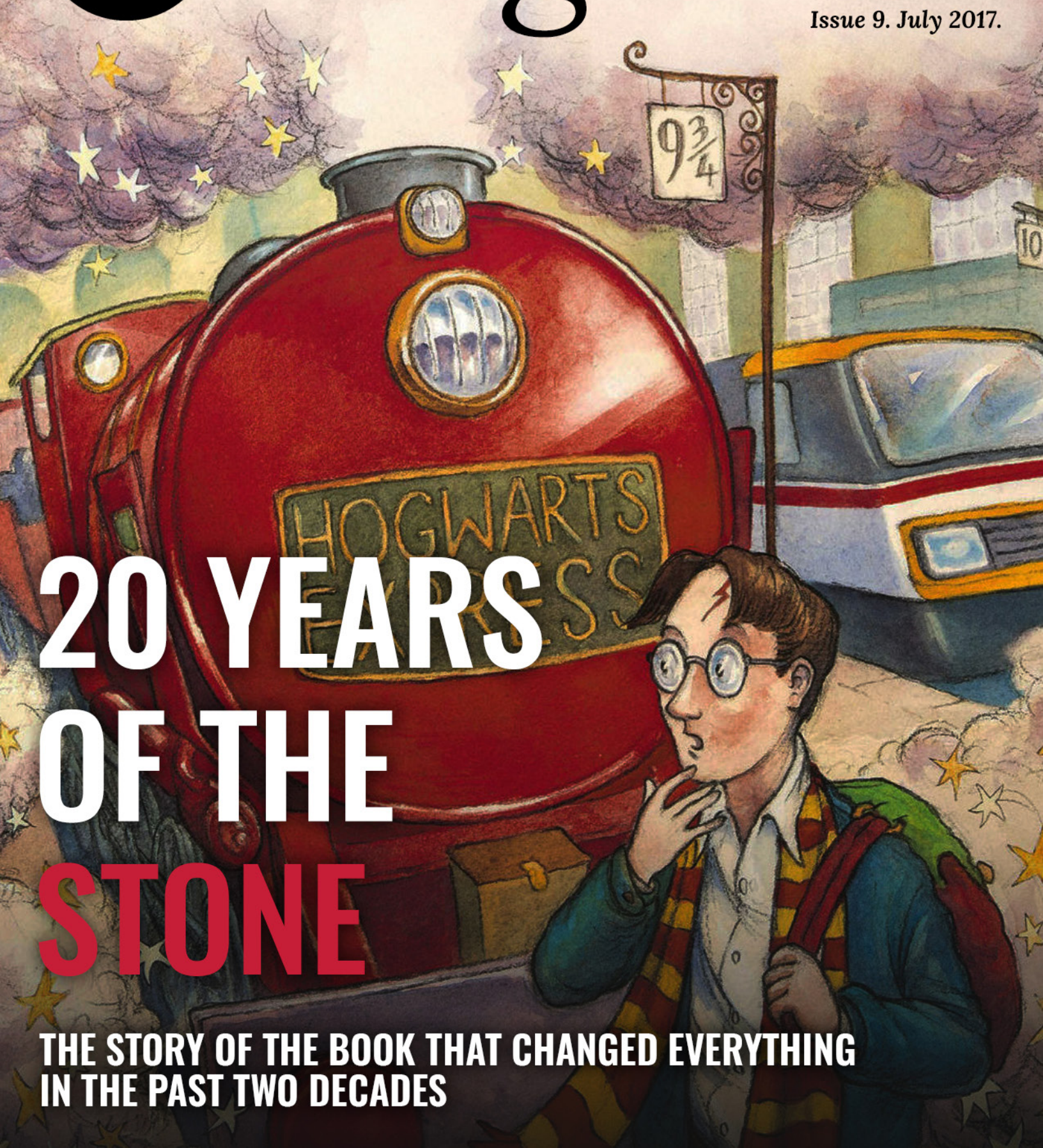


R Magazine

Issue 9. July 2017.

20 YEARS OF THE STONE

THE STORY OF THE BOOK THAT CHANGED EVERYTHING
IN THE PAST TWO DECADES





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EDITOR'S LETTER

Twenty years have passed since the first Harry Potter book was on display in a bookshop in the United Kingdom. A lot of things have happened since, and here we are. The fandom is stronger than ever after so many years and there are a lot of things to discuss. It is not only a good opportunity to look back and see how the first book was created, but also to look forward and think about what J.K. Rowling's Wizarding World has for us. Thankfully, Pottermore gave us some hints about *Fantastic Beasts and Where to Find Them* second movie and we talk about them on this issue too.

Hope you like this issue of **The Rowling Library Magazine**! 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.

COLLABORATED ON THIS ISSUE

BELÉN SALITURI + RACHEL CANTER (PETER HARRINGTON)



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J.K. ROWLING'S INFLUENCES

J.K. ROWLING'S INFLUENCES

HARRY POTTER AND THE LITERARY ALLUSIONS: J. K. ROWLING'S INFLUENCES was published first on Peter Harrington Website. Written by Rachel Canter.

For those of us who treasure vivid childhood recollections of queuing up at midnight on an almost-yearly basis to receive the next instalment of the Harry Potter series into our eager hands, the fact that **The Philosopher's Stone** turns twenty this year is an astonishing (and slightly alarming) fact. One of the joys of being a Potter fan – of being a reader in general, in fact – is the sensation of being admitted into a shared world of allusion, symbols and stories, in which you recognise in the everyday both the impetus and the influence of the books that you cherish. Most people who have grown up with Rowling's books must be familiar with the pleasant flash of recognition the first time you come across a character's name or a magic word in an entirely different context; the sense of connection and discovery when you first learn that mandrakes are real plants with roots shaped like little people and their own rich folkloric history, or that Remus (the name of Harry's werewolf teacher) was one of the twin brothers adopted by a she-wolf in Roman mythology. As with most good literature, the Potter books are a patchwork of borrowed, repurposed and, most importantly, interconnected ideas, drawn from the deep well of storytelling that so vitally taps into human experience across the centuries. While some have chosen to see Rowling's craft as an infringement (several

legal cases have been brought against her for alleged plagiarism) others have recognised that a writer's own personal reading will often have a substantial influence over their work (the author, Eva Ibbotson, whose book *The Secret of Platform 13* has been suggested as a possible source for Rowling's idea of a magical portal in Kings Cross Station, has said she would 'like to shake [Rowling] by the hand.' 'I think we all borrow from each other as writers')

To celebrate the twentieth anniversary of **Philosopher's Stone**, we have put together a selection of books which Rowling has referred to as those which had an impact on the genesis of Harry and his adventures. We like to think some of these volumes wouldn't look out of place on the shelves in Dumbledore's office or the Hogwarts library.

(NONESUCH PRESS.) HOMER. *The Iliad*, 1931.



J.K. ROWLING'S INFLUENCES

Rowling has said that she was extremely moved by her reading of the Iliad at the age of nineteen, particularly the scene in which Hector returns to battle to rescue Patroclus' body. In *The Goblet of Fire*, Harry returns Cedric's body to Hogwarts after the two are lured away to a remote graveyard by Voldemort during the Triwizard Tournament, an incident she has said was directly influenced by Homer. "The idea of the desecration of a body, a very ancient idea... I was thinking of that when Harry saved Cedric's body."

(FRASER, William Alexander.) [Presentation Bible to Capt. W.A. Fraser from the Missionaries on the Loyalty Islands and New Hebrides:], 1867.



The biblical allusions in *Harry Potter*, particularly the last book, have been noted by many. The inscription on Dumbledore's family tomb, "Where your treasure is, your heart will be also", is from Matthew 6:21, while the tombstone of Harry's parents bears the quotation "And the last enemy that shall be destroyed is death" from 1 Corinthians, which also informs one of the major themes of the book. Harry's death and later resurrection have obvious resonances with the life of Jesus. "They're very British books",

Rowling has said, "So on a very practical note Harry was going to find biblical quotations on tombstones, [but] I think those two particular quotations he finds on the tombstones at Godric's Hollow, they (...) almost epitomize the whole series."

AESCHYLUS. *The Tragedies*. 1779.



Rowling puzzled many readers by choosing a long quotation from 'The Libation Bearers' as an epigraph to *The Deathly Hallows*.

Rowling has said that this, along with the second epigraph from Quaker leader William Penn, "cued up the ending perfectly". In the passage from the *Iliad*, Electra and her brother Orestes plans to exact revenge for the murder of their father and ask the 'dark gods' of the underworld for strength in achieving their task. Electra and Orestes are caught in a dilemma as their father's murderer was their mother, Clytemnestra. To murder her in turn would be to duplicate her sin of shedding kindred blood. As Harry shares blood with Lord Voldemort – blood, moreover, that carries the protection given when his mother died to save him – his knowledge that he must defeat Voldemort is complicated by

J.K. ROWLING'S INFLUENCES

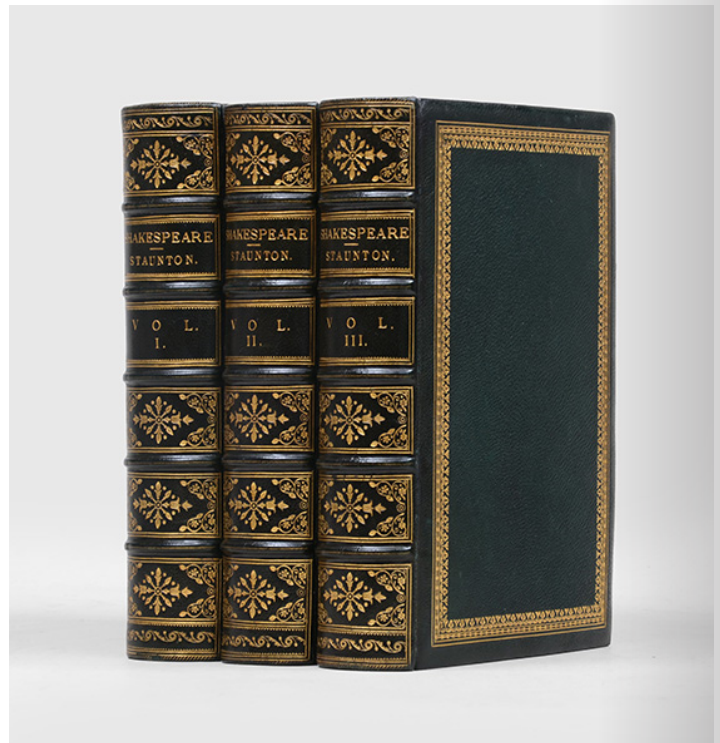
a kinship tie with him. It is this connection which also tethers Harry to life and allows him to return after Voldemort has performed the killing curse on him in the climax of the final book. This passage therefore speaks to the complexities of blood relationships in Rowling's universe, a theme that is prevalent throughout the seven books.

CHAUCEER, Geoffrey. *The Workes of Geffray Chaucer newly printed*, [1550?]

'The Pardoner's Tale' from Chaucer's *Canterbury Tales* is recognisably the source for the 'Tale of the Three Brothers', the story which reveals the legend of the Deathly Hallows to Harry, Ron and Hermione. In Chaucer's story, three brothers set out to kill Death in vengeance for the death of a friend. They encounter an old man who tells them that they will find Death under an oak tree. When they get there, however, they discover not Death but a large cache of gold coins. Forgetting their quest, each falls to plotting to kill the others, so that he may take the gold for himself. By the end of the tale, their greed has caused the death of all three brothers, illustrating the biblical theme of the Pardoner's tale, "Radix malorum est cupiditas" ("Greed is the root of [all] evils" 1 Timothy 6.10). 'The Tale of the Three Brothers' appears in what might be said to be wizarding world's equivalent of the *Canterbury Tales*, *The Tales of Beedle the Bard* and is retold in *Deathly Hallows* by Xenophilius Lovegood. Three brothers defy death by conjuring a bridge to cross a dangerous river in safety. Death appears to the brothers and gives each of them a gift, apparently in recognition of their skill at evading him. The first two brothers die as a result of the misuse of Death's gifts but the third (the recipient of the invisibility cloak eventually inherited by Harry) uses it wisely and dies peacefully as an old man.

SHAKESPEARE, William. *The Works*. 1866.

J. K. Rowling has talked in interviews about the influence of *Macbeth* on the prophecy about Harry and Voldemort which states that "neither



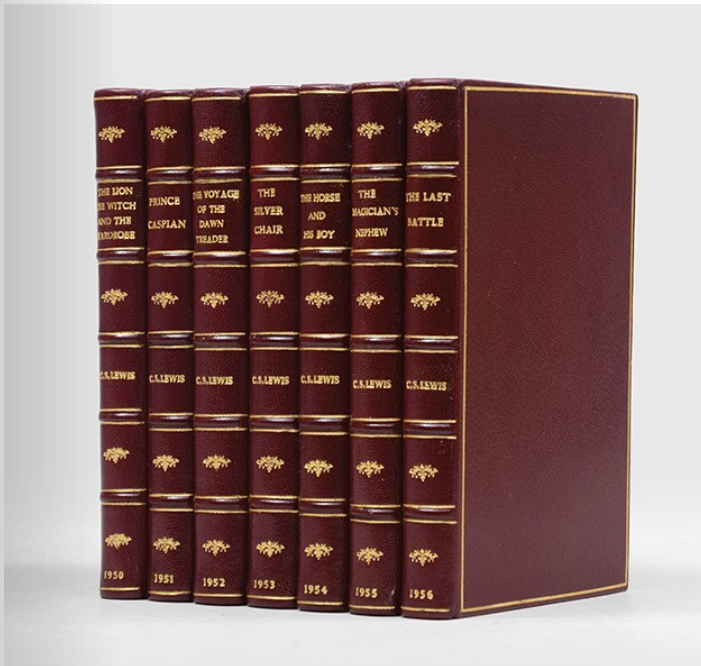
can live while the other survives". "I absolutely adore *Macbeth*. It is possibly my favourite Shakespeare play" she has said. "And that's the question isn't it? If *Macbeth* hadn't met the witches, would he have killed Duncan? Would any of it have happened? Is it fated or did he make it happen? I believe he made it happen." This idea of free will despite the apparent determinations of fate is emphasised to Harry by Dumbledore in *Half-Blood Prince*:

You see, the prophecy does not mean you have to do anything! But the prophecy caused Lord Voldemort to mark you as his equal. . . . In other words, you are free to choose your way, quite free to turn your back on the prophecy!

LEWIS, C. S. [*The Chronicles of Narnia*:] *The Lion, the Witch and the Wardrobe*; *Prince Caspian*; *The Voyage of the Dawn Treader*; *The Silver Chair*; *The Horse and His Boy*; *The Magician's Nephew*; *The Last Battle*. 1950-1956.

Rowling has said that Lewis' books were childhood favourites and an inspiration when writing fantasy novels for children. "I found myself thinking about the wardrobe route to Narnia when Harry is told he has to hurl

J.K. ROWLING'S INFLUENCES



himself at a barrier in King's Cross Station – it dissolves and he's on platform Nine and Three-Quarters, and there's the train for Hogwarts." A connection can also be made between Harry's obnoxious, bullying cousin Dudley Dursely and Eustace Scrub, who is the cousin of the Pevensie children who appear in several Narnia novels. Both Dudley and Eustace eventually find some form of redemption in the course of each narrative.

AUSTEN, Jane. [The Novels:] *Pride & Prejudice*; *Sense & Sensibility*; *Mansfield Park*; *Emma*; *Northanger Abbey*; *Persuasion*. 1907–09.



While the parallels between Austen's portraits of nineteenth century manners and society and a story about a school for young witches and wizards might not immediately jump off the page, Rowling has spoken of Austen as one of her chief influences in the craft of storytelling. The Potter series is known for its surprising turns and twist endings, and Rowling has stated that "I have never set up a surprise ending in a Harry Potter book without knowing I can never, and will never, do it anywhere near as well as Austen did in *Emma*."

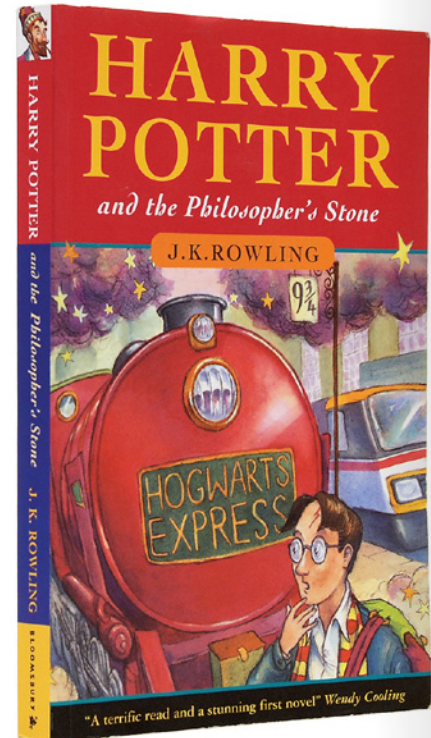
Dorothy L. Sayers

Despite the overarching theme of good versus evil, each individual Potter story often feels like its own self-contained mystery novel, with suspects, evidence and an eventual payoff forming integral parts of the structure. Acknowledging this fact, Rowling has referred to Sayers as "the queen of the genre". She has talked about the influence of Sayers on Harry Potter with regards to romance in the novels:

There's a theory – this applies to detective novels, and then Harry, which is not really a detective novel, but it feels like one sometimes – that you should not have romantic intrigue in a detective book. Dorothy L. Sayers, who is queen of the genre said – and then broke her own rule, but said – that there is no place for romance in a detective story except that it can be useful to camouflage other people's motives. That's true; it is a very useful trick. I've used that on Percy and I've used that to a degree on Tonks in this book, as a red herring. But having said that, I disagree inasmuch as mine are very character-driven books, and it's so important, therefore, that we see these characters fall in love, which is a necessary part of life.

20 YEARS OF THE STONE

The story of the book that changed everything



July to September, 1990

Harry Potter came to life during a train ride from Manchester to London. The article "From the Dole to Hollywood." (Electronic Telegraph, 2 August 1997) relates the voyage and the months that followed:

The idea of Harry Potter and a boarding school for wizards came to her on a delayed train from Manchester to London in 1990. Unusually she was without pen and paper and was stuck for four hours with her big idea and nothing to write it on. Three months later her mother, aged only 45, died from multiple sclerosis.

Because we know that her mother passed away in December 1990, we can estimate September as the month in which Rowling created Harry Potter. But there is some discrepancy with this date. Some sources, for instance, record it as six months before the death, saying that Rowling was traveling on holidays at the time. According to this, we must broaden the estimate to a day somewhere in July, August, and September. But we do know Rowling was staring at some cows through the train window when the idea came to her. And that evening, she began to write.

September, 1990 to September, 1991

While living in a small room in the Bourneville Hotel in Manchester, Rowling invented Quidditch. Rowling describes, "The truth is that I invented the word for a totally whimsical reason. I just wanted a word that began with Q. Don't ask me why. Just pure whim. I still have the notebook in which I invented all these words beginning with Q. On the page, you can see where I wrote Quidditch, and I circled it five times. I just really liked the sound of it."

September, 1991

On her flight to Oporto, Portugal, Rowling came up with the names of the Hogwarts Houses, writing them on the back of an airplane motion sickness bag.



September, 1991 to December, 1993

In this period, Rowling wrote the first three chapters of the first book in Portugal where she gave birth to her daughter, Jessica. Rowling describes the writing process for these beginning chapters: *"For Sorcerer's Stone I wrote 10 different opening chapters"*.

Rowling also wrote about The Mirror of Erised in September '91. When Rowling moved from Portugal to Edinburgh during Christmas in '93, she had with her the first part ("*one third of [the book]*" in her words) of **Harry Potter and the Philosopher's Stone**.

4th / 5th / 6th / 9th of January, 1994

Rowling gave the manuscript of the first chapters to her sister Di to read. Di liked the story and encouraged Rowling who kept writing for the next six months. That day was an unspecified rainy afternoon. The 4th, 5th, 6th, and 9th of January 1994 all fit that description.

January, 1994 to July, 1995

Rowling spent her days writing in longhand at Nicolson's Restaurant. Rowling's brother-in-law owned Nicolson's and allowed her to draw out a single cup of coffee over a few hours so she could have a place to write. Another café she used to write in was The Elephant House.

Every free minute was spent writing. At lunchtime and late at night when her daughter, Jessica, was sleeping, Rowling would write. Rowling describes her almost obsession with writing the book: *"I would make ridiculous excuses not to join my workmates for lunch and was so cagey about where I was going, one colleague asked if I was having an affair"*

She goes on to describe the process in more depth with this quote:

"Only once have I sat down, written something end to end, and let it stand. That was the chapter in Philosopher's Stone when Harry learns to fly. I remember vividly - the old story we've heard a million

times - my daughter fell asleep, it was a beautifully sunny day, I sat in a café, and wrote that chapter from beginning to end. And I think I changed two words. That's very unusual for me."

Every café where Rowling wrote *The Philosopher's Stone* has become famous. The Elephant House has a sign in its window saying "The Birthplace of Harry Potter." While Nicholson's Cafe, which is now a Chinese restaurant called The Buffet King, has put up plaques both inside and out.

August, 1995

A year before Bloomsbury bought the rights, Rowling finished **Harry Potter and the Philosopher's Stone**.

January, 1996 to February, 1996

Rowling went to Edinburgh Central Library to look up The Writers and Artists Year Book. She sent the first three chapters to literary agencies listed there.

"I could only afford to photo copy two sets of chapters to send out to them, so I bought these two plastic folders to keep them clean, because I knew they were going to keep coming back, because I didn't really, to be honest with you, expect to be published, but I had to try. And the first agent I sent it to, she wrote back saying, 'Sorry, my client list is full, ps the folder you sent will not fit back in the envelope'. I was furious, I wanted to write and say, 'You owe me five pounds'"

"The agent sent the manuscript back to my despair without the folder, which had cost me \$7, saying writing 80,000 words made it much too long for a children's book."

At the next agency, Bryony Evens, who was supposed to reject children's books as the agency wasn't currently handling them, opened the envelope, noticed the unusual black folder, and read the first chapter. Liking the style, and finding it amusing, she passed the submission on to Fleur Howle, a freelance reader, who read it during the morning and agreed with her assessment. Bryony read the rest in her lunch-hour, and asked Christopher for permission to request the rest. A few days later, Rowling received a letter asking for the remainder of the manuscript. Rowling sent the manuscript and included her drawings because she thought of her work as an illustrated children's book.

Bryony Evens relates,

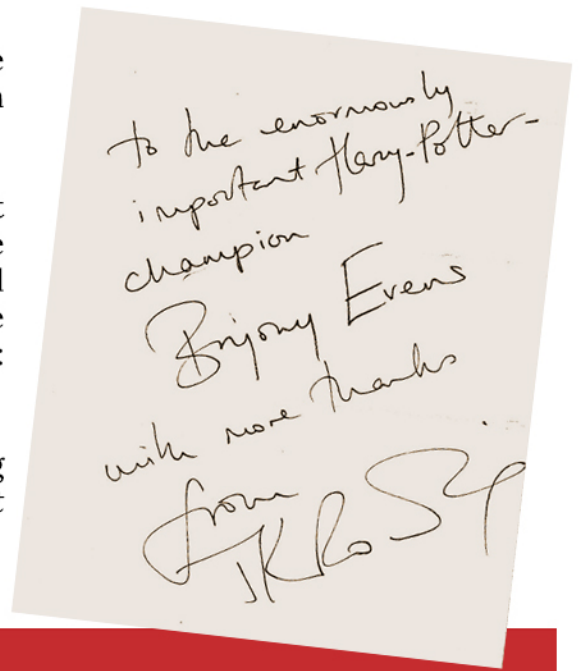
"I wrote back to JK Rowling within four days of receiving the manuscript. I thought there was something really special there, although we could never have guessed what would happen to it."

After reading the whole book and loving it, Bryony gave it to Christopher Little in an appeal to be allowed to take on the book. He read it overnight, and they discussed some suggestions for Jo to make before beginning submissions to publishers. Bryony requested more of Neville, as he was a very minor character in the first draft and Christopher Little asked Rowling to change was her description of Quidditch; he asked her to include the rules of the game, which was easy to do because she had already mapped out every aspect of the game. Besides that, the first published *Philosopher's Stone* and the original manuscript are almost identical.

Rowling signed a five-year contract with Christopher Little Literary Agency with the chance to renew the contract (which she did).

Bryony Evens had given Harry Potter a chance at success. If it were not for her, Rowling might have given up on the manuscript altogether, tucking it away for only friends and family to read. Rowling recognized how important a role Evens played and, in 2000, she dedicated a book to her, saying: "To Bryony, who really did discover Harry Potter".

Evens was kind enough to send us another book that Rowling signed in which we can read "To the enormously important Harry-Potter-Champion."



August, 1996

Bryony made three copies of the first Harry Potter manuscript, and sent them out to publishers, but because it wasn't a priority for the agency, she had to wait for each to turn it down and return the manuscript before sending it to another, to save money. Several publishers declined the book, including Transworld, Penguin and Orion, before Christopher suggested sending a copy to Barry Cunningham at Bloomsbury, who said yes and bought it for an advance of £1,500 (Rowling received £1,250 of this initial payment). By the time Bloomsbury made their offer, Harper Collins were also interested, but eventually turned down the book as they couldn't get a counter-offer together in time.

Barry Cunningham and his colleague at Bloomsbury were so confident in the book's quality that when they sent copies round to their colleagues to read, ahead of the acquisitions meeting, they taped tubes of Smarties to each manuscript to signify their belief that it was a future winner of this prize...

Nigel Newton, the chairman of Bloomsbury Publishing, revealed that his young daughter, Alice (who had read a chapter of The Philosopher's Stone and demanded more) was the one that finally convinced him to sign Rowling. Newton said that when Christopher Little gave him a sample of Rowling's manuscript to read he handed it to Alice who was eight years old at the time, thinking it would be the best way to test the appeal of Harry Potter. "She came down from her room an hour later glowing, saying, 'Dad, this is so much better than anything else.' She nagged and nagged me in the following months, wanting to see what came next."

March, 1997

The Bologna Children's Book Fair (Italy) is the most important international event dedicated to the children's literature industry. After the '97 fair, Arthur Levine, editorial director of Scholastic, read a proof copy of Rowling's book on the plane ride back from Italy. He was determined to get the rights for the book and arranged for an auctioning of The Philosopher's Stone in New York later that year.

April, 1997

Two months before the book was published, Christopher Little called Rowling to say that they'd like to use her initials instead of her full name. The reasoning behind this was purely marketing. Little commented, "it looks more striking" and "we think boys will like this book but we're not sure that they'd pick it up if they think a woman wrote it".

12th of June, 1997

Little called Rowling from New York. "He said there was an auction taking place. An auction? [...] Then I realized that it was my book that was being auctioned off".

At that very moment, Scholastic's Arthur Levine was about to buy the rights to publish Harry Potter in the United States. "It's one thing to say: I love this first novel by this unknown woman in Scotland and I want to publish it. It's another thing as the bidding goes higher. Do you love it at \$50,000? At \$70,000?" said Levine. He ended up paying \$100,000. "I had never paid so much for an acquisition before. It was a great risk".

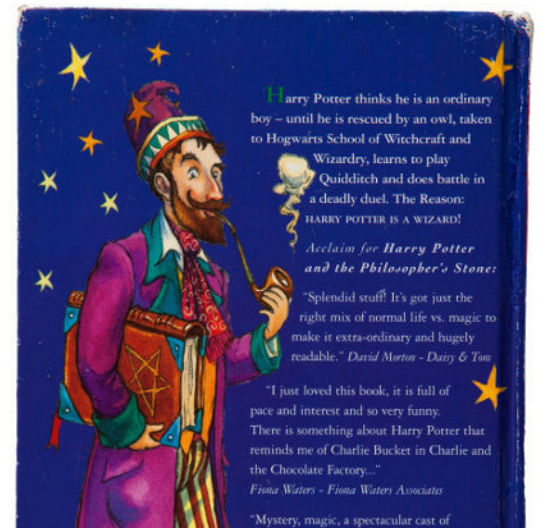
Christopher Little called Rowling again. "He said I should get ready because a Mr. Levine of the Scholastic Press would pay a six-figure sum for the book and would be ringin me in a little bit. I nearly died."

The telephone rang at eleven p.m. "I called her very late and we had a very nice conversation. I said 'Don't be scared' and she said, 'Thanks, I am.' And we both said now that we've [done] this much, we had to concentrate on making the book work".

Rowling confessed, "But I couldn't sleep. On one level, I was obviously delighted, but most of me was just frozen in terror."

26th of June, 1997

Harry Potter and the Philosopher's Stone was published in the United Kingdom by Bloomsbury. They only printed 500 hardback copies and around 3,000 to 6,000 paperbacks. Rowling was so excited that she spent all day walking in Edinburgh with the book under her arm and her daughter Jessica, whose first words were "Harry" and "Potter."



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, Vicky McKinley and Jonny Wilson. (It may be a small group, but we aim to keep growing, we are taking baby steps!)

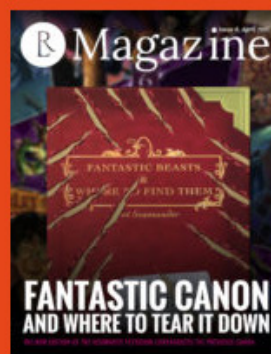
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Issue 4 - February 2017



Issue 3 - January 2017



Issue 2 - December 2016



Issue 1 - November 2016

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WHAT YEAR IS IT?

Just looking at the picture of J.K. Rowling, can you identify in what year it was taken?
The solution at the bottom of the page.



Solution: 2004. (J.K. Rowling with Rupert Grint and Daniel Radcliffe at the Premiere of Harry Potter and the Prisoner of Azkaban)

AUCTIONS

BIRTHDAY AUCTIONS

Bonhams auctioned two very interesting copies of *Philosopher's Stone* in June.

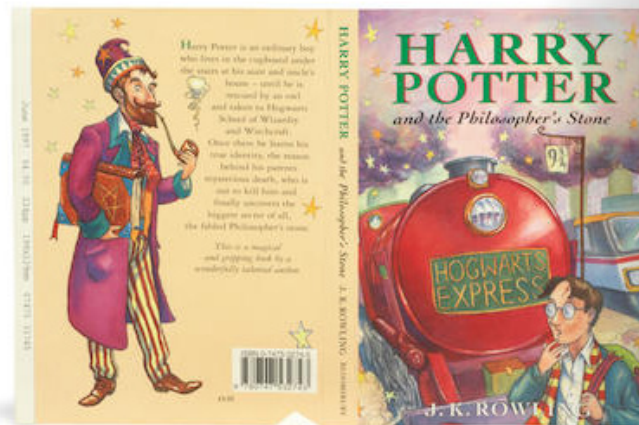
In the month when **Harry Potter and the Philosopher's Stone** celebrated its 20th Anniversary, two interesting copies were sold by the British auction house Bonhams. At their "Fine Books, Atlases, Manuscripts and Photographs" auction held on June 14th there were two lots about the first J.K. Rowling's book.

The lot #229 was a Bloomsbury uncorrected proof copy. The proof copies are preliminary versions meant for review by authors, editors, and proofreaders, and usually for promotional and review purposes too. In this case, the auctioned copy belonged to a bookshop owner from Bournemouth, England. Bloomsbury only produced 200 proof copies, and interestingly enough, only a few also had a color proof of the dust jacket. It is believed that less than ten were made. Not only did this auction include the proof copy but also its proof dust jacket, which obviously increased the desire (and the price) of the book. In the end, it was sold by £9,375 including premium (a percentage that the buyer must pay to the auction house for their service), which means the owner receives a little less than that.

Considering the prices that have been recently

paid for a Bloomsbury proof copy and the fact that this one was on a great condition and included the very hard-to-find dust jacket, the price was reasonably good.

The lot #230 was also a **Harry Potter and the Philosopher's Stone** copy, a paperback first edition first printing. Of course, this copy includes the "10 9 8 7 6 5 4 3 2 1" number line on its copyright page, and Wendy Cooling's quote on its front cover. Without a doubt, a real delight for any Harry Potter collector.





WHO SHOULD PLAY WHOM

If they shot a movie about the story of the literature phenom that J.K. Rowling created, who should play whom? In this section we imagine possible actors who could portray the people involved in the making of the Harry Potter books.



Emma Matthewson worked as an editor at Bloomsbury's children's division and she was responsible for J.K. Rowling's books since *Harry Potter and the Chamber of Secrets* until *Harry Potter and the Deathly Hallows*.

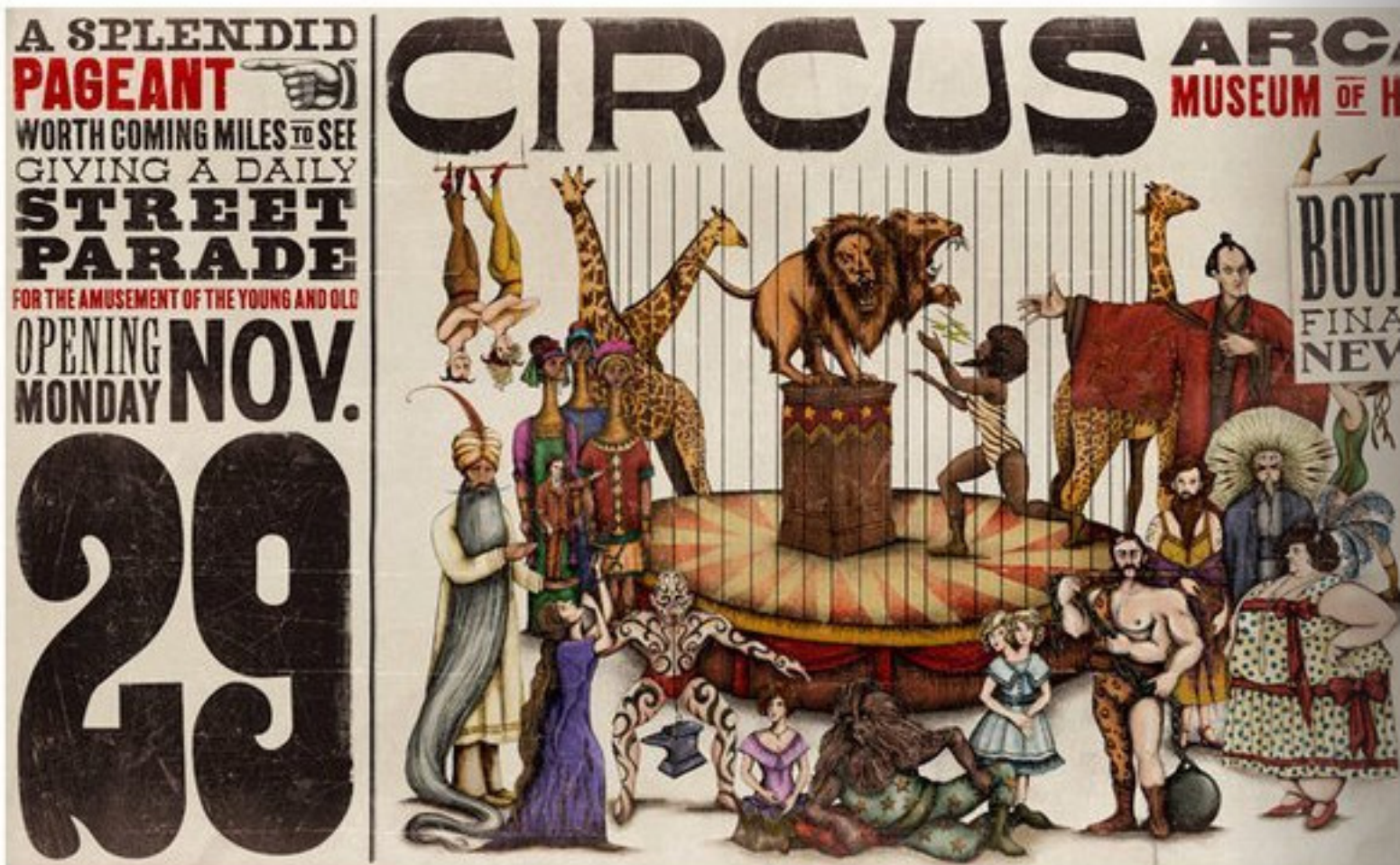


Lara Pulver is an Olivier Award winning actress, who earned this recognition for her performance in the 2016 revival of the musical *Gypsy*. She became a household name for her portrayal of Irene Adler in the TV series *Sherlock*. She has also starred in *Spooks* and *Da Vinci's Demons*.

FANTASTIC BEASTS AND WHERE TO FIND THEM 2

MAGICAL CIRCUS IN NEW YORK

The recent news about the cast of the second part of *Fantastic Beasts and Where To Find Them* hinted at some events we will see on it. However, an image from the MinaLima (the film prop designers) online shop triggered some questions and theories about what we can expect and how the protagonists will relate with the new main characters.



FANTASTIC BEASTS AND WHERE TO FIND THEM 2

This article contains spoilers about the second movie in the Fantastic Beasts and Where to Find Them franchise.

At the beginning of the month, Pottermore published a few articles regarding the upcoming sequel of **Fantastic Beasts and Where to Find Them** which, by the way, doesn't have an official title yet. The set of articles, including an official press release, not only teases the returning characters (a few surprises!) but also what could be a discarded idea from the first movie.

Among the expected confirmations, we have the comeback of the four main characters, but also Credence's "mysterious return" as Warner Bros. stated on the press release. For the confused fans that believed Credence's fate was death, Pottermore tried to explain it with the following: "The climax of **Fantastic Beasts and Where to Find Them** saw Credence seemingly destroyed, although a 'tendrill of black matter' was seen by Newt escaping the scene." If this seems like a

spoiler from the first movie, the title of the other articles were even more shocking because they reveal the second movie's main storyline a year and a half before its release: "Dumbledore and Newt will team up against Grindelwald in the new Fantastic Beasts film". We obviously knew that Dumbledore and Grindelwald's fight would eventually come (even Rowling pointed out that the five movies were building up to the moment of the Great Battle of 1942) but it seems a bit hasty to make the conflict pop up in the second movie in such a conspicuous way.

Another revelation by Pottermore is the new characters we will see in the new film: Skender, the owner of a wizarding circus; and one of the circus's 'featured attractions' (portrayed by actress Claudia Kim). Interestingly enough, we know more about this circus thanks to MinaLima, the graphic designers of the film props. On their online shop, they have a "Circus Arcanus- Museum of Human Oddities" poster

ANUS HUMAN ODDITIES
DECEMBER **13**
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'HOMO AMPHIBIA'
FREAKISHLY DEVOURS OWN TAIL WHENST
SINGING POPULAR GALLIC FOLK SONGS

BONA FIDE!
FIRST TIME IN AMERICA!
The 2-HEADED BABY

FANTASTIC BEASTS AND WHERE TO FIND THEM 2

on sale, under the “No-Maj Street Art” category and labeled as belonging to the Fantastic Beasts first film. Of course, this went unnoticed until the circus was mentioned in the plot for the second installment, but they could have made their first real appearance in the first film and perhaps this storyline was cut off. Whether the circus was meant to be in the previous film is a mystery, but we know Rowling had the idea with her all along.

The poster we refer to, which can be seen on high resolution on the MinaLima store, hints at small clues about what we can expect from the circus. There are a lot of details to analyze. The first thing to notice is that the circus is in New York at the same date Newt is, and it is returning to Europe, like Newt is. We know the plot of **Fantastic Beasts 2** will tour us around New York, Paris and London, so it is safe to assume we will see the departure of the group from New York to Europe at the beginning of the movie. Will we see how our beloved group of four witnesses the circus in New York before their departure, just to encounter them again in the old continent?

The circus promotes “Human oddities”, and among those we see an “hypnotist”, an “infant demonic” and a “snake girl”. This last one could be the character that Claudia Kim will portray as one of the attractions of the arena. We can expect too that the others attractions are wizards and witches depicted as “oddities” for the Muggle community.

This is very common on J.K. Rowling’s writing, who likes to mix events from the real world with the Wizarding World. The Witch Burning, in the original series, is a clear example of this, and also The Salem Trials (they “were a tragedy for the wizarding community”). And the year of the final battle of Dumbledore and Grindewald coincides with the (Muggle) World War II. Or more recently, the Navajo story she used for Ilvermorny (and which caused a lot of controversy among Native Americans). But there is still more: the fact that every member of the magical community in

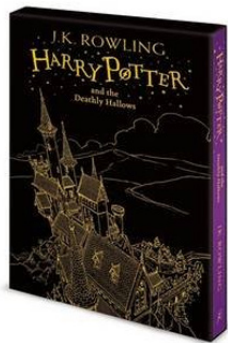
America was required to carry a wand permit is also along the lines of the situation in the United States during the 1920s and ‘30s, when laws were passed all over the country to restrict people from carrying dangerous weapons. And last, the dialogue between Newt Scamander and Jacob Kowalski about war implies there was a Wizarding World War at the same time the Muggle First World War was happening too. It is one of many ways Rowling likes to play with the readers (or viewers, in this case), hinting at real events and putting subtle references about them in her writings.

The bittersweet feeling that Pottermore created by spoiling some key facts from the upcoming film in their articles’ titles (as some people on Twitter pointed out) was not enough to prevent the excitement it generated for the new installment in Newt’s adventure. It brought back that sense of expectation that every movie about the Wizarding World tends to create in every fan. We were longing for some news about **Fantastic Beasts and Where to Find Them** and we got them. But now there are many things that we need to know with regard to when Dumbledore and Newt will fight against Grindewald (will it actually start in this second movie?), how Creedence comes back, and how a circus fits in all of this. A lot of questions with very few answers, but we guess it’s the perfect way to anticipate what comes next for Newt and the Wizarding World.



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.



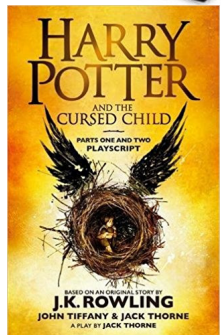
***Harry Potter and the Deathly Hallows
Gift Edition***

July 13th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408869178

Hardcover (In box)



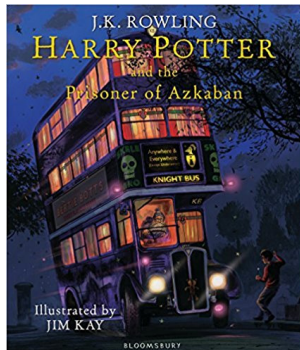
***Harry Potter and the Cursed Child - The Official
Playscript of the Original West End Production***

July 25th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-0751565362

Paperback



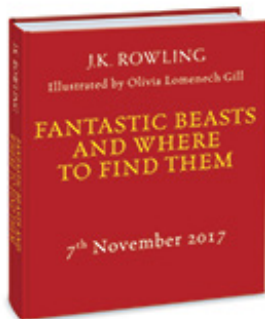
**Harry Potter and the Prisoner of Azkaban -
Illustrated Edition**

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

[No date yet]

Little, Brown and Co. (United Kingdom)

Hardcover



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