

Issue 32. August 2019



Magazine

**A SIGNED
SET FOR
LUNA**

**CHOCOLATE
FROG
COSTUME**

**MAGIC IN
NORTH
AMERICA**

THE COMIC DIDN'T LIVE

EXCLUSIVE INVESTIGATION

FEATURED



A prototype
for a comic
inspired in
The Prisoner
of Azkaban

4

HISTORY OF MAGIC IN NORTH AMERICA

An analysis of one of
J.K. Rowling's writings and her
Fantastic Beasts films.

7

A QUOTE BY JO

Joanne Rowling about
Harry Potter in the third book.

8

A SIGNED SET FOR LUNA

Born after 50 hours of labor,
Baby Luna received
a signed boxset
from Rowling herself

14

SUPPORT US

Become a Patron of The Rowling Library
for just \$2 per month.

15

BE A CHOCOLATE FROG

Brandy did an awesome and creative
costume based on Chocolate Frogs.
Yes.

18

ONCE & FUTURE

Book review of
the book by
Capetta and McCarthy

20

WIZARDING WORLD CROSSWORD

Test your Harry Potter knowledge
in this puzzle

21

FAN ART

Deep beneath the school.

IMPRESSUM

THE ROWLING LIBRARY MAGAZINE

AUGUST 2019

ISSUE #32

YEAR 3

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Did you know
AP Comics
tried to get
the license
to publish
a Harry Potter
comic book?

Welcome to another issue of The Rowling Library Magazine.

We always love to bring you exclusive reports and news, and I believe this month we made it. Our cover article is an exclusive report about how a comic published tried to get the rights to create a Harry Potter comic book based on the books - and how the produced a prototype based on The Prisoner of Azkaban

We also have an analysis of The History of Magic in North America, one of the Rowling's writings published to promote Fantastic Beasts; and also, how Brandy created a mind-blown costume based on Chocolate Frogs. You read that right.

We hope you like this issue and expect to see you in September, for our Number 33 of our digital magazine about Harry Potter and J.K. Rowling's works.

HISTORY OF MAGIC IN NORTH AMERICA

AN ANALYSIS OF ONE OF THE J.K. ROWLING'S
WRITINGS TO PROMOTE *FANTASTIC BEATS AND
WHERE TO FIND THEM* FILM

BY CELESTINO VELA





This has been a long time coming, and while I am not very sure how much I'll be saying, I wanted to try and talk about my thoughts regarding J.K. Rowling's newest addition to her Wizarding World in 2016 with aid of the television documentary titled *Harry Potter: A History of Magic*. I'd like to talk about how the History of Magic in North America is not tactful in comparison to the History of Magic which was used throughout the creation of the seven Harry Potter books, and how these writings exclusively on Pottermore play a bit of a role in the first *Fantastic Beasts* film and how it might've been beneficial for more pieces to be published in anticipation for *The Crimes of Grindelwald* (not much, but somewhat). It'd be a lie to say that, for me, Jo's piece in the Magic of North America is not interesting. There is something about her writing style that I always find very engaging, and there is a reason she is one of my favorite story tellers of all time, despite her flaws. However, it is very important to look at it critically because there is some stuff in there that could've used more research. The thing about threading unfamiliar territory is that one has to be mindful of what they're doing, and in the simplest of terms, Jo basically did what white historians have done. I am no expert, I am merely basing myself on some writings and video essays I've seen, but take for example the creation of Ilvermorny School of Witchcraft and Wizardry.

The story takes the point of view of a witch originally from Europe, Isolt, going to the New World. Yeah, technically did so to escape her abuse situation, but once in the New World, Jo utilizes concepts from Native America and appropriates them to

accommodate the needs of her story. By saving a Pukwudgie from a hide-behind, the former declares himself bound to serve Isolt until he gets the opportunity to repay that debt. Doesn't this seem like a sort of servant thing, in a way? The house-elves work in Harry Potter because, according to that television documentary of the History of Magic, these creatures have always had basis in fantasy, but there is a lot of history in Native America for someone to just pick up stuff that sounds good and use it for their own benefits. It would be as if Jo had taken religious imagery from Christianity, saying something like Jesus actually being a wizard in a time where people were so prejudiced against magic that they decided to crucify him. That doesn't sound good, does it? Then we have how the No-Majs of the time being interested in learning wandwork techniques from Isolt since, according to this story, No-Majs were more versed in the performance of wandless magic compared to Europeans who would always channel their energy in wands. That may seem okay enough, but it kind of perpetuates the idea of Native Americans at the time being salvages and whatnot. As for how Ilvermorny is very much like Hogwarts because of Isolt's fantasy of attending Hogwarts, the "houses" utilizes, as I say, creatures who have significance that should be taken into account. It's not like the Hogwarts houses which has normal creatures we see in the real world representing traits of students.

Back in 2016, I would've defended these choices she made with an argument such as: "Well, it is her Wizarding World, so she can do whatever she pleases. If someone doesn't like it, then too bad." However,

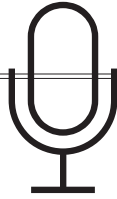
“Why should we ignore the issues people from that culture have had with this writing when they are the ones who know what it is like to be stereotyped in such ways which, again, proves a bit how Jo really lacks in providing positive representation.”

the response I'd give to my younger self is that this is still appropriation of beliefs. It would be like someone going through your house, looking at possessions with great significance and sacralizing them for the sake of fitting their own narrative. Why should we ignore the issues people from that culture have had with this writing when they are the ones who know what it is like to be stereotyped in such ways which, again, proves a bit how Jo really lacks in providing positive representation. She could've asked sensitivity readers to see how the concepts and story she had come up with does for the general public and those who identify with the ideologies she is playing with. But as I mentioned at the beginning of May, she said once on a 2001 interview how, while she cares about her readers, she doesn't think anyone should have any say in the story she writes. Kind of iffy. These things also pop up on her piece of The Magical Congress of the United States of America. It is stated that MACUSA was modeled after the Wizard's Council of Great Britain, that the United States had a great number of wizarding criminals who had fled Europe "precisely because of the lack of organised

law enforcement such as existed in their own countries," and also some details that might have history behind them, but I am not sure so I'll leave it at that. The point I'm trying to make is, while these things are interesting at face value and written well, if you start thinking of them more critically, you start seeing how these things might be somewhat iffy.

One of the main criticisms I've seen for both Fantastic Beasts films, and I am talking about legit criticisms rather than people just being dumb and paying attention to clickbait titles, is the fact that it is taking history as an important part of the plot for the development of the story. We saw in The Crimes of Grindelwald how WWII might take a role in the story, and I think I now see the problem. Setting the story during these times perpetuates the ideas that led to the events if not treated carefully. Jo might end up doing something unexpected, but for now I see why some people could be worried about the future of the franchise. The advantage Harry Potter had was that Jo knew her stuff and was not basing it off different cultures and beliefs, as well as historical events that influenced the way

the world turned out. However, as I said, I find the writings interesting at times. These pieces of writing were published in anticipation of Fantastic Beasts and Where to Find Them, and it was so interesting to see how some stuff implemented in the film came to be. We have the Puritans and Scourers involvement in the Salem Witch Trials, and how one of the Scourer families were the Barebones, which happen to be part of the Second Sailemers in the film. These pieces gave a bit of background that were not required reading to understand the plot of the film while giving a bit of understanding to those like me who read Potter related things religiously. I have no idea if I got my point across, but I just wanted to talk a bit about my feelings regarding this whole thing I saw in 2016 when I didn't know better. I hope to talk next about the special features of these two films and talk about why the first one works and the second one not so much, if at all.



A QUOTE BY JO

"THIS IS THE BOOK (HARRY POTTER AND THE PRISONER OF AZKABAN) WHERE HARRY LITERALLY LEARNS HOW TO TAKE CARE OF HIMSELF. HE FINDS HIS FATHER, AS IT WERE, AND HE FINDS TWO FATHER SUBSTITUTES, BUT THE ONE WHO ACTUALLY SAVES HIS LIFE IS HIMSELF."



**"NEW 'POTTER' MOVIE
SNEAKS IN SPOILERS
FOR UPCOMING
BOOKS,"
USA TODAY,
27 MAY, 2004**

A SIGNED BOXSET FOR LUNA

BORN AFTER 50 HOURS OF LABOR, BABY LUNA
RECEIVED A SIGNED HARRY POTTER BOXSET
FROM ROWLING HERSELF

It was December 2018 when J.K. Rowling was still active on Twitter. She retweeted a tweet by Stephen King ("Like J.K. Rowling and Neil Gaiman, I have a writing room. Actually, it's a one-room studio. There's even a couch. And if you think that's pretentious, go fuck yourself."), and among all the replies, there was one by Danny. He lives in Dublin, Ireland, but his tweet was different. Different enough, at least, to catch Jo's eyes.

"My sister gave birth to her daughter today after a 50 hour labor! She named her Luna after Evanna Lynch's character in Harry Potter". That was all he needed to receive a reply from Rowling. But not any reply - although the author receives daily requests for signed copies of her books, she never answer any of them. But this time was different. Maybe because Danny was not asking for anything, he was just being honest and sharing a truly happy moment of his family.



Danny
@iseewonderland

Replying to [@jk_rowling](#)

[@jk_rowling](#) My sister gave birth to her daughter today after a 50 hour labor! She named her Luna after [@Evy_Lynch](#)'s character in Harry Potter. 🌙✨





Rowling noticed that, and she replied

She's beautiful! A 50 hour labour deserves signed books. DM your sister's address.

The public side of the story ended there. We never knew what happened with that exchange of tweets, but now we do. At the beginning of the year, Rowling fulfilled her promise and sent Luna a full set of Harry

Potter books (a hardback set of the Signature edition), signed in black pen, dedicated to her. "To Luna, with love from J.K. Rowling" says each copy of the book.

This Luna will not only grow up surrounded by love, but also with a special set of books to start reading and immersing herself in the Wizarding World.

BY Patricio Tarantino

THE COMIC DIDN'T LIVE

EXCLUSIVE INVESTIGATION

It is just a comic book, a short one, with five glossy pages, and a scene from Harry Potter and the Prisoner of Azkaban. "Come on - and keep your wand out" says Harry to Hermione on the first panel, and we can already feel the tension. The two of them are following Crookshanks, in order to rescue Ron Weasley. It's one of the climactic moments of the third book in the Harry Potter series, and now in comic book format. Where did it come from? And why have we never seen it before?

It was a few months ago when we were contacted about it. An anonymous person shared some photos and told us only 50 copies were produced, and asked us if we were interested. We

were curious about this, and wanted to see more, of course. We did our research, asked some questions here and there to confirm its validity, and when we were sure this was real (thanks to the money our Patrons pledge every month) we were able to acquire the copy.

This “Harry Potter Comic - Issue Zero” has an interesting story. And we reached one of its protagonists to ask him a few questions to learn more about what happened. Jack Lawrence is an artist and comic book creator from Kent, England. In the late 90s he worked as a bookseller, so he was already a Harry Potter fan. In 2000, he started to work for Lightmaker, the company that created the memorable “desk” J.K. Rowling’s website, although he didn’t work on that project. A few years later, AP Comics, a small publisher from the United Kingdom, published Lawrence’s first comic, *Darkham Vale*. And this is where our story began, with AP Comics and Lawrence.

It was the end of 2003 and AP Comic had the brilliant idea of pursuing the rights to publish Harry Potter comics based on J.K. Rowling’s books. According to Jack Lawrence, “they



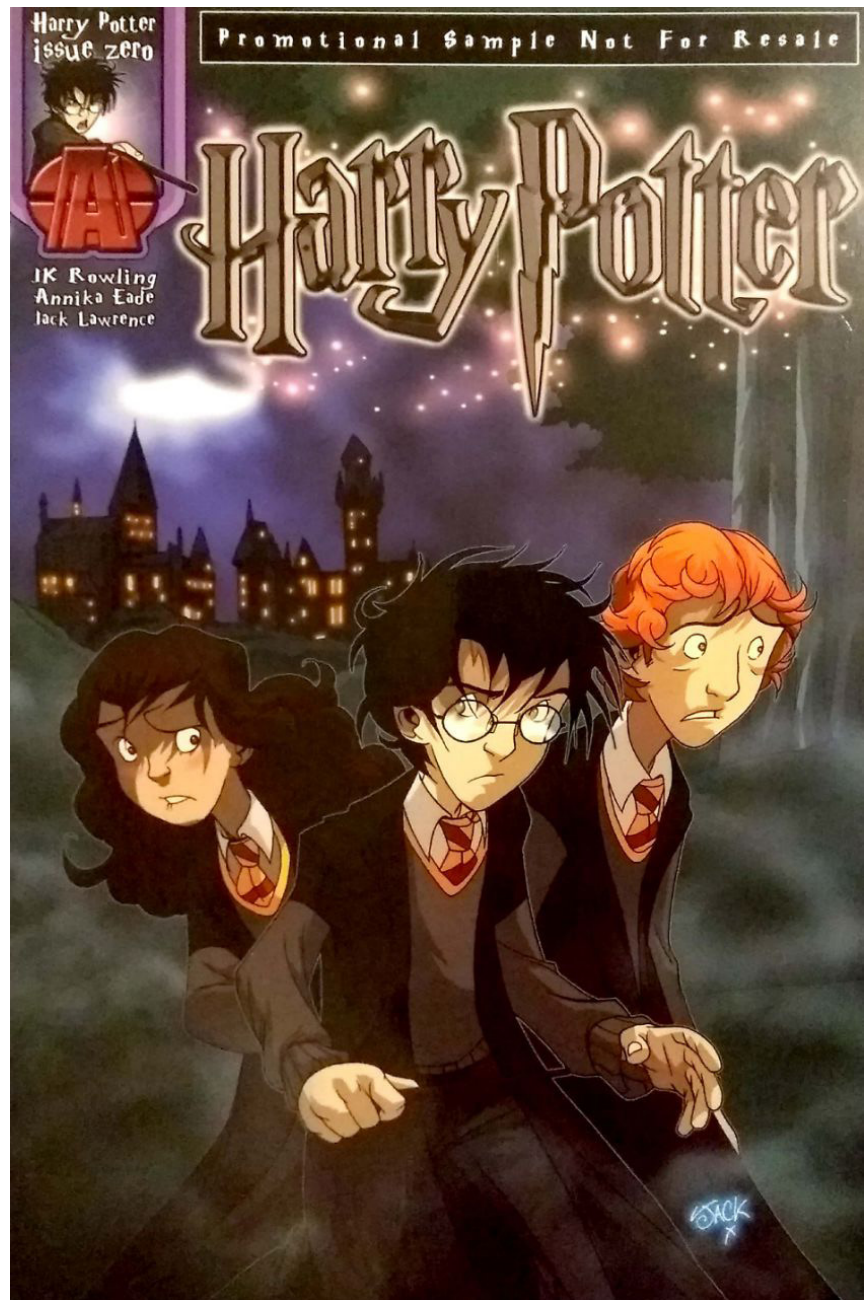
were desperate to get the Harry Potter license", although he personally knew it was going to be hard. Annika Eade, who at the moment had already written a few books, was the chosen author to adapt a scene from the third book. Why the third book? The movie for Harry Potter and the Prisoner of Azkaban was about to be released, and the publishers thought this was going to be a better idea, although Lawrence disagrees, "I thought something from the first book would have been better". He received the script and worked on the artwork, creating panels to fill five pages with the scene of the Shrieking Shack (until Hermione reveals that Remus Lupin is a werewolf).

When the illustrations were finished, AP Comics produced only a few copies of "Harry Potter - Issue Zero". They stamped "Promotional Sample Not for Resale" in all the covers, and send a few to J.K. Rowling's offices. Unfortunately, no one ever replied. Lawrence jokes "Rowling had said very early on that there would be no Harry Potter comics, so I can imagine the package was opened and promptly thrown in the trash!", which is a possibility, but he adds "I think comics are a fantastic format for anything. So yeah, I think Harry Potter



comics could be great. My preference would be for graphic novels rather than 22-page monthly books. Nice, all-ages friendly art that's able to capture the dynamism and emotion needed".

Telling the Harry Potter stories in comic format would be a new way of attracting new readers to the phenomenon that has already become, as well as introducing new readers into the underestimated world of comic books. However, in 2004 this was not part of J.K. Rowling's plans, and almost 15 years later, the situation remains the same. If we are lucky enough, this situation may change in the future, and there might be a chance to open the doors to the story we love through new formats, not only comic books, but maybe TV series, radio show and more.



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TIMES A WEEK IN THEIR EMAIL INBOX, WITH THE LATEST HARRY
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PAYING LESS THAN €20 PER DAILY PROPHET EDITION.

OUR CURRENT SUPPORTS - TO WHICH WE ARE REALLY GRATEFUL -
ARE:

BRENDA FLORES DÍAZ, CATHY SANDERS, CHRISTIAN SHAHMARDIAN,
CYNTHIA, HANNAH MCNAMEE, JEFFREY LEYH, JENN CUELLAR, JOHN
LIVINGSTON, JOSEPHINE GLAZOV, KENNETH MONTFORT, MARGARET
CONWAY FLOWE, MARY BETH MURPHY, PATRICIA KLOSE, RACHEL
HAMMER, RENA KLEIN, RENJIE FU, SHERRI RAWSTERN, STEPHANIE
VARNELL , SUSAN SIPAL, SUZANNE LUCERO AND VICKY MCKINLEY..

CREATIVE COSTUME

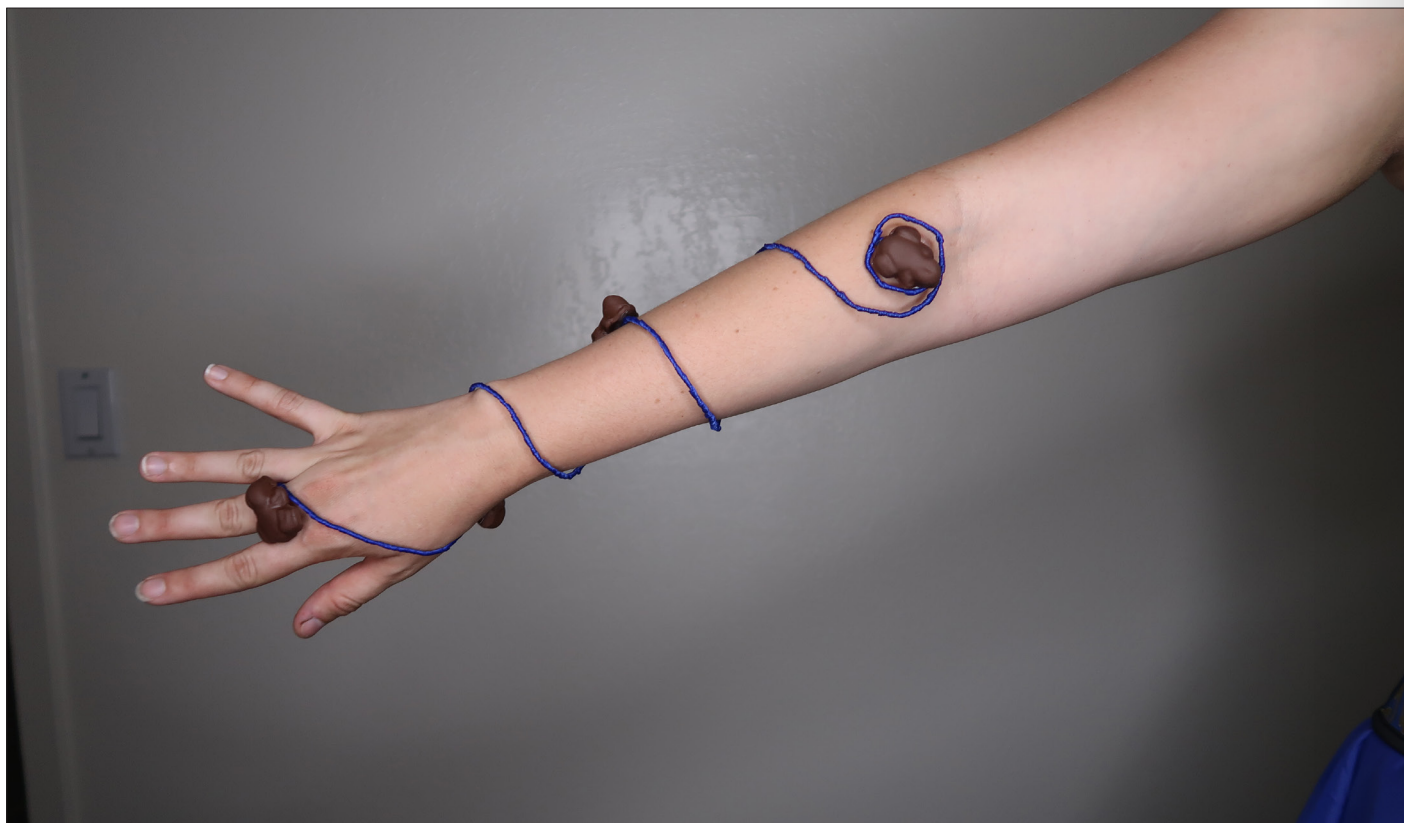
BE A CHOCOLATE FROG

BRANDY DID A CREATIVE COSTUME FROM THE WIZARDING WORLD: SHE DRESSED AS A CHOCOLATE FROG. YEAH, YOU READ IT RIGHT.

BY Brandy (Simply Potter)

Not much makes me feel more magical than slipping into a costume after putting one together. There is such a victory to be felt after spending time sourcing, creating, crafting, commissioning, and/or purchasing pieces to pull off a cosplay that is a nod to your favorite character or concept.





In the wizarding world, we have no shortage of inspiration for costumes. Loads of characters are introduced throughout the series and each have their own iconic looks to be recreated. And beyond the characters there are a lot of props, locations, and events that can be great inspirations for a costume. Take for instance a chocolate frog!

Funnily enough, the idea to make a chocolate frog inspired look for a costume came out of research I was doing for a completely unrelated costume. After my friend Katie took me to my first renaissance festival, I was immediately hooked and started feverishly researching costumes to put together for my local festival. I love the outdoors and magic so I decided to do a woodland fairy look.

And it was through my search for a fairy skirt on Amazon that I actually found the first piece to my chocolate frog costume! One of the skirts I was looking at had a blue/gold color option, which at first I thought would be

really cute for a renaissance Ravenclaw costume. And as a Ravenclaw, I'm always scouring reviews before purchasing anything.

In the review section for the blue/gold skirt, I saw a fellow Potter fan wearing it with a chocolate frog box on her head and was immediately inspired to create a chocolate frog look with that skirt. Now, I've had inspiration from loads of different places but never did I think one would be Amazon review (thanks Peyton).

Costumes can be put together in so many different ways and you can decide what's best for you and your skillset, which is what I love about costuming. You can craft, sew, thrift, and even pull stuff out of your own closet for a costume!

You don't need to be an expert, or even experienced in costuming at all, to start. Hopefully I can show you that through telling you how I put together the rest of the chocolate frog.

When brainstorming my costumes,

I find it helpful to first write down all of the pieces I want to wear for a costume and elements/colors/themes I want to incorporate into it. For the chocolate frog I wanted to wear a skirt, corset, flats, and accessories and incorporate chocolate frogs, a chocolate frog box, and the colors blue and gold into those pieces. After brainstorming for a little bit, I settled on having a blue/gold corset to match the skirt, gold flats, a chocolate frog box headband, a chocolate frog sitting on my shoulder, and an armband made of little chocolate frogs looking like they were climbing up my arm.

Next I decide on if I am buying, closeting (using items that you already have i.e. can find "in your closet"), crafting or commissioning each individual piece. For the chocolate frog, I did a healthy mix of those options.

Buying pieces is pretty straightforward. You can hunt down pieces on apps and websites such as Amazon, eBay, Poshmark, and Mercari or scour through your local stores. My absolute

favorite way to buy pieces for a costume is to check my local thrift stores. Bargains are the best! For the chocolate frog, I purchased both my corset and skirt on Amazon.

Closeting is a nice way to save money when making a costume. I already had a pair of gold flats from a snitch costume that I made a few years back and the perfect little rubber chocolate frog for my shoulder was already sitting on my Harry Potter bookshelves.

Crafting, to me, is a therapeutic part of the costume creating process. Putting together something from scratch is so fulfilling! There are a few ways to go about crafting a costume piece. You can wing the process and figure it out through trial and error, look up tutorials online (I absolutely love Pinterest for this), ask questions in a cosplay crafting group on Facebook, or message a crafty friend for some guidance. I crafted both the choco-

late frog box headband and chocolate frog armband with a mix of internet research and trial/error. The headband was made with a chocolate frog box, ribbon and hot glue. The armband was made of galvanized wire, ribbon, hot glue, a chocolate frog mold, and clay.

If you're totally lost on how to acquire or make a piece of your costume, there's always the option to have something commissioned. There are a plethora of costume commissioners on Etsy, Facebook, and Instagram.

If you want a more detailed look at the construction of the chocolate frog costume, I have a full tutorial over on YouTube. On my channel, Simply Potter, you'll find other Harry Potter cosplay tutorials as well! I'll be filming more of these over the coming months so if you have any suggestions feel free to send them my way on Instagram or Facebook.

Instagram:

[instagram.com/simplypottergirl](https://www.instagram.com/simplypottergirl)

Facebook:

[facebook.com/simplypotterblog](https://www.facebook.com/simplypotterblog)



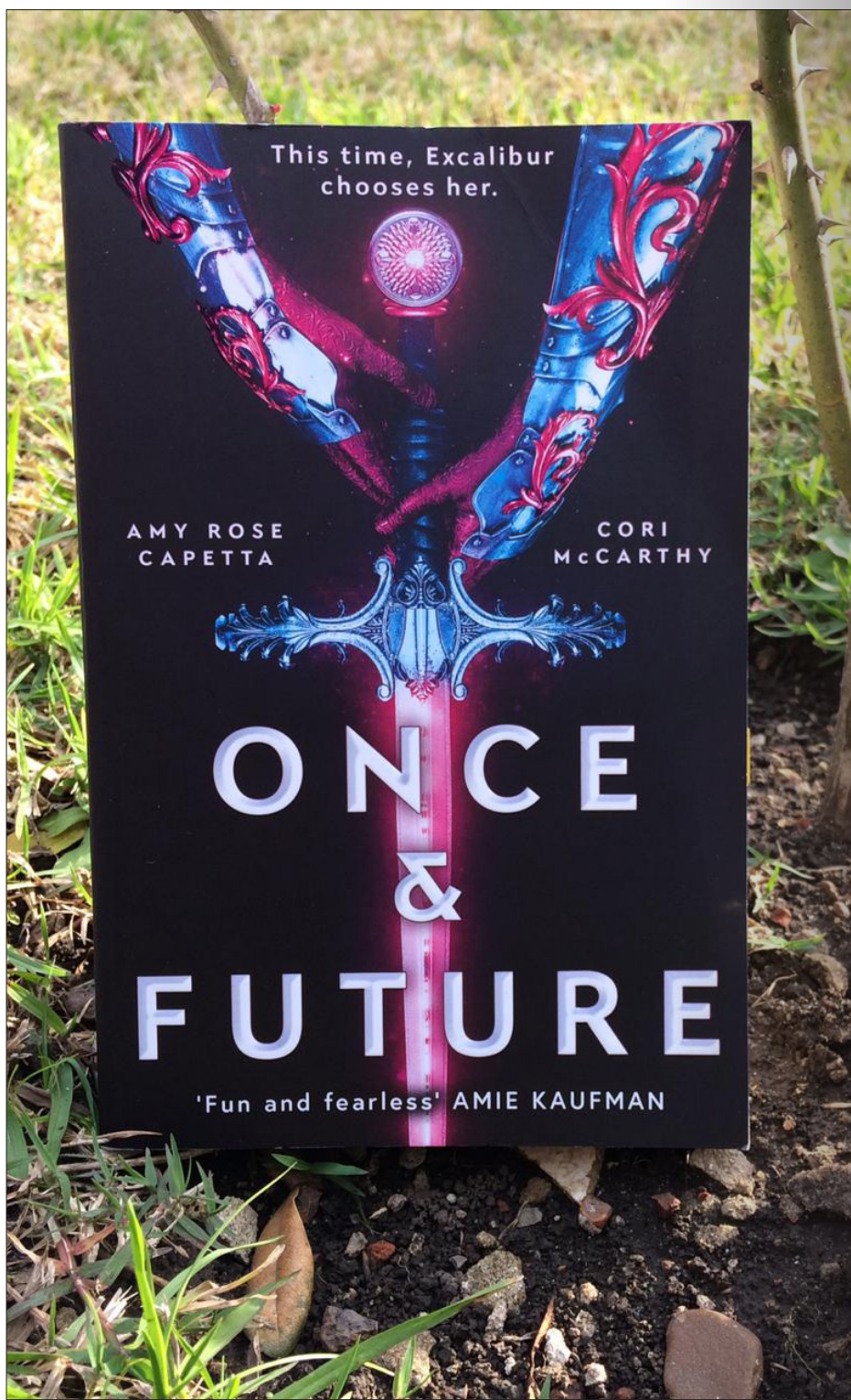
BOOK REVIEW

BY Ayelén Vegagil Espósito

ONCE & FUTURE

BY CAPETTA & MCCARTHY

WHEN I WAS A KID, I USED TO DREAM ABOUT BEING PART OF THE ADVENTURES OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE. I DREAMT ABOUT EXCALIBUR, ABOUT MORGANA AND MODRED, AND ABOVE IT ALL ABOUT THE MYSTERY THAT WAS THE WIZARD MERLIN. IT WAS THANKS TO THIS LEGEND THAT I BECAME A POTTERHEAD, SO WHEN I HEARD ABOUT THIS RETELLING I JUST HAD TO GO AND GIVE IT A TRY, FEARING THAT MAYBE THE RENDITION WAS NOT GOING TO BE THAT GOOD (AS IT HAPPENS WITH A LOT OF RETELLINGS AND REIMAGININGS). BUT WITH A WARM HEART, IT'S MY PLEASURE TO TELL YOU THAT THIS HAS BEEN MY BEST READING OF THIS YEAR. LET ME TELL YOU WHY:



As I already told you, this book is a retelling of the world-wide known legend of King Arthur and his Knights of the Round Table. In the legend it is said that Arthur will return to save humankind, he was mortally wounded during the Battle of Camlann by his son Mordred, but he was sent to Avalon in the hopes that he would return sometime in the future. The King was humble, fair and kind with all his people, the legend said that he was a promised King capable to unite humankind and save them from the darkness.

Amy Rose Capetta and Cori McCarthy took this legend and built an amazing world where King Arthur has been reincarnating through time, always trying to save the world and always failing at the last moment. His most loyal friend and counselor, the Wizard Merlin has been 'awakening' with each reincarnation so, when he wakes up for a 42nd time, he expected the same pattern where he would have had to train Arthur and try to destroy a tyrannical government. His surprise was huge when he finds out that this time Arthur has reincarnated in the body of a woman.

Through this gender-bending I felt the legend alive. I felt that this was a very fresh way to retell Arthur's story. It has hilarious moments, it has drama and has a lot of science fiction. It can easily be compared with Star Wars but mixing it in a very medieval galaxy where patriarchy is long gone, but where capitalism is still getting stronger in a very, very bad way.

I loved how Capetta and McCarthy's characters are diverse, I learnt thanks to them some things about the LGBTQ+ community that I was not aware of, such as how to name a person of fluid gender—I learnt it at the same time as Merlin does in the book and let me tell you that this was mind-blowing and it made me feel very connected with the story. I feel that the characters are more human-like, even Merlin and Morgana that are the magical entities of the story along with the Lady of the Lake. In this twist we also find Guinevere, Lancelot, Kay, Lamarack and Percival, joining Arthur once again in the quest to try to save humankind.

The best character in my opinion was Merlin, but I may be biased, because I was always intrigued about this character. Capetta and McCarthy made him so vulnerable, so human, that it was impossible not to feel some empathy with him. The chemistry between him and Ari was very well built, they acted more as friends than anything else even though Merlin had a very long road to teach Ari to act like the King she is destined to become. The plot is about this quest, starting by Excalibur choosing this rebellious girl. Her story is not an easy one, her real parents had left her behind after Mercer Company—the tyrannical system that rules the galaxy—declared her planet as an enemy and built a dome of sorts that prevents communication from and to the planet. She was found by her two adoptive mothers and her adoptive brother, Kay. More or less repeating the original legend, where Arthur was raised by another family

being in the dark about his noble lineage until Merlin and Excalibur found him.

I have to thank the authors for writing a character with a disability as it is not so common that when a book is "diverse" that it would have people with disabilities as characters. In this case, they were Lam or Lamarack, who were also a gender fluid character. It was very refreshing to read about a person with a disability and that it was not something that made them incapable to join forces with the other Knights in the battle for humankind. They surely were a very interesting character.

One thing that I felt a bit unsure about was the Mercer Company working as the main villain, I think that there should have been more physical presence from its CEO, that was always working from the distance. I really hope to find more about its darkest side in the sequel—they are really powerful and they stop at nothing.

The romance in the book is in a way a bit rushed, or at least I felt it at the beginning with Ari and Gwen—there's another romantic plot that I loved—, but I understand why the authors created it in this way. And I have to confess that thanks to them I have warmed a bit around Guinevere and Lancelot, just a bit.

I love quotes and this book has a lot of wonderful ones (even meme quotes). In my opinion, the best is:

«How can a single entity know what's best for all people? These humans keep making the same boring mistake of demonizing difference, but believe me, if unity for all worked I would have gotten the deity game a long time ago.»

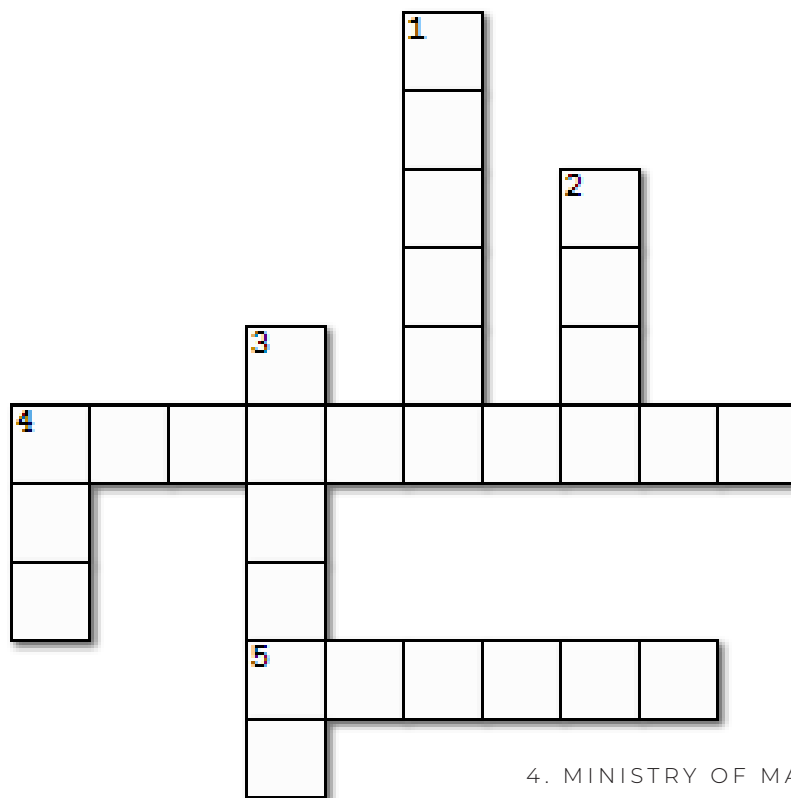
I read the book in almost three days, so it's very easy to read. I really, truly, loved it, so I hope you give it a try. Meanwhile I will anxiously await for its sequel to be published.

Until the next month,

Mischief Managed!

WIZARDING WORLD CROSSWORD

TEST YOUR HARRY POTTER KNOWLEDGE IN THIS PUZZLE



ACROSS

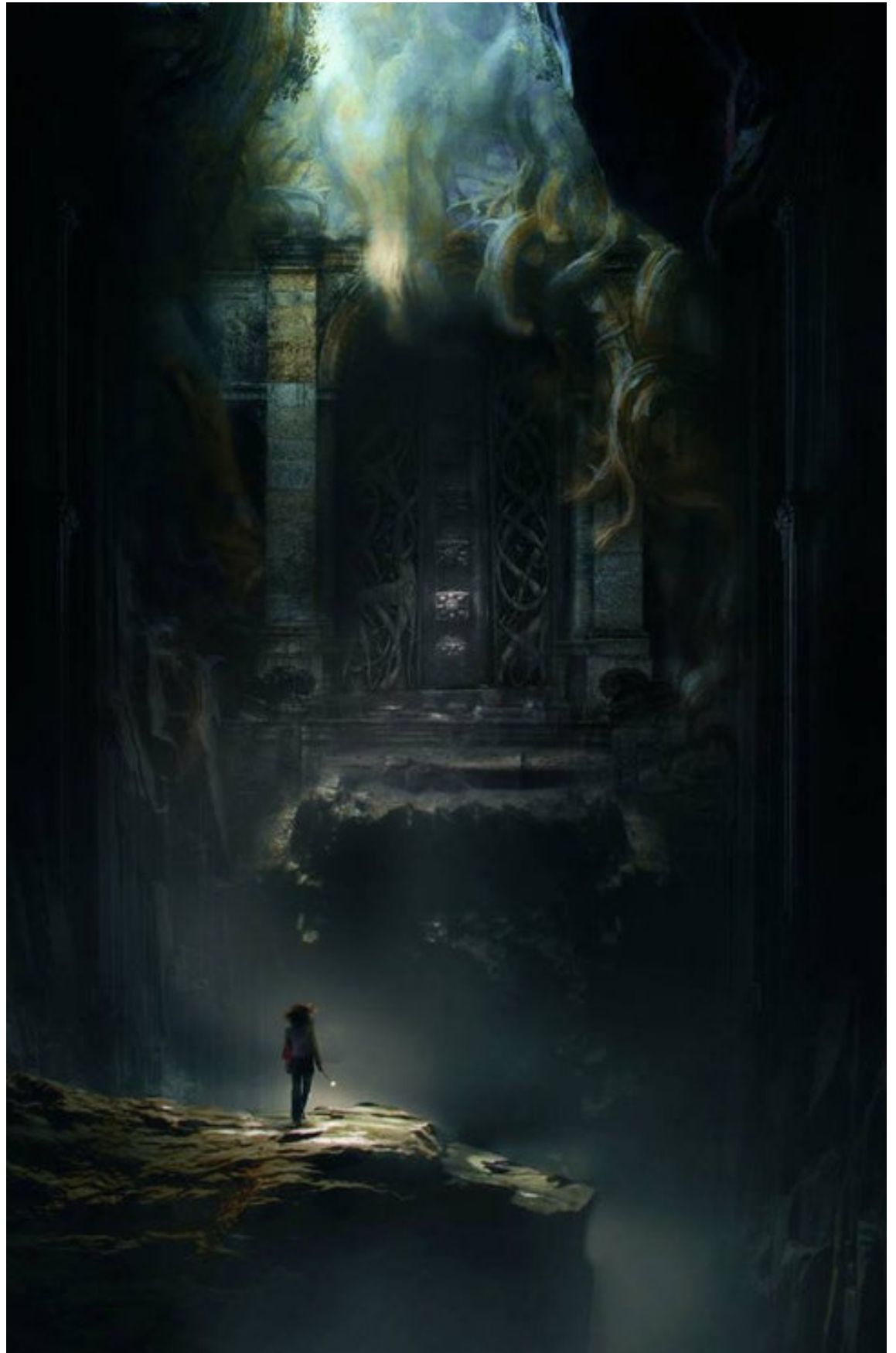
4. MINISTRY OF MAGIC FROM THE SIXTH BOOK UNTIL
THE SEVENTH BOOK
5. WOOD'S FIRST NAME

DOWN

1. HARRY'S WHITE OWL
2. NETWORK USED WITH POWDER TO TRAVEL FROM
ONE PLACE TO ANOTHER
3. ALLEY WHERE HOGWARTS STUDENTS BUY THEIR
STUFF
4. HOW MANY SIBLINGS DOES RON HAVE?

FAN ART

DEEP BENEATH THE SCHOOL
BY TAVENER SCHOLAR



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ISSUE #32 - AUGUST 2019