



Magazine

Issue 15. March 2018.



**THE NEW
WW BRAND**

**A TABLETOP
RPG GAME?**

**JUST ONE
TEAR**

**DID SHE
DO IT?**

NOT A MYSTERY

WE REVIEWED THE AWAITED *HOGWARTS MYSTERY* GAME



**Support us
on Patreon**

CONTENTS

ADVENTURES IN THE WIZARDING WORLD

Page 4

JUST ONE TEAR

Page 8

NOT A MYSTERY

Page 12

SUPPORT US

Page 16

DID SHE DO IT?

Page 17

NEW LOGO + NEW BOOK

PAGE 18

PRINCIPE DE ASTURIAS PRIZE: ACCEPTANCE SPEECH (2003)

PAGE 21

UPCOMING EDITIONS

Page 22



The Rowling Library
www.therowlinglibrary.com

March 2018
Issue 15 - Year 2

Collaborators:

David F. Chapman

Paula Bruno

Belén Salituri

www.twitter.com/rowlinglibrary
www.facebook.com/therowlinglibrary
www.instagram.com/rowlinglibrary

ADVENTURES IN THE WIZARDING WORLD

ADVENTURES IN THE WIZARDING WORLD

DAVID F. CHAPMAN

J.K. Rowling's WIZARDING World is such a rich and wondrous setting, filled with stories of adventure and excitement that have captivated fans for years. For those wanting to experience the wizarding world for themselves, to truly feel what it is like to be sorted, to attend classes at Hogwarts, and to share in some of the magic, the closest we've been able to come has been to visit the theme parks, to play the video games, and to relive the stories of Harry Potter and his friends over and over again.

Recently, a press release caught the attention of Harry Potter fans everywhere when a newly formed division of Warner Bros. called Portkey Games announced a number of video games set in the wizarding world. The first, *Wizards Unite*, looks to follow the gameplay of the massive hit *Pokemon GO* sending players wandering around the outside world, staring into their phones. The other, *Hogwarts Mystery*, has really set the fandom buzzing with the announcement that players would be able to immerse themselves in a mobile roleplaying game, taking them through their school years at Hogwarts in the 1980s, and investigating new mysteries and stories within the setting we love.

As a tabletop roleplaying game designer, this both excited me and frustrated me at the same time. I love Harry Potter and the wizarding world, and I love tabletop RPGs, and I've had the desire for many years now to unite these into one magical gaming experience. So, why hasn't

it happened?

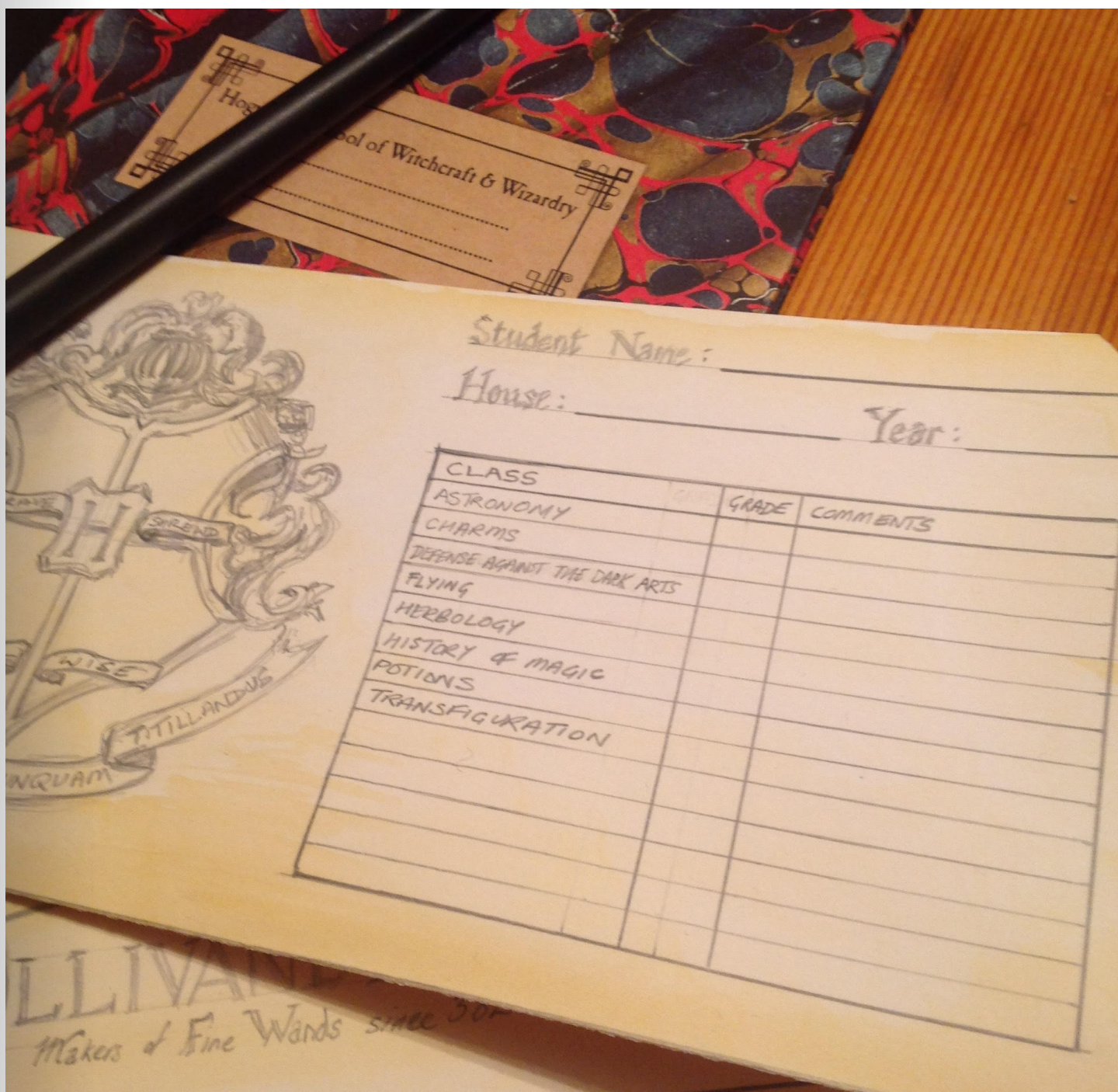
The Power of Imagination

For those of you who are unaware, by tabletop roleplaying gaming I'm referring to RPGs like *Dungeons & Dragons*, and *Call of Cthulhu*. Players sit around the gaming table taking on the personas of characters within an imaginary world, experiencing the adventures and excitement of the game with the aid of a game master who reveals elements of the mystery as the game progresses.

D&D has had a bit of a social stigma attached to it with the image of grown men sitting in their basements, but D&D has undergone a second renaissance over the last couple of years. Go to any game convention and you'll see there are far more women in the hobby, often more than men, and more and more kids are playing. It has become cool again, becoming an integral part of popular culture thanks to shows like *Stranger Things*, and the huge popularity of online streams of D&D games like *Critical Role*. When a show like that has a huge billboard advertisement campaign you can tell that D&D is back in a big way.

D&D, and other roleplaying games, gives us some things that videogames cannot. They have the advantage of getting people together, face to face, sitting across the table and interacting. When so much of our world is spent staring into screens and communicating by text or strange disembodied voices, it gets us meeting socially.

ADVENTURES IN THE WIZARDING WORLD



The freedom of action in roleplaying means that there is no 'right way' to solve a problem or complete the adventure. The players can use their imaginations, work as a team, formulate plans, and do anything, rather than having to follow a linear course of action dictated by a videogame engine.

One of the truly magical things about Harry Potter is that it got kids reading again. Not only

were they reading, but they wanted to read. I worked in a huge bookstore for seven years and the greatest and most exciting experiences there were the Harry Potter book launches. Kids in their hundreds, dressed up for the midnight launch, hurrying to get their hands on the next instalment of Harry's adventures.

A Harry Potter roleplaying game could take this even further, getting kids using their

ADVENTURES IN THE WIZARDING WORLD

imagination in a social environment. Pulling their gaze away from their phones and tablets, meeting regularly with friends, and working together to battle evil and solve mysteries, rather than competing against each other. RPGs can be a valuable social experience that can fuel the imagination for kids and adults alike.

Respect the Material

The biggest hurdle in getting a Harry Potter RPG off the ground is the concept of “creating your own stories”.

Creating such a detailed and magical world, as is the world of Harry Potter, it's understandable to be protective of it. The events of the books are set in stone, and (despite being able to wander about and do strange things in the video games) you wouldn't want people playing Harry, Ron and Hermione and changing the events of the books.

However, if you set a game outside of the books, after the Battle of Hogwarts, but before the years when Harry and Ginny's children attend, that means the events of the books are held fairly sacred. Or follow the example of the mobile game Hogwarts Mystery and set it years before Harry goes to Hogwarts.

But the great thing about tabletop roleplaying games is that the stories you tell in the games, the adventures you play, they are yours and stay at the table. It's not like your stories are suddenly part of the official world. They are purely your own.

A great example of how this works is Star Wars. There have been multiple roleplaying games based upon Star Wars (West End Games' one is my personal favourite, but there have also been ones by Wizards of the Coast, and most recently from Fantasy Flight Games). They allow you to play characters in the Star Wars universe, scoundrels, rebels, pilots, Jedi and more, throughout the many eras of the Star Wars history... but they never changed the Star

Wars movies, they didn't become “canon”, and they didn't ruin anything.

Adventures were published for them, and some have been incredibly successful. But they're not part of the Star Wars universe outside of sitting around your dining room table, and in your imagination. The source material is incredibly safe.

Of course, exclusive content, and fact checking direct from J. K. Rowling would be the ultimate way to go. It would be similar to the Buffy the Vampire Slayer RPG from Eden Studios. I did some work for Eden Studios on the Buffy game and when we were developing the Slayer's Handbook supplement we needed the full names of characters that only had first names in the series (Faith and Kendra). Eden asked Fox, and Fox asked Joss Whedon who provided the surnames for the characters (Lehane and Young, respectively), which have now become official in books and comics since.

Making the Play

As I mentioned, I'm a tabletop game designer. I've worked in the past on many licensed properties, including Buffy the Vampire Slayer, Army of Darkness, Ghosts of Albion, and Star Trek. Working with some of the most amazing people I could ever hope to know, we did the impossible by pitching to the BBC to produce the first official Doctor Who tabletop RPG for nearly twenty years. A game that went on to win awards worldwide.

Full of determination and a



ADVENTURES IN THE WIZARDING WORLD

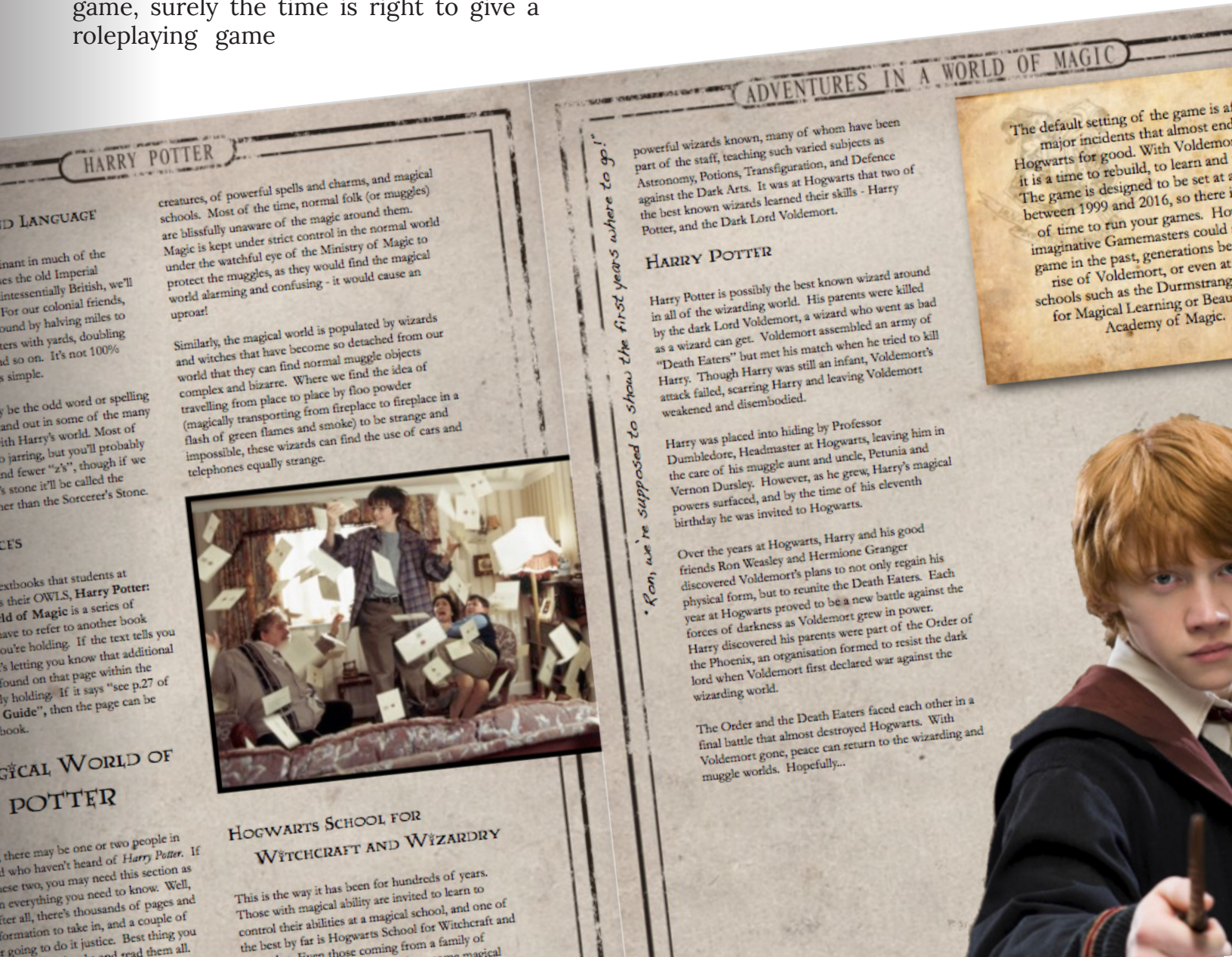
feeling that we could do anything I hoped to do the impossible again and rallied the forces to approach Warner Bros. to show them just how amazing and magical a tabletop roleplaying game of Harry's wizarding world could be. With various potential designs created for a game system, and layout examples by renowned Doctor Who cover designer, Will Brooks, we tried... but, like dozens of game companies before us we didn't get very far.

Was it the creative control that stopped us? Was it the money? Was it just that they've no experience with the potential of tabletop gaming and how a roleplaying game would be amazing? With so many video games, card games, board games, and now a fantastic looking miniatures game, surely the time is right to give a roleplaying game

a chance?

Maybe I just need to brew some Felix Felicis before we try to pitch again. If someone does manage to enchant Warner Bros. to get the Harry Potter license for a tabletop roleplaying game, they know who to call for a designer.

For an in depth look at how a Harry Potter RPG could work, check out the original extended version of this feature online at: <http://autocratik.blogspot.co.uk/2017/11/harry-potter-adventures-in-wizarding.html>



JUST ONE TEAR

JUST ONE TEAR

PAULA BRUNO, PHD

Professor Snape, both in his written and in his onscreen manifestations, captured the imagination of all who experience his commanding presence, his anger, his slow cadenced speech, and his heartbreak. The actor who made him come to life in film, Alan Rickman, was known for a wide variety of roles, both on stage and in the cinematic world. And yet, Alan Rickman is Snape; Snape, for his part, is Alan Rickman. On the occasion of the anniversary of this beloved actor's unexpected death, it is time to look back on the defining moment of Professor Snape's legacy. Fitting, too, is consideration of the tear that completely changed our view of him. Much like one famous figure in Dante's *Purgatorio*, the second book of the Florentine author's famous *Commedia*, it is a tear that redeems him, and it is a tear that redefines him. Whether or not JK Rowling intended it, and especially in the film rendition of it, the death of Professor Snape and his parting gift to Harry, such as it was, resonates with a certain personage in Dante's cautionary tale, one Buonconte da Montefeltro.

If you're not Italian or a literature scholar with some, however tenuous, familiarity with the classics of Italian literature, you may have only heard of the *Inferno* section of what is colloquially known as *Dante's Inferno* or *The Divine Comedy*. The allegorical poem is the story of Dante, the literary figure, and his journey through hell, purgatory, and paradise while accompanied by the poet Virgil. It is, as a whole, better known as *La divina commedia* or *La commedia*, and if you have not read it yet, do find yourself a good translation (I like Mark Musa's but there are

many from which to choose) and do read the whole thing. The first book, the *Inferno*, is full of history and insider tales and no end to literary references. The second book, *Purgatory*, is the same, though more touching and less gossipy, in my estimation. The third book, *Paradise*, is pretty heavy on the theology and not as fun (in my opinion). But the first two sections? Oh, you cannot die happy without having read them (and if you've gotten that far, you might as well read the last one and you may well love it, too. The whole work is a treasure, I promise you).

So who, you might ask, is Buonconte da Montefeltro? Well, the entire text is a who's-who of Italian political and historical figures. In the fifth canto of *Purgatorio*, then, Dante and Virgil are walking along when they come across a group of souls singing the *Miserere*. When they realize that Dante is alive, they rush at him and he learns that these are the souls of people who died violently and repented at the very last moment. Three figures speak with Dante, and their stories thus surface via the Florentine poet's retelling of it. Of them, one is the son of Guido da Montefeltro, a warlord and politician who speaks to Dante in the 27th canto of the *Inferno*. Father, as readers of the first book know, became involved in the machinations of popes and politicians and warfare. When asked by Pope Boniface VIII—no saint, he—for counsel, Guido da Montefeltro initially demurs. Assured by the duplicitous Boniface VIII that he will be pardoned, the warlord complies; later in life, he even becomes a Franciscan friar in an ostensible show of penitence. Ultimately, this act does not serve its purpose, and while his son—Buonconte—repents, as you will see, the father's last acts while alive do him no good. He



will remain in hell for all eternity for the sin of providing wicked counsel. His penitence, you see, was false and only self-serving and thus null.

But that of his son? Ah, now that is a different story. At the end of his life, he is sorry, and he sheds the magic tear that changes his fate and the narration of it forever...but I'll get to that in a moment.

A digression is in order, if you will.

I came to the tale of the boy who lived late in the game. The practice of traditional Chinese medicine is my second career; in the first, I was a Spanish professor with a solid background and more than one degree in Italian literature. I'm really not that familiar with British literature, besides some idiosyncratic favorites (I love Charles Dickens, for instance). This being so, I'm not certain of J.K. Rowling's education because I do not know much about UK scholarly preparation on a general level, though it is common knowledge that Rowling studied French and Classics at the University of Exeter. What is evident via close reading of the Harry Potter

series, of course, is that she is incredibly well read and that she makes use of multiple sources (which is but one of the reasons her books are so marvelous and endlessly enjoyable). Because my background is in Spanish and Italian, I obviously see the threads from the countries and literary traditions I know and love, while commentary on the English sources is not something I would necessarily. It's just not my specialty area and I do not know enough about British literature to do so in a creditable way. (Though I do see some of Charles Dickens in her work, especially in the enchanting and intercalated tales of the young wizards' adventures. But now I really digress and should probably get back to my original subject, fascinating as the topic of Rowling's literary influences may be).

A primary theme of the Harry Potter series is death: avoiding it, unfortunately succumbing to it, and going out into the dark wood (of error, as we see in Dante?) thinking to meet it head-on. During the final book, Voldemort betrays Snape and the snake, Nagini, tears at the tragic figure's throat and leaves him to die. When Harry steps forward to place a hand on his wound, Snape looks into his eyes and recollects the woman he



touches hearts even today; Pia is her name, and she has been murdered in an act of domestic violence. The second male speaker, Buonconte, is also a warrior killed in action. And here, Dante expresses surprise because nobody in his circles knew precisely what had happened; after the conflict that ended his life, Buonconte's body was never recovered.

“What happened to you?” he asks the spirit, “And what happened to your body?” Buonconte relates a tale of combat, a throat wound that is mortal, and a last-minute act of contrition. Fleeing, his final thoughts are on the Virgin Mary, and as he dies, he sheds a tear of penitence. An angel comes, then, and snatches him from the devil's attempt to take him down to hell. The devil protests that “per una lagrimetta che 'l mi toglie”

Whereas Buonconte looks to thoughts of the Virgin Mary (and Dante, for his part, has the figure of Beatrice), for Snape, the woman who redeems him through love is, of course, Lily Potter. As his tears fall, he orders Harry to take them in a vial to the memory reviving water basin known in the series as the Pensieve. Of the many things that we see in the memories contained in the last tears, we see Snape's tragedy, his love for Harry's mother, his conflict with what is preordained, and—ultimately—what we see is his redemption. Professor Snape, who seemed so very cruel over the course of the series, becomes something else now, something new. The way Rowling wrote him in the novels is breathtaking; Alan Rickman's portrayal of him onscreen, for its part, is divine.

Dante, while walking along with Virgil, is accosted by the three figures that will speak and be remembered in the section reserved for those who died violently and repented at the very last moment. One is a warrior, killed in battle. Another is a woman whose story

loves. (Purgatorio 5.107); or, in English, the devil is outraged that, in essence, “for just one little tear, you rob me of this sinner.” And so it is that the angel takes the dead man's spirit to begin its journey towards paradise. His body, though, with its bloodied throat, is then washed away in a flood of water from the stream where he lay dying.

During the entire course of the novels and the films, Professor Snape seems genuinely wicked. He is relentlessly cruel to poor Harry. He is a cranky, suspect, troubled character. Certainly, though, there are hints at something deeper sprinkled throughout the narrative.

When he flings himself between the students and there werewolf manifestation of Professor Lupin in *The Prisoner of Azkaban*, I knew right there that he must be hiding a decent, loving heart. All genuine teachers would fling themselves between their students at danger and he did it without the slightest pause. And Dumbledore did trust him and defend him, over and over again; surely, I always thought, this

had to mean something.

But Alan Rickman's drawling voice and relentlessly dark wardrobe relegated Snape to a singular level of malice. Who could ever forget the first time he came flouncing into Potions class in the first movie? Or the nasty barbs he throws at Harry throughout? I cried when he walked away from a broken Harry at the end of *The Half-Blood Prince*. Didn't you? And nobody can forget the way Professor McGonagall leaps in front of Harry and his classmates in defense against what surely will be a vicious attack on his part in the final movie. The novels are my favorite way to imbibe the tales of Harry Potter, but I do love the films. Alan Rickman's performance throughout give almost no clues whatsoever at the tragic figure beneath his black robes. His Professor Snape is the Professor Snape, and as vivid and wonderful as the narrative is, it's Alan Rickman's version of this character that I see in my mind's eye even when I read the books.

And then his throat is wounded. And his last action, with Lily filling his thoughts, is to shed a tear. And with this one lagrimetta, this one small tear, the entire story as we have known it—including our vision of Professor Snape—changes. He is redeemed, now. There's more

for Harry to do now. And what of Neville, and of the rest of the beloved characters? All must finish their tasks before they find their own forms of redemption, or at least some measure of peace. But Snape, alone by the water, dead, never to be seen again, is redeemed where he rests, alone in the dark and watery Hogwarts boathouse. When I first read the book, I thought of this; when I saw the movie, I knew that there was that connection. Whether it was deliberate or not, it's there.

As J.K. Rowling herself says, "The stories we love best do live in us forever" and this of course is as true for the Harry Potter series as it is for the *Commedia*. Whatever you thought of Professor Snape before that moment, Alan Rickman's portrayal of his last breath is unforgettable. Like Dante standing before Buonconte, we hear this story and we see this pain and we share in it. The one small tear is just that powerful.

May he rest in peace, Alan Rickman, and may his performance of Professor Snape keep him alive in the hearts of readers and movie-lovers alike. Yes, I'm going to say it:

Always.



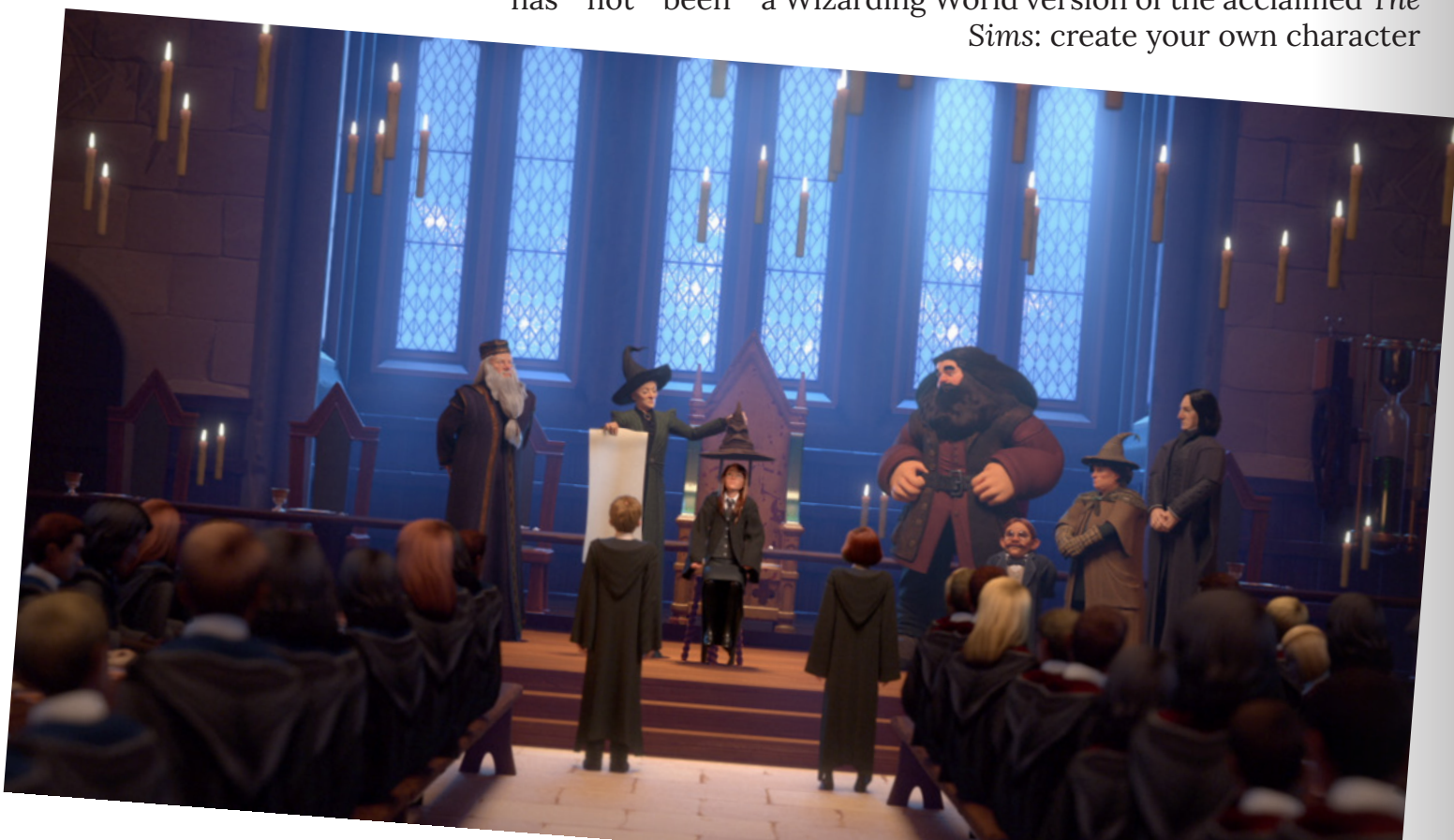
HOGWARTS MYSTERY: OUR REVIEW

NOT A MYSTERY

At the end of 2017, we found out that Warner Bros. had set up a Harry Potter games division called Portkey Games. Named after the artefact that allows wizards to be transported from place to place, this new set of games would allow people like us (Muggles) to be transported into the Wizarding World and, as the original press release mentioned, into our “own adventure”. The first game announced was “Harry Potter: Wizards Unite”. Developed by Niantic, the creators of the already famous *Pokemon Go*, this game would follow the same idea. Focused on Augmented Reality, the player will explore real-world neighborhoods and cities across the globe, while they cast spells and encounter already well-known characters. However, “Wizards Unite” is still in development, and although its release date is 2018, the exact launch date has not been

shared yet.

The second game, announced just a few weeks later, was “Harry Potter: Hogwarts Mystery”. Available only for Android and iOS, and to be released in 2018, the game would allow the player to create their own version of themselves in the Wizarding World and experience life as a Hogwarts student. Developed together by Jam City and Portkey Games, in “Hogwarts Mystery” you would be able to learn spells, attend classes, make friends and enemies at Hogwarts, and what sounded more interesting, make decisions that influence your character’s own story arc. Albeit some people started to say it was going to be the RPG that all the Harry Potter fans always wanted, the description - and the following trailers - depicted it more like a Wizarding World version of the acclaimed *The Sims*: create your own character



HOGWARTS MYSTERY: OUR REVIEW

and live your life as a wizard/witch.

The different announcement assured us that we would be able to go to Hogwarts and do all the same things that Hogwarts students do, including interacting with Professors we already know. Set in the Wizarding World of the books and movies, the story takes place in the years between Harry's birthday and Harry's first year at Hogwarts (that means somewhere between 1980 and 1990). But, one of the first clarifications made by the studios was that the contents of the games were not canon. Even the actions made by known characters, such as Dumbledore, McGonagall or Snape, just to name a few, are not part of the canon world. This decision makes sense when we see how the story develops itself inside the game.

Although still in beta and not open to everyone, we got a way to play this video game on our own devices and test it! We know this is not the final version and some things can change in the future - in fact, that's the idea with these beta releases: test the game with a small set of users, get feedback and change what is still possible (at this stage of development) to make a better videogame.

From the first moment it is clear that "Harry Potter: Hogwarts Mystery" is not the RPG that every fan expected. It is a casual mobile game, almost a point-and-click inside Hogwarts. We can move through the different places inside the castle, and even the grounds, but our movements are limited, so are the objects available to interact with. It is not too intensive graphically either, the graphics are fine but you cannot compare them to the EA games, adaptations from the original Harry Potter films. The game is fine this way, though, since simpler graphics mean more devices can run it. As everybody can see in the screenshots, the game looks like the designs from the movies: the sets, characters (that are more in a caricature style), the costume designs, and even some brands. The Hogwarts crests (and the Houses crests) are the ones from the movies, but, funnily enough, in some parts of the games the crests are the ones from Pottermore.

As soon as the game starts, you must create your own character. Set your gender, your physical appearance, and your name - which will be used in dialogues throughout the story. This is the first moment where you would think that your decision could change your path in the game - but nothing affects the overall plot. The first

HOGWARTS MYSTERY: OUR REVIEW

playable part is in Diagon Alley, where you get your wand, and make your first friend. Again, a decision has to be made at this point, but in our experiences (we played different stories in different devices, taking different decisions to compare) the changes are just cosmetic: different clothes, or different dialogues, but nothing important related to the plot of the game.

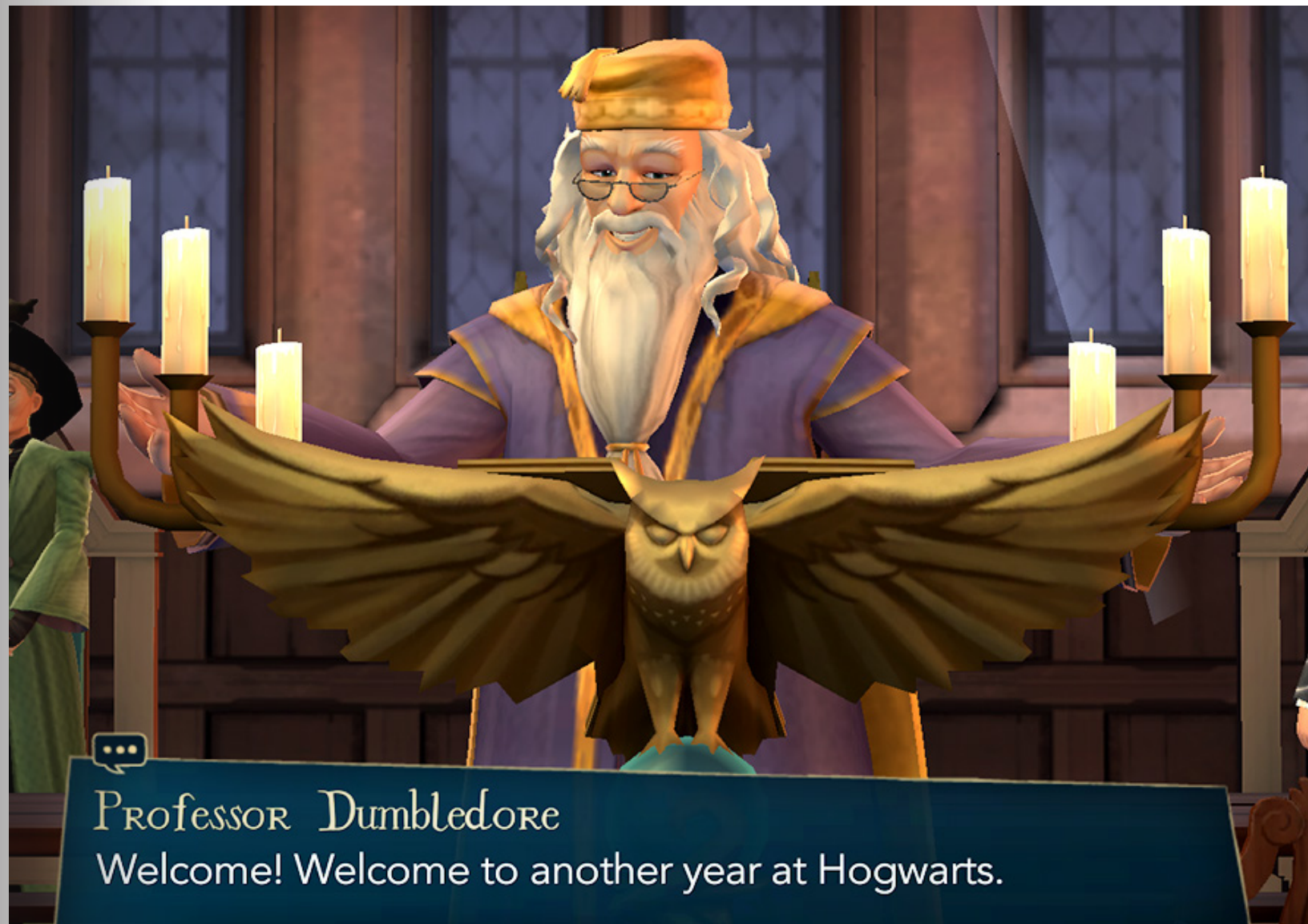
At Hogwarts, the first “disappointment” appears. The Sorting Hat is not a real test - you have the freedom to choose the house you want. This makes everything faster - with just a tap you can become a Gryffindor, for example - but it loses a bit of the magic that being sorted brings along. Right away you start attending classes, where you will learn new spells and potions, alongside making enemies and learning about the story of your older brother: he attended Hogwarts but was expelled under odd circumstances. This mystery will be unraveling progressively through the dialogue scenes, with more information provided by your enemy (a Slytherin girl - even if you choose Slytherin as your house!), Hagrid

and other characters.

Moving over the surroundings (classrooms, corridors and hallways), you will have to complete tasks and attend lessons, most of them swapping or tapping your screen. To complete your lessons and learn spells and potions, you will need Energy, which you earn in the form of Gems. Completing tasks will provide you with Gems, but not enough to play the game without stopping. The problems with energy arise because classes have a certain duration and you have to complete them in the allotted time in order to level up and earn your rewards. So how do you do go on? Well, this is the way the studio monetizes the game: you can buy Gems if you feel trapped and want to continue playing or move faster. If you don't want to pay, you can wait a few hours until you receive more Gems. There are some free Gems hidden inside Hogwarts that allow you to keep playing, but once you get them, you have to wait some hours for the Gems to be available again. For players not to lose the achievements of the class, they have to be checking their devices and see when



HOGWARTS MYSTERY: OUR REVIEW



the energy is full again and they can go on playing.

When we were close to finish Year 1 of the adventure, the beta we were playing blocked itself and we cannot continue playing, so our review of the game is not complete. We checked and talked with other people who had access to this beta and all of them came across this block at some point. However, the part of the game we could try, even with its disadvantages, was very good and quite addictive.

“Harry Potter: Hogwarts Mystery” is a casual game to develop and discover a new story at Hogwarts. Now that you know more or less what you are able to do in this game you know

what to expect of it. Even though it might not be what many of us were waiting for, it doesn't disappoint players. Let us assure you that it will take a lot of hours from you, especially if you don't pay for anything and have to keep track of your actions in Hogwarts. We could say that the real mystery lies on how the developers managed to make such a simple game and turn it into an enjoyable experience in the Wizarding World.

If you want to play “Harry Potter: Hogwarts Mystery”, you can pre-register on <http://www.harrypotterhogwartsmystery.com/>

SUPPORT US!

A year ago, 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: Kenneth Montfort, Gemma Wallace, Elena Barnes, Veronica, Sissi Szeli, Vicky McKinley, Suzanne Lucero, and Kelly Slack. (It may be a small group, but we aim to keep growing, we are taking baby steps!)

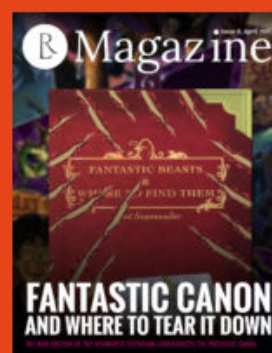
Become a Patron for only \$2 per month



Issue 8 - June 2017



Issue 7 - May 2017



Issue 6 - April 2017



Issue 5 - March 2017



Issue 4 - February 2017



Issue 3 - January 2017



Issue 2 - December 2016



Issue 1 - November 2016

DID SHE DO IT?

The BBC TV adaptation of Robert Galbraith's **Career of Evil** premiered in the United Kingdom. The book took over two episodes, and there was some criticism about the ending. **Warning: Spoilers ahead.**

On the first Sunday night of March, BBC One aired the final episode of Strike: Career of Evil, the third season of Cormoran Strike and Robin Ellacott partnership. Although the crime case was not the best part adapted from the book (some details that someone could consider vital were missing), the subplot of Robin and his boyfriend Matthew was very good - so much so some fans considered it the main arch of the tv series.

The final scenes showed Robin and Matthew's wedding, the happy couple back together. We see Cormoran entering the church, at almost the same time Robin says "I do". However, some fans were angry, and showed their dislike on Twitter because they thought that was not how the book ends. It seems they have forgotten the wedding took place and Robin does marry Matthew.

The Daily Express published an article online sharing the rage of the fans titled "Strike: Career of Evil - Fans OUTRAGED by huge ending change 'That's not right!'", Fans claim that in the book it is uncertain whether Robin says "I do", but the funny part is that in the book Robin

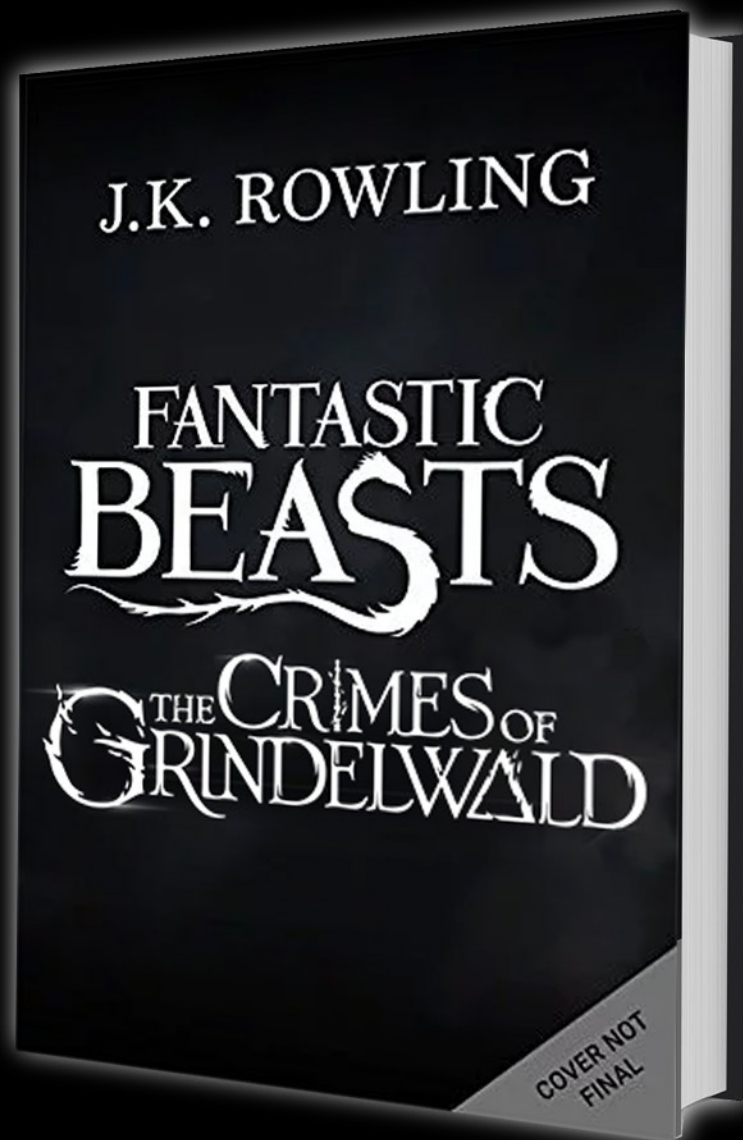
taking Matthew as her husband is actually the last paragraph of the book.

Some of them justified their complaints saying that, although in the book Robin said "I do", in the TV episode the wedding continued, discarding all hope of the wedding being called off. For us, it was very clear that the wedding took place and now Robin and Matthew are a (happy?) married couple - but it seems we will have to wait until the opening pages of Lethal White to know if the wedding ended without problems, and also if Robin and Matthew are still together. By the way, there is no publication date for the fourth book in the Cormoran Strike series yet.





The new Wizarding World logo has been released. It features nine wands, with Dumbledore's at the centre, connecting both worlds: Harry's (left) with Newt's (right).



It was also announced that
Fantastic Beasts: The Crimes of Grindelwald
screenplay will be published as a book.

Donate to Lumos today.



Protecting Children. Providing Solutions.

www.wearelumos.org

PRINCIPE DE ASTURIAS PRIZE: ACCEPTANCE SPEECH (2003)

It was a big surprise and an even greater honour for me when I knew I had received the Príncipe de Asturias Prize of Concord. Indeed, I didn't intend to teach or preach to children. In fact, I think that, except for some rare exceptions, fiction literature works for children lose interest when the author is more focused in teaching morals to their readers than in captivating them with his or her tale.

Nevertheless, I've always believed that Harry Potter books are highly moral. I wanted to portray the ambiguity of a society where intolerance, cruelty, hypocrisy and corruption are frequent, so I could better show how heroic it can be, no matter what your age is, fighting in a battle that will never be won. I also wanted to reflect the fact that life between 11 and 17 years old can be hard and confusing, even if one has a magic wand.

I started to write 32 years ago and I've never wanted to be anything else other than a writer. When I was a child I got lost in my books, which were something essential for me, and my appreciation for them has grown with time. Children need tales because they need to test their imagination, to try by themselves other people's ideas, to live other lives, to send their minds to places where their bodies aren't mature enough to go yet. There is no movie, TV show, computer game or videogame that can emulate the magic that exists when the imagination of a reader meets with that of the author to create and unique and private world.

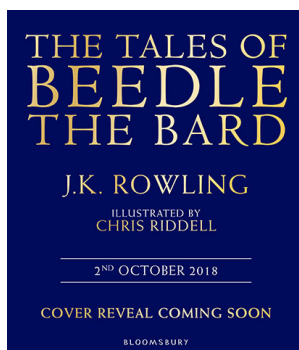
The Príncipe de Asturias Prize means very much for me, for it celebrates the aspect of my books

I'm most proud of: the fact that so many children, coming from so different circumstances and conditions, have chosen to follow Harry through his five years at Hogwarts so far. That's why I will donate the money of this prize to the Developing Countries Fund of the International Reading Association, which promotes literacy worldwide.



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.



The Tales of Beedle the Bard
Illustrated Edition
October 2nd, 2018
Bloomsbury (United Kingdom)
Hardcover



Lethal White
[No date yet]
Little, Brown and Co. (United Kingdom)
Hardcover

UPCOMING EDITIONS



The Harry Potter series (the seven books)

June 26th, 2018

Scholastic (United States)

Paperback

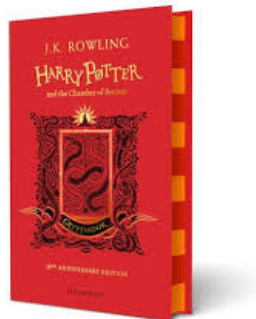


Harry Potter Boxed Set - Collector's Edition

August 28th, 2018

Scholastic (United States)

Hardcover



Harry Potter and the Chamber of Secrets

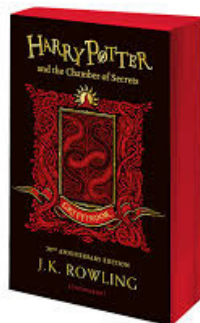
20th Anniversary Edition

(Multiple Houses)

June 26th, 2018

Bloomsbury (United Kingdom)

Hardcover



Harry Potter and the Chamber of Secrets

20th Anniversary Edition

(Multiple Houses)

June 26th, 2018

Bloomsbury (United Kingdom)

Paperback

