books are a present to her.

Another obvious similarity is that both characters are part of a magical world. Belle enters the Beast's castle, which is under an evil

curse that has turned every living creature in there into an object. And most importantly, she is the one that could have the power to save them, a position in which Hermione Granger has been in many times. Not only is Hermione a witch, but she is also responsible for saving Harry and Ron in countless opportunities.

Talking of being a witch, this leads us to how talented Hermione is. She was called "the cleverest witch of her age" by professor Lupin and there is plenty of evidence that she can cast perfect spells and do enchantments without any flaw. But what exactly is Belle talent? Well, in this live-action adaption of *Beauty and the Beast*, Belle is an inventor, and a pretty good one. She knows what tools to use and she is ingenious enough to come up with devices that will make her life easier: she invents a washing machine that allows her to have more time to read. We say that is definitely 10 points for Gryffindor.

Now, let's talk personality. These two girls are strong and independent women who are not afraid to speak their minds. And in many cases, this has served the purpose of pigeonholing both Belle and Hermione as weird. Let's take Hermione at the beginning of **Philosopher's Stone**: she was this know-it-all that drove people crazy (even Snape!), she didn't have many friends because of this, and Harry and Ron didn't exactly get her at first, so it was a general feeling everyone had of her being strange. In the case of Belle, she arrived in Villeneuve with her dad

HERMIONE AND BELLE TWO SIDES OF THE SAME COIN



HERMIONE AND BELLE TWO SIDES OF THE SAME COIN



after the cursed had been set on this little town, so it makes sense that they were seen as weird people. Also, Belle was several years before her time by being able to read and being so liberal on her views of life which surely made her a funny girl for the 1780s.

This similarity is a bit far-fetched, but it is our favourite, so we couldn't help including it. In the 2017 adaptation of *Beauty and the Beast*, Belle claims that her favourite play is "Romeo and Juliet" and that she actually enjoys Shakespeare very much (and so does the Beast). Interestingly enough, J.K. Rowling picked Hermione's name from the William Shakespeare play "The Winter's Tale" in order to give her an unusual name.

And last but not least, we have to discuss love and Ron and the Beast. Ron is no Beast and he is probably one the best people on the planet if you come to think about it, so we see no parallel between the vain and selfish Prince from the Disney movie to kind and funny Weasley boy. So where is the similarity here? We found that both Ron and the Beast are men who neither Hermione nor Belle would have lay eyes on. If

you come to think about it, Ron and Hermione's relationship as friends was a bit stormy and most of the times they disagreed on everything. Nobody imagined Hermione would end up with Ron because they are so different, but you know what they say... As for Belle and the Beast, they guy had her father as a prisoner, so that is a rocky start. Not to mention that he is rude, secretive, has questionable table manners, and he is a beast. The picture is not pretty but love is blind, and there was kindness underneath all that selfishness that Belle was able to unearth. We could say that both Belle and Hermione fell in love with the person they least expected.

We all knew Hermione for quite a long time and the resemblance with Belle is uncanny, so we wonder why we didn't see it there before (see what we did there?). We discovered that their personalities and their actions are not at all far apart, thus it made sense that Emma Watson chose to play Belle after having portrayed Hermione for so many years.

Original illustration by Apolar

SUPPORT US!

On February, we launched a Patreon.com project for our readers. You now have the opportunity to support The Rowling Library financially, for a small monthly amount.. This works around the world and it is very easy to set up. In exchange for your support, the platform gives rewards. The project is presented to support the monthly magazine - but as the team that works on the website and the magazine is the same one, the support goes for both media: the monthly PDF you can download for free and the website you can visit everyday where we publish the latest exclusive news and last minute articles.

You can join the group of our awesome supporters: Kelly Slack, Gertjan Kerstens, Suzanne Lucero, Elena Barnes and Vicky McKinley. (It may be a small group, but we aim to keep growing, we are taking baby steps!)

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HOW MUCH DOES THE FRIDAY FORTY

LAST?

Every Friday, tickets for *Harry Potter and the Cursed Child* are released online for the week performances. But how much time do you have until they are sold out?

As an attempt to make the London stage play available for everyone, the producers of *Harry Potter and the Cursed Child* conceived *The Friday Forty*: every Friday at 1PM they release 40 tickets of the best seats in the theatre for every performance of the following week. The good part? At a very good price. These tickets are known as *The Friday Forty*. As the website explains, “[T]o ensure that as many people as possible have the chance to access these great value tickets, they are only available to buy online. It is not possible to purchase these tickets in person at the Palace Theatre or anywhere else.”

We wanted to know how many minutes these tickets last every Friday. If you follow the official Twitter account for the play, you may notice that they announce the start of *The Friday Forty* availability, and they also post when all the tickets are sold out. If we get that information, parse it and organize it, we will be able to analyze it. For that, we simply coded a small software using Twitter API (Application Program Interface), gathered all the tweets by the official account and filtered those related to the subject we were interested in. After that, we just had to pair them (the ones talking about *The Friday Forty* opening and closing) and check the time difference.



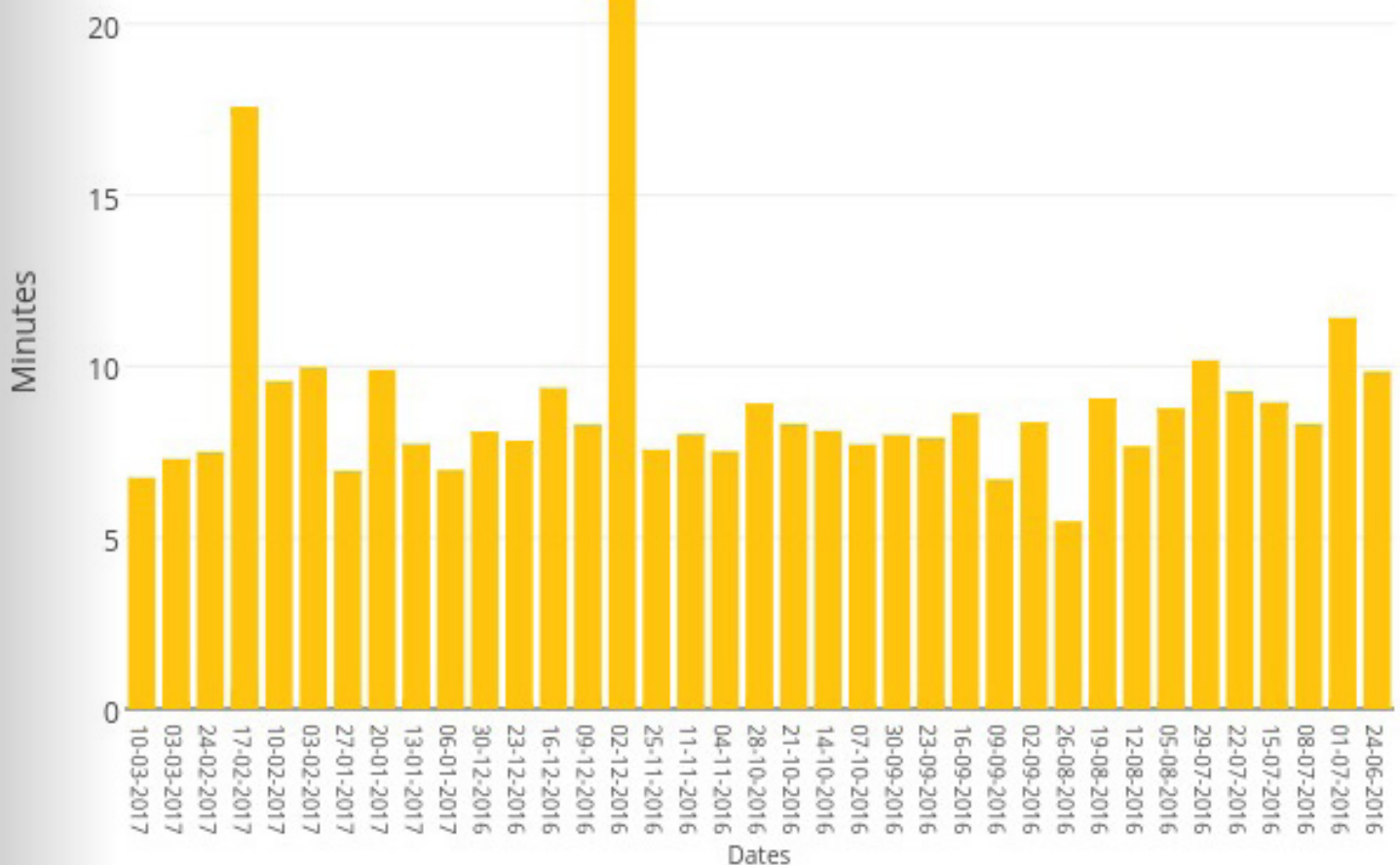
HOW MUCH DOES THE FRIDAY FORTY LAST

The information we obtained is from the first *Friday Forty* in June 2016, to the second week of March. Using that data, we able to estimate that all the tickets get sold out in 8 minute 54 seconds on average, each Friday. Since there are 40 tickets for eight performances each week, that means 320 tickets sold in almost 9 minutes: one ticket for each minute and a half.

Although that is the average, there were days in which the situation was pretty different. On August 26th, all the tickets were sold out in 5 minutes 30 seconds. On the other hand, on December 2nd, it took almost 21 minutes to sell all of them. The reason is unknown. More closely to our days, on February 17th it took more than 17 minutes to sell the 320 tickets available. A

simple explanation for this wide margin could be that all the tickets were sold out as they regularly are, but the person managing the Twitter account forgot to publish it, as simple as that.

On a last note, **The Friday Forty** doesn't work as an ordinary online queue: customers are selected at random for the opportunity to buy tickets, so it doesn't matter if you wait for them before 1PM every Friday. You have the same chances as everyone else. The truth is, if you do not get them before 1:09PM, your chances of catching one are low. But who knows, maybe a drop of Felix Felicis will do the trick.



LETHAL WHITE: THE TITLE FOR CORMORAN STRIKE #4

LETHAL WHITE: THE TITLE FOR CORMORAN STRIKE #4

J. K. Rowling had a contest on Twitter, the winner of which would win an autographed copy of her next Cormoran Strike mystery. The challenge was to figure out the title of this book from the clue “--- H --- H ---.”

Originally published on HogwartsProfessor.com on March 16th by John Granger.

I found the clue all but impossible to grasp. Was it one word or two or three? Was it a picture of, say, a suspension bridge?

Fortunately, there are legions of cryptographers in the twittersphere and we had an answer, the right answer, in a little over an hour, from a Rowling reader in Singapore. The title is ‘Lethal White.’ Prof Freeman informed me that, no, this was not a pointer to whose lives matter and the danger of armed Caucasian policemen (hurrah!), but the name of a fatal genetic abnormality among horses. I kid you not.

Three notes off the cuff about this title:

(1) First, take another look at that clue to the title, a closer look. “- - - H - - - H - - -.”

Three dashes, a capitol letter H, three more dashes, another capitol letter H, and then three more dashes. This is the title for the center novel in a seven book series which seems to be an echo or gloss on Rowling’s original and much more successful Harry Potter septology.

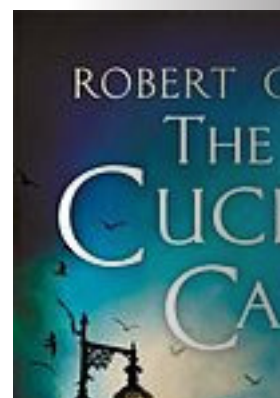
Knowing that the author loves literary puzzles and games as did one of her favorite writers

(Vladimir Nabokov once made his living crafting crossword puzzles and chess problem articles for Berlin newspapers), it isn’t a fool’s errand to speculate about what she’s pointing to with this clue.

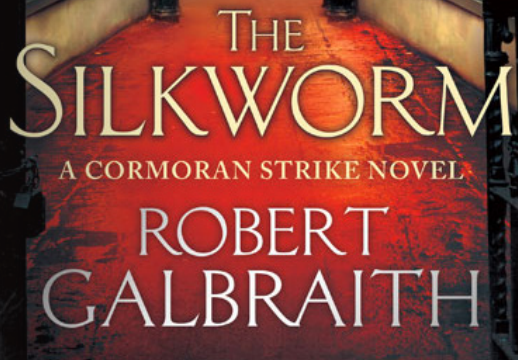
The man with a hammer sees everything as a nail, so you’ll forgive the chiasmus-ring key holder for trying that in this lock. The two ‘H’s from this perspective are equally spaced brackets around a center. The three dashes before the first ‘H’ are the books we have so far; those after the second ‘H’ are the books that will follow the fourth to complete the seven book series.

The three in-between? If, as we have speculated here and on the late *MuggleNet Academia*, the fourth book is to be in parallel with the Potter series, **Lethal White** will be a shade of *Goblet of Fire*. The defining event of *Goblet* was the TriWizard Tournament, which, though it had four competitors instead of three, still had three tasks that were performed. Look for **Lethal White** to be similarly laid out.

I’m obliged to note, too, that the center chapter of *Goblet*, which as the center novel means the chapter was the center-piece of the series as well, was chapter 19, ‘The Hungarian Horntail.’ Alliteration in chapter titles is nothing unusual



LETHAL WHITE: THE TITLE FOR CORMORAN STRIKE #4



Chapter 19, however, is the only one featuring capitol letter 'H's.

Which, if you enjoy word pictures, is meaningful and funny. The letter 'H' as a figure is two vertical sticks or parts connected by a joining, horizontal bar. It is a bridge between two pieces, a joint or conjunction. Outside of an 'A,' an 'X,' a 'V,' or the letter 'B' on its back, there is no better letter than a 'H' for the depiction of a center or pivot. The clue was a telling pointer, perhaps, to Lethal White being the turning point of this series' first seven books.

(2) 'Lethal White,' as mentioned above, is an equine genetic disease. It is most often found in the offspring of American Paint horses. It turns out that it used to be a commonplace (before identification of the responsible gene and a test for same largely eradicated it) because horse breeders wanted foals with 'paint,' white markings on the face, flank, and legs. Horse fanciers pay more for these painted Paint Horses than for those without the markings, often paying close to twice as much.

The genetic condition is called 'Lethal White' because the foal born with it is all but albino, fully formed, and healthy in appearance but dies a miserable death consequent to colic in a few days unless put down because its colon is not fully formed. 'Lethal,' then because 100% fatal; 'white' because of the total coloring in the desired 'paint' (American Paint horses are chestnut or copper colored except for the white markings).

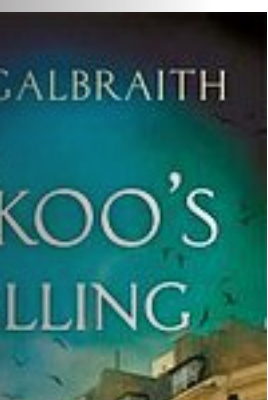
The word you're looking for is "eugenics." Rowling's work turns

on denouncing in story-form the prejudices and metanarrative favoring the 'well-born' social classes and the injustices suffered by those born with tin rather than silver spoons in their mouths. **Lethal White** the novel promises the return of Charlotte Campbell-Ross, perhaps with her husband Jago (rhymes with 'Draco'). Charlotte and spouse are over-bred aristocrats who embody all the pejorative elements in the PC slur "white privilege." 'Lethal White' because of this class' pre-occupation with blood lines and selective in-breeding, not to mention abhorrence of miscegenation and 'marrying beneath oneself' socially, is neat summing up of the forces that broke up the Cormoran-Charlotte relationship of more than a decade.

Rowling, with her defining, inimitable slow narrative release, has set us up for this horse breeding analogy. From *The Silkworm*:

Experience had taught Strike that there was a certain type of woman to whom he was unusually attractive. Their common characteristics were intelligence and the flickering intensity of badly wired lamps. They were often attractive and usually, as his very oldest friend Dave Polworth liked to put it, 'total fucking flakes.' Precisely what it was about him that attracted the type, Strike had never taken the time to consider, although Polworth, a man of many pithy theories, took the view that such women ('nervy, overbred') were subconsciously looking for what he called 'carthorse blood.'

The big reveal of Book 4, in parallel with *Goblet*, will be the appearance at the story-turn of the Big Bad Guy and the revelation of what drives him, i.e., the conflict for which the first three books were fore-play and which will drive the remaining books in the series (think 'Little Hangleton Graveyard'). Cormoran's antagonist, always just off-stage in his first adventures, is his biological father, Jonny Rokeby, a rock star modeled on Mick Jagger. Though Strike resembles his maternal uncle and the lead singer of Blue Oyster Cult more than his genetic



LETHAL WHITE: THE TITLE FOR CORMORAN STRIKE #4

daddy, we have been told repeatedly that DNA testing established paternity conclusively.

Which brings us back to genetics – and deaths associated with, let's say, 'breeding errors.' The great mystery hanging over Cormoran Strike

now that we know Robin's back story is the death of Leda Strike. With all the set-ups we have, especially from **Career of Evil**, it seems a sure thing that Papa Rokeby had her killed by a deftly applied drug overdose. Clues about 'why,' though, are still hidden in the text. Leda telling her son, 'Jonny was never good on speed' and the one memory that the super-memory detective cannot recall about a "poisoned skeleton" come immediately to mind (see **The Silkworm** pp 213 and 242 for those and **The Cuckoo's Calling**, p 80, for Rokeby's Wikipedia profile, which bio excerpt includes the mention of a 1975 drugs bust in LA that will probably play out in White... or the series finale).

Lethal White promises to bring out the embedded, obscure clues we missed on our first several readings.

(3) Prof Louise Freeman had an insight years ago that the time frame of the novels means Lethal White, Book 4, will take place in 2012, the year of the London Olympic Games. Neat parallel

with the Quidditch World Cup and Tri-Wizard Tournament, right? In a note yesterday, Louise shared her idea about how this links up with an equine genetic disorder:

Tying it back into my Olympic projection—could there be a deranged equestrian on the loose? Or some more generic connection to the unintentional harmful consequences of grooming young athletes from infancy, analgous to the genetic conditions that arise when trying to breed the perfect specimen?

If **Lethal White** turns on an Equus meets Leni Riefenstahl axis, you heard it here first.

I love the Olympics connection, about which more in a second, but Louise's note about breeding and grooming takes my thinking in a different direction.

Could we also be seeing conflict between Robin and newlywed Matt about children, assuming their marriage survives Cormoran's dramatic entrance and the revelation that doofus deleted his messages from Robin's phone? Maybe a miscarriage or the like?

If not Matt/Robin's instantaneous conception, which seems unlikely given the time frame of the book, I'd guess we're looking at the big reveal of evidence for and against Charlotte Campbell-Ross' claim that she had conceived and lost (aborted? miscarried? what?) Cormoran's child. The grand canyon of class separating them was a core difference and weakness in their relationship but it was Charlotte's lies about having been pregnant with Strike's baby that was what made Cormoran, against all expectations, break it off with her (a sin of rejection for which he knows she will punish him or die trying).

Everything about **Lethal White**, as noted above, will be about Charlotte's return, something like 'Saturn Return,' and the first in person appearance of Jonny Rokeby, in which we will learn why he had Leda Strike murdered, the pivot and point of the series. I expect both these earthquakes to be about unfortunate, unwelcome conceptions and the dangerous truths and lies buried in the uncoupling.

And the London Olympics? If we're to have scenes at the Olympics paralleling the Quidditch World Cup in *Goblet*, then, look for Mr and Mrs Ross, our murderer in this year's mystery (no doubt a Ludo Bagman shadow), and Robin, Cormoran, and Al Rokeby (who supplies the tickets, naturally) in the Top Box overlooking Greenwich Park, the venue for 2012's Equestrian contests. Even better, look for Jonny Rokeby there with his current wife, the Prime Minister, the Bulgarian Minister of Magic, and the Press...



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DID THE NEW FANTASTIC BEASTS EDITION TEAR DOWN THE OLD CANON?

DID THE NEW FANTASTIC BEASTS EDITION TEAR DOWN THE OLD CANON?

Does the new content of the recently release of the Hogwarts textbook contradict some of the established canon of the series? We will try to explain the inaccuracies and how they could be fixed.

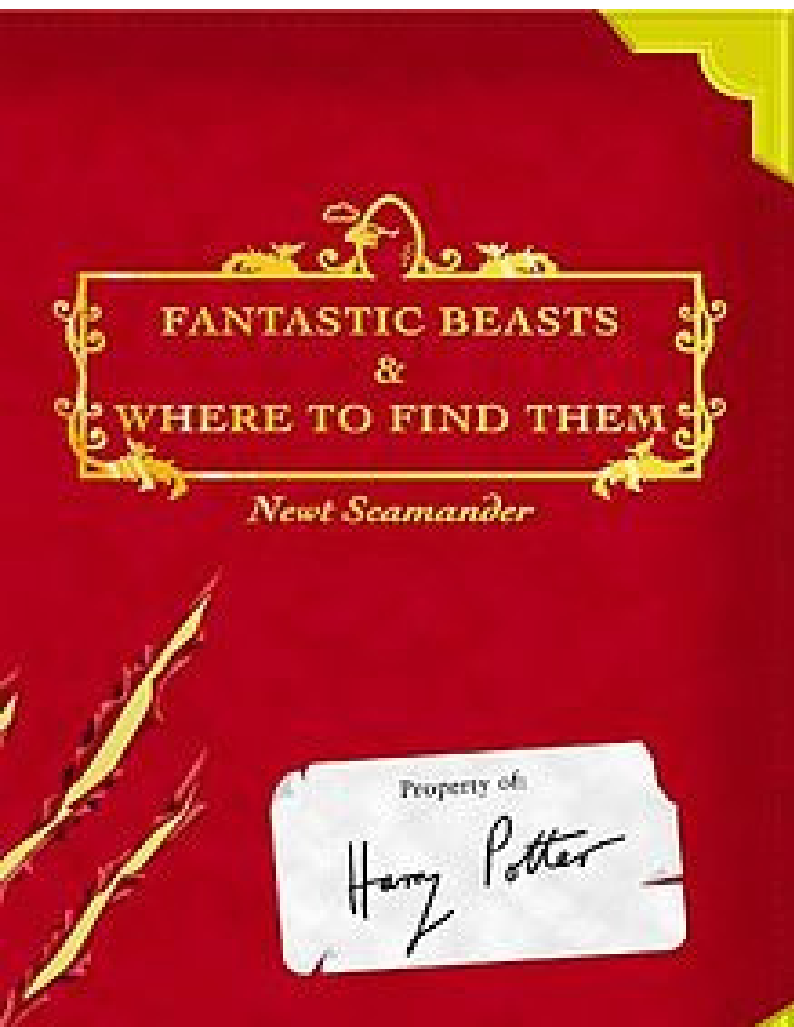
In 2001, the first two Harry Potter companion books (as the fandom acknowledges them) were published: **Quidditch through the Ages** and **Fantastic Beasts and Where To Find Them**. They were replicas of the books used by Harry Potter in his fourth year: **Harry Potter and the Goblet of Fire** had been published the previous year, so it made sense to include the events of the series up to the fourth book. Years later, in 2008,

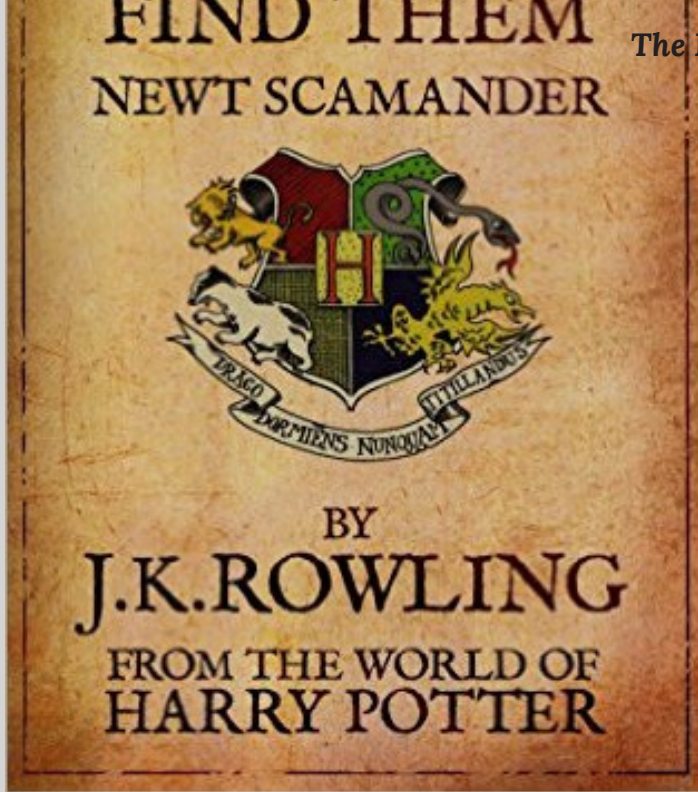
The Tales of Beedle the Bard was published in the Muggle world - an edition translated by Hermione Granger from the runes.

The books were republished in the following years, in paperback and hardcover editions, and even in boxed sets. But the contents remained the same. Until last March, when all of them were published again in both the United Kingdom and the United States, but this time with differences from their previous versions.

Quidditch through the ages and **The Tales of Beedle the Bard** were not butchered. They both remain in their original style. *Quidditch* still has the *Hogwarts Library Card* on the first page, and *Beedle the Bard* still has the original J.K. Rowling introduction from 2008. The only thing that was removed from both were J.K. Rowling's original illustrations. We are Joanne's fans - and we love her drawings, but honestly, the new interior illustrations by Tomislav Tomic are incredible. I personally think that the illustrations only make the new editions worth it. They look much more magical and as if they were real books from the Wizarding World.

But as much happier as we are with these new books, **Fantastic Beasts and Where To Find Them** left a bittersweet feeling. Yes, it is a great edition and it also includes the new artwork which is beautiful (it also discarded originals by Jo), but the problem is the content itself. The new





and a frog and can be found in the southern states of North America. It is not only part of the original book, Rowling also mentioned it in a 2001 interview with Scholastic: "You find quite a lot of the magical beasts that you find in Europe in the US but you also find the natives creatures. The Clabbert, for example, which is a cross-between a frog and a monkey and has this glowing sort of pustule on its head. It's a tree-dwelling beast. But you only find Clabberts in the US." So, why was it included in the original edition? The justification does not try to clarify this yet, but maybe the author will decide to explain this in an upcoming movie.

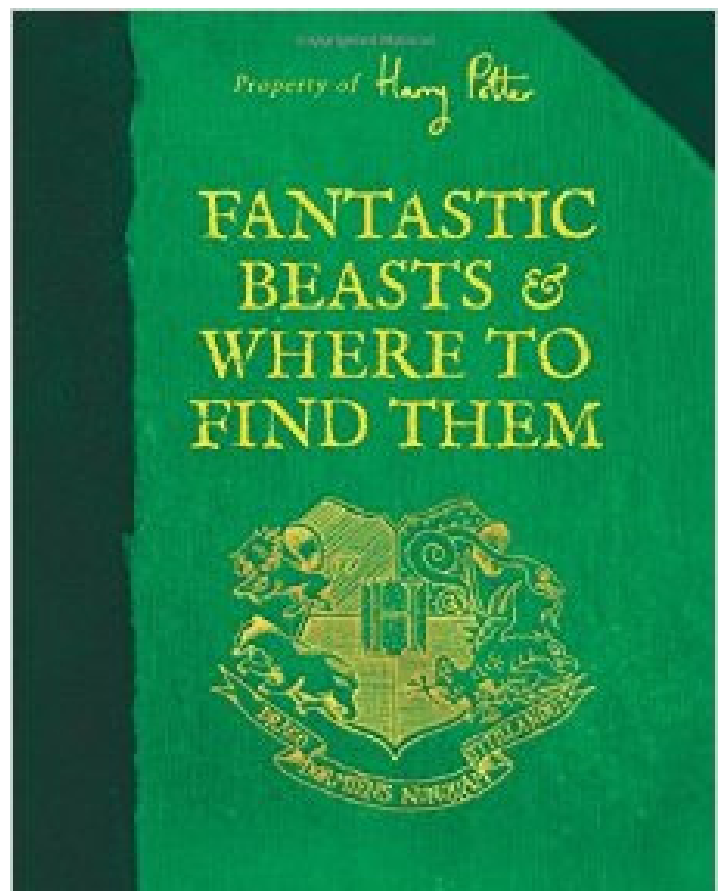
However, this is not the main error we can read in the book. This new edition released on March 14th by both Bloomsbury and Scholastic completely deletes the original one from the canon world. The original one had established in both the sections *About the book* and *About the author* that **Fantastic Beasts and Where to Find Them** was on its fifty-second edition. To make it clear, the copy that Harry Potter used in 1994-canon was a 52nd edition.

But the new published edition removes all the

work is full of justifications and excuses that do not fit in the established canon. This happened with **Harry Potter and the Cursed Child**, but it was explained with the use of a special time-turner which, although many fans disliked it, still makes sense. It does not contradict the previous seven books if we believe in that idea. But with the new foreword in the new *Fantastic Beasts* edition, not even time travelling can solve the inaccuracies.

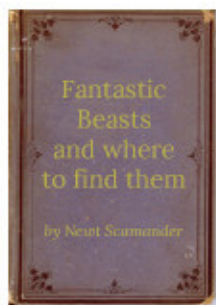
The root of this is the new *Fantastic Beasts* film that takes place in the United States of America. We do not know if this new edition was published as a marketing stunt for the film - or if it is genuinely to explain the new creatures that are featured on it, but it does not work. J.K. Rowling's attempts to explain why the American beasts were not originally included fail. It makes it look like it would have been better to just include the new six beasts without justifying the change.

The first failed attempt is when Newt Scamander says that the new beasts are included now because originally Seraphina Picquary (MACUSA President) asked him not to discuss them in order to avoid wizarding sightseers. The problem is that an American creature was already included in the original edition of the book. The Clabbert is a cross between a monkey



DID THE NEW FANTASTIC BEASTS EDITION TEAR DOWN THE OLD CANON?

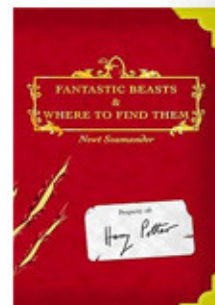
Old canon



1927 - First edition

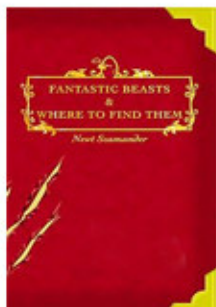


1927 - 1994 - The book is reprinted 50 times

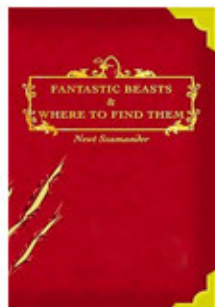


1994 - 52nd edition

New canon



1927 - First edition



2001 - Reprint for muggles



2017 - Second edition

references to that, implying that this is the second edition of the book, and the previous one was the first. This is stated in the new foreword by Newt Scamander, "In 2001, a reprint of the first edition of my book...", which clearly violates the established canon.

There could be an explanation: the recently published edition is previous to the one that Harry uses. It is the second edition, with the American creatures, and Harry and friends simply used the 52nd edition. We only have to assume that for some reason, after the 2nd print of **Fantastic Beasts and Where to Find Them** they removed the new beasts again. And so the timeline would fit.

We should assume that the first edition came out after 1927, then the second edition after Picquary allowed the American beasts to be included. And many years after but before 1994, the fifty-second edition with the American beasts removed was published. That would work, right? Well, it does not work because, as it was previously said in this article, Newt clearly stated in his new foreword that the second edition was published after the muggle release (published in 2001 in our world, the 1994-canon copy).

I really tried to wrap my head around this problem to see if there could be a way to save the conflicts and let both books/editions co-exist without problems in the established

DID THE NEW FANTASTIC BEASTS EDITION TEAR DOWN THE OLD CANON?

canon. But all the possibilities that I came up with involved time-turners and time travel that left the original canon more tangled than the timelines in **Harry Potter and the Cursed Child** - and all of this just for different editions of *Fantastic Beasts*! Possibly not even a book collector would want to mess with time for the sake of a 52nd edition.

It seems for the sake of the new movie, J.K. Rowling sacrificed some of the original canon. The last question is: could she have explained everything without discarding the previous published book?

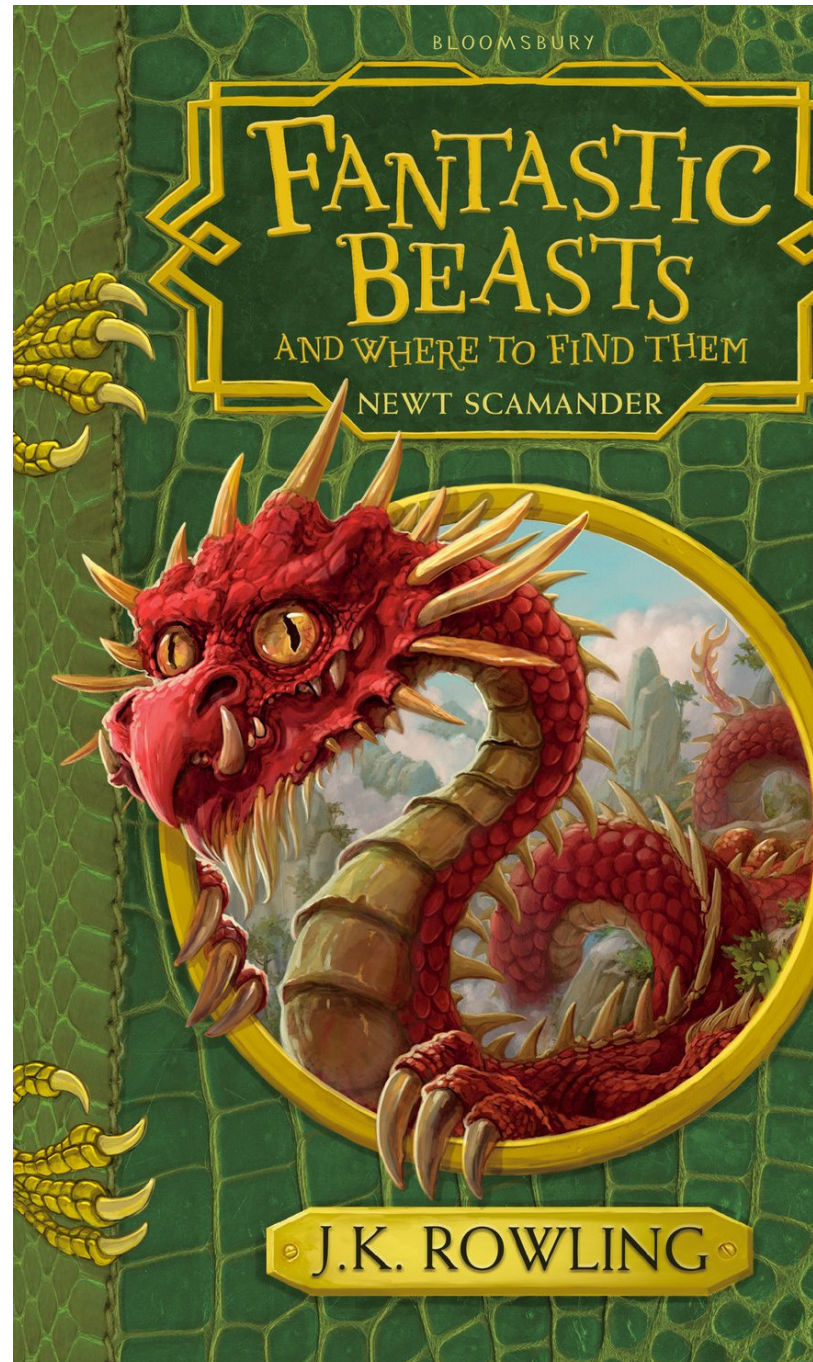
If the new book was presented as a 53rd edition - or a posterior edition - there would be no conflicts with the original copy made available to muggles. The difficulty has been explaining why, after 70 years, these new creatures were now part of the beasts glossary. The excuse of Picquetry allowing it after all this time (no pun intended) would not make too much sense, so a creative answer is needed. Luckily for us, J.K. Rowling is an expert on that matter. But it as seems she was not able to come up with anything, here is an idea:

Gellert Grindelwald stole the papers with Newt's research on the American creatures to use it as a hook to attract Newt, and therefore, Albus Dumbledore. Newt never recovered the material, but Dumbledore did in 1945 when he vanquished Grindelwald.

Just recently, when they were organizing the Headmaster's papers after his decease, they found them and were provided back to Scamander who used them in his new edition. It clearly sounds as a bad fan fiction, but at least this does not contradict the previously established canon. Plus, it would be an interesting case: Dumbledore would have died in 1997, they would have found his *Beedle the Bard* commentary in 2007 and in 2017 the Scamander's stolen manuscript from his property. We can't wait to see what they find in 2027.

There is still a tiny glimpse of hope. The *Fantastic Beasts* film series are not over, and maybe in one of the upcoming four movies there will be a proper explanation for this change. Or simply J.K. Rowling will say that the new edition is canon, the first edition is not canon anymore and we must accept it as we did with **Harry Potter and the Cursed Child**. At least this time Rowling wrote it herself, so we should not get mad at it.

Thanks to Ibid for his help on this article.



FANART WITH ITS OWN STYLE

For nine years, Hana did Harry Potter fan artwork. The fandom liked it so much that she even exhibited it locally. You can see some of the incredible pieces that she has created and read her thoughts on her experience.

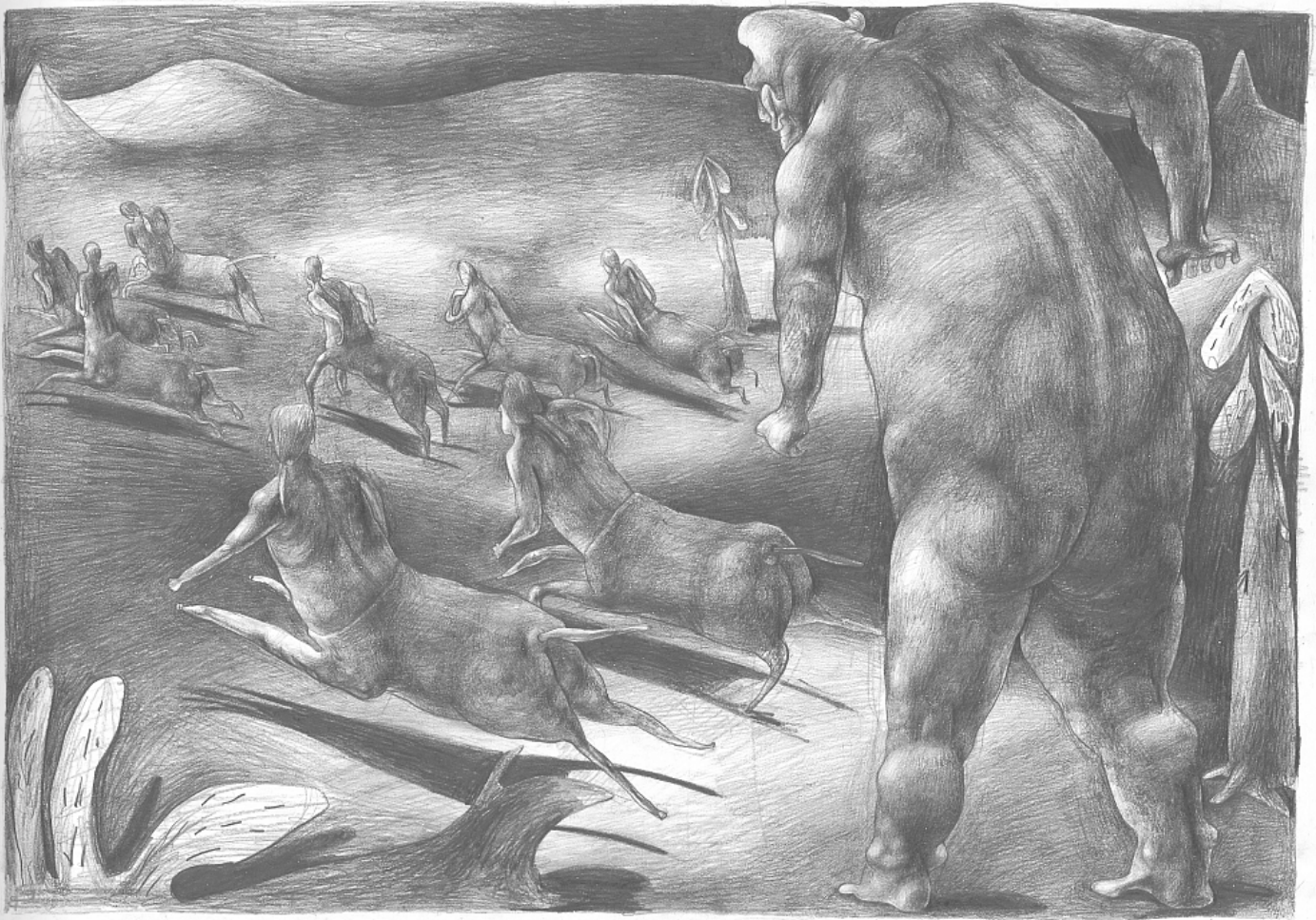
Hana was born in Litoměřice, in 1965, when the city was part of Czechoslovakia - now the Czech Republic, the country where she currently lives. In 1991 she graduated from the Academy of Arts, Architecture and Design in Prague. In the following years she had Solo and Group Exhibitions, not only in her home country, but also in Italy, and even in the Heller Gallery in New York City. What makes her interesting for the Harry Potter fandom is that Hana created

around 200 pieces of fan art between 2000 and 2009 for her four kids - pieces that stand out for their distinctive style.

"I started reading books about Harry Potter in 2000. I read books to my young children. My sons liked the stories about Harry Potter and I was really impressed by the stories," she recalls. As the Czech edition did not have any illustrations, she decided to draw some pictures



Snape killing Dumbledore



FANART WITH ITS OWN STYLE

for herself and her children, inspired in the scenes of the books. During the following nine years, she created more than 200 sketches with different techniques: “Some of my pictures are black-and-white on blank paper, used ordinary pencil. Some pictures are colourful, used oil pastels.”

As the drawings were just for her and her loved ones, there were no conditions or pressure to deal with: “These drawings were painted just for me, for my joy. There were not any requirements so I had time to draw.”

The illustrations are really unique because the styles in which they are made could be hard to process at first, but full of details and hints. “Outsider art, folk art”, as the author calls it could be a good way to describe it. It is not the style we are used to seeing, much less when we are talking about Harry Potter - but it is easy to associate it with magic and tales of old times. How the author plays with the space and

proportions of characters and scenes - even shadows - make the illustrations to be set apart from all the other fan arts we constantly see online.

Even though they were done many years ago, Hana still likes “the pictures because they remind [her of] beautiful memories (childhood of [her] sons)”. She exhibited some of them locally, to family and friends, and some Harry Potter fans who were aware of it. Due to the good feedback, in 2015 Hana decided to scan and take photos of the illustrations to publish on her Facebook Page. You can see some of the art on the following pages or visiting her Facebook Profile: <https://www.facebook.com/profile.php?id=100008224264408>.

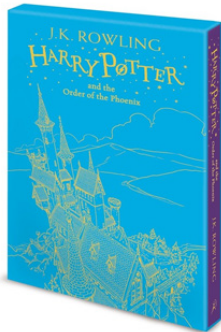
She recognizes she had enough of them - and although she really enjoyed working with J.K. Rowling's World - she moved into something else. “Now I am interested in fine arts”, she said.





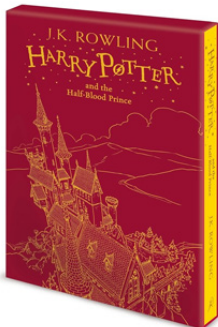
UPCOMING EDITIONS

This is a list of the Harry Potter / J.K. Rowling books that are going to be published in the following months. Some of the dates are not yet confirmed, as well as some of the covers which are not final.



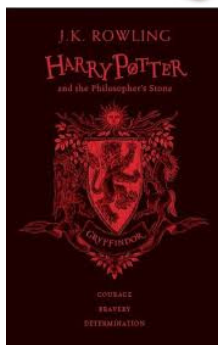
Harry Potter and the Order of the Phoenix
Gift Edition

May 4th, 2017
Bloomsbury (United Kingdom)
ISBN: 978-1408869154
Hardcover (In box)



Harry Potter and the Half-Blood Prince
Gift Edition

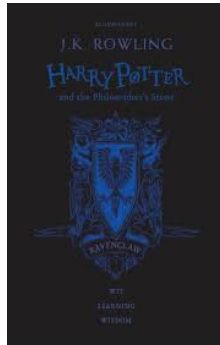
May 4th, 2017
Bloomsbury (United Kingdom)
ISBN: 978-1408869161
Hardcover (In box)



Harry Potter and the Philosopher's Stone
Gryffindor Edition

June 1st, 2017
Bloomsbury (United Kingdom)
ISBN: 978-1408883747
Hardcover (also available in paperback)

UPCOMING EDITIONS



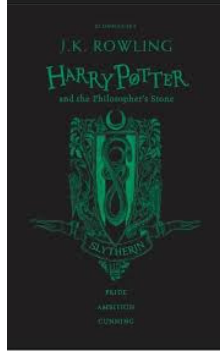
Harry Potter and the Philosopher's Stone
Ravenclaw Edition

June 1st, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408883785

Hardcover (also available in paperback)



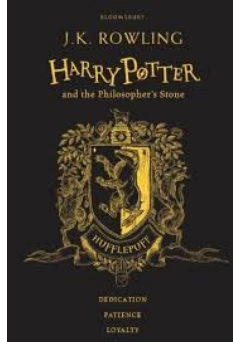
Harry Potter and the Philosopher's Stone
Slytherin Edition

June 1st, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408883761

Hardcover (also available in paperback)



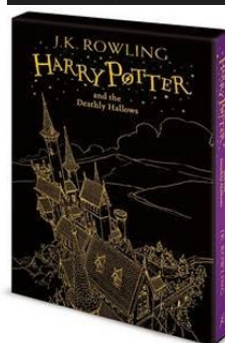
Harry Potter and the Philosopher's Stone
Hufflepuff Edition

June 1st, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408883808

Hardcover (also available in paperback)



Harry Potter and the Half-Blood Prince
Gift Edition

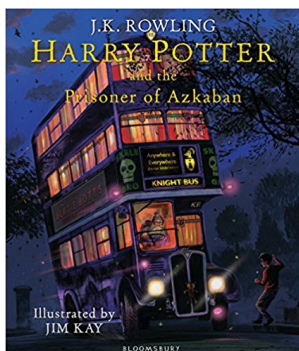
July 13th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408869178

Hardcover (In box)

UPCOMING EDITIONS



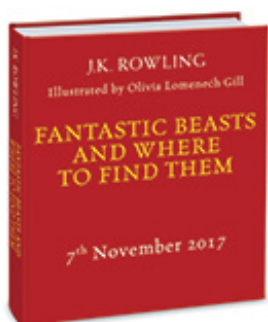
***Harry Potter and the Prisoner of Azkaban -
Illustrated Edition***

October 3rd, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408845660

Hardcover (also available in the United States by
Scholastic)



***Fantastic Beasts and Where to Find Them -
Illustrated Edition***

November 7th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408885260

Hardcover



Lethal White

(by J.K. Rowling as Robert Galbraith)

Publication date unknown



Harry Potter by Atilgan Asikuzun

