



# Magazine

Issue 22. October 2018.

**CRIMES OF  
GRINDELWALD  
FINAL TRAILER**

**HOW ALBUS  
GOT THE  
ELDER WAND**

**WHAT'S THE  
SIZE OF THE  
CHUPACABRAS**

# LETHAL WHITE

**OUR REVIEW + SIMILARITIES WITH  
GOBLET OF FIRE + COLLECTORS' GUIDE**





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**October 2018**  
**Issue 22 - Year 2**

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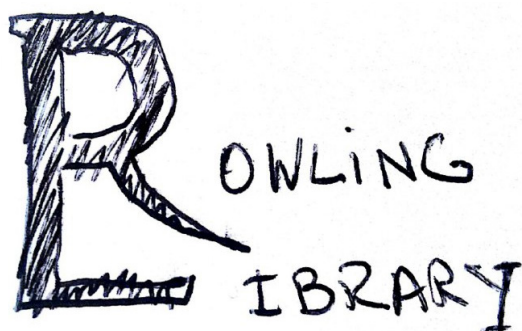
*Find more information on future writings of J.K. Rowling!*

# A NOTE FROM THE *Editor*

**W**elcome to another issue of The Rowling Library Magazine. This is special because it is the first time that J.K. Rowling has published a book since we started this magazine. That's why Lethal White is our main theme for this month, and we included three articles specifically about it. A review by Fernando Álvarez, an article showing similarities between Harry Potter and the Goblet of Fire and this new book, and also a guide for those who want to acquire a signed copy of the book.

The other main topic these days for the Harry Potter fans is Fantastic Beasts: The Crimes of Grindelwald, so we have three articles for them too. The second part of how Dumbledore got the Elder Wand, a breakdown of the final trailer of the movie, and a theory of the size of the Chupacabra, one of the new creatures that we will see in this second movie.

Next month will be our three year anniversary, so we will try to come up with new surprises! Thank you, reader, for your constant support, and we hope you enjoy this issue! See you in November!



## THE TEAM

PATRICIO TARANTINO, *Editor-In-Chief*

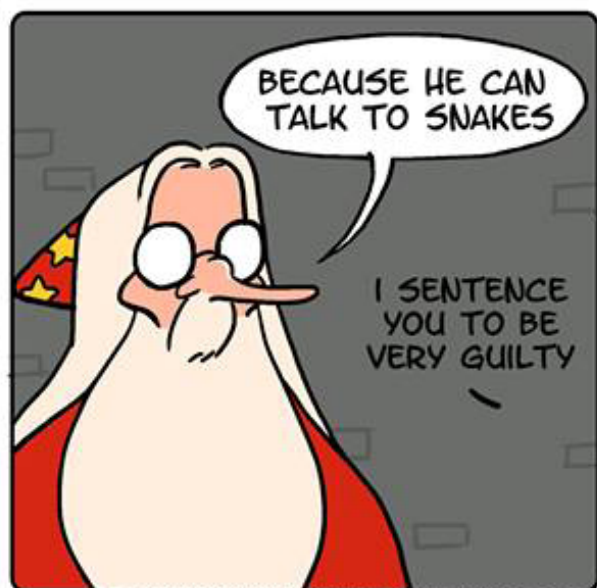
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# CRIMES OF GRINDELWALD LINKED TO CURSED CHILD

**W**e had the final trailer of *Fantastic Beasts: The Crimes of Grindelwald* revealed a few days ago, with a big surprise. The character referenced as The Maledictus, played by Claudia Kim, is finally a known character for the Harry Potter fans. It was a theory very popular in the Harry Potter fandom, but the trailer gave the final confirmation: Maledictus is Nagini, Voldemort's snake and Horcrux from the original Harry Potter books. The theory even grew in the day before, because Warner Bros. released individual posters for all the characters except for Maledictus, which was suspicious and fed the theories saying that there was something weird with that character.

With the latests news and the true identity of Kim's character revealed, fans sent a lot of questions to J.K. Rowling Twitter account, and the author answered some of them. First of all, Joanne explained that a Maledictus is not an Animagus, and that there is a "big difference".



**J.K. Rowling** ✓  
@jk\_rowling

Not an Animagus. A Maledictus. Big difference.

She also said that "the slow transformation into a beast is beyond their control, but they aren't destined to be evil." In case it isn't clear yet, a



9/25/18

So a Maledictus is pre-destined to be evil? They were born that way, kind of speak.

1

73

336



**J.K. Rowling** ✓  
@jk\_rowling

Reply

Not at all. The slow transformation into a beast is beyond their control, but they aren't destined to be evil.

9/25/18, 9:20 AM

Maledictus is a female individual who was a carrier of a blood curse which will ultimately destine them to transform permanently into a beast. Yes, they are always women, as Rowling clarified too: "Maledictuses are always women, whereas werewolves can be either sex. The Maledictus carries a blood curse from birth, which is passed down from mother to daughter."

Besides all the discussions, theories and talks that this can generate about Nagini and her acts in the Harry Potter novels alongside Lord Voldemort, there is a tiny detail that can associate her with some events in Harry Potter and the Cursed Child.



J.K. Rowling ✓  
@jk\_rowling



They're different conditions.

Maledictuses are always women, whereas werewolves can be either sex.

The Maledictus carries a blood curse from birth, which is passed down from mother to daughter.

Replying to @jk\_rowling

So would lycanthropy be a strain/branch of maledictus or is it its own thing entirely?

Although never seen on stage, we are told about a character with a similar condition. Astoria Greengrass, who eventually married Draco Malfoy, could have been a Maledictus. This is what Draco Malfoy says about his deceased wife in the second act of Harry Potter and the Cursed Child:

We were capable of having children, but Astoria was frail. A blood malediction, a serious one. An ancestor was cursed... it showed up in her. You know how these things can resurface after generations... I didn't want to risk her health, I said it didn't matter whether the Malfoy line died with me – whatever my father said. But Astoria – she didn't want a baby for the Malfoy name, for pure blood or glory, but for us. Our child, Scorpius was born... it was the best day of both our lives...

Although not exactly the same, the words used are very similar. A “blood malediction” is what affected Astoria, and even considering that “malediction” is a general term, it could be more than a simple coincidence the fact that it was used also in the stage play. Rowling said in one of her tweets that it was a hereditary disease, and as Draco said, “an ancestor was cursed... it showed up in her”. Of course, the coincidences are not enough to assure that Astoria was a Maledictus, but they are sufficient to think this could be something.

There is a thing that would indicate that Astoria wasn't a Maledictus, though. If she suffered that condition, why she would risk to have a children and pass the blood course? Draco and Astoria could not have known that their child was not going to be a girl, unless there is a way for wizards to choose the sex of a baby before conception. And in that case, it would be too risky for them – so the blood course that Astoria suffered is not 100% sure to be passed from mother to daughter or son.

But most importantly than if Astoria was a Maledictus or something different, this is the first time a concept introduced in Harry Potter and the Cursed Child appears in a different Rowling's work – which is the final confirmation that she considers the stage play as canon and is ready to use the concepts from there in all the other future works.

What do you think about this possible connections between Fantastic Beasts Series and Harry Potter and the Cursed Child? Send your tweets to @RowlingLibrary!

Thanks to Ele O. for some feedback on this article.

# GO BACK IN TIME

Test your knowledge of J.K. Rowling and her works by answering the questions below.  
The solutions are at the bottom of the page.

WHO SAID IT?

“By all means continue destroying my possessions. I daresay I have too many.”

WHAT BOOK?

“Harry unwrapped his Chocolate Frog and picked up the card. It showed a man’s face. He wore half-moon glasses, had a long crooked nose and flowing silver hair, beard and moustache.”

WHAT YEAR?

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



Solutions: [1] Albus Dumbledore. [2] Harry Potter and the Sorcerer's Stone. [3] 2017 (Getty Images Europe).





Protecting Children. Providing Solutions.

# HOW DID PART II DUMBLEDORE MASTER THE ELDER WAND

**A**s you may recall in part one of this theory, I discussed how the Elder Wand changes its allegiance. We will now discuss the duel between Dumbledore and Grindelwald itself – but first, I want to add a side note on the subject of disarming. Draco Malfoy did not win the allegiance of the Elder Wand purely because he disarmed Dumbledore. The Headmaster was severely weakened and dying at the point where Malfoy disarmed him, so the wand recognised that Malfoy was much stronger than Dumbledore in that instance. If Malfoy had succeeded in disarming Dumbledore when the latter was at full-strength and in good health, I do not think the wand would have changed allegiance. All wands, not just the Elder Wand, have a degree of sentience to the extent that they can recognise whether disarming was with the intention to permanently deprive the owner of their wand (otherwise, wands would change allegiance every time anyone practiced disarming or even just disarmed someone temporarily) and, in any case, it is down to the wand to make a decision about whether it wants to accept a new master, as plenty of wands remain loyal to their original owners. Whether or not Malfoy intends to permanently deprive Dumbledore of his wand, the Elder Wand can still choose whether or not he would deserve its allegiance. In any other scenario apart from at the top of the Astronomy tower, Dumbledore would have clearly been

judged the more powerful wizard and therefore the preferential master.

The final piece of background information I want to add before tying everything together comes from J.K. Rowling's 2007 Pottercast interview, where she says, "The emotional state of wizards, where a lot hangs on a duel, that's something different. That's about real power and that's about transference that will have far-reaching effects in some cases." The suggestion here is that any force used to take the Elder Wand from another is not, in itself, a "trigger event" which can cause the wand to change its allegiance. What triggers the wand to reconsider its ownership is, in fact, the highly-charged emotional state of those involved, which is particularly prevalent in duels where the outcome can have such high stakes. This, J.K. Rowling claims, is where "real power" becomes apparent, which is true in a lot of situations for Harry where he is capable of much more powerful magic in times of extreme danger. In the graveyard at the end of *The Goblet of Fire*, Harry manages to match the power of Voldemort's curse with his own. The joining together of the twin core wands in *priori incantatem* was a fortunate coincidence for Harry, but it is not pure luck that Harry manages to escape. Through strength of will and determination, Harry forces the golden beads on the spell connecting the two wands towards Voldemort and away from himself, which in itself is a huge feat considering how much more powerful Voldemort seems to be, particularly in his mastery of the dark arts. In this moment we see a different kind of power: an emotional strength, with its roots in love. When the figures of Harry's parents appear

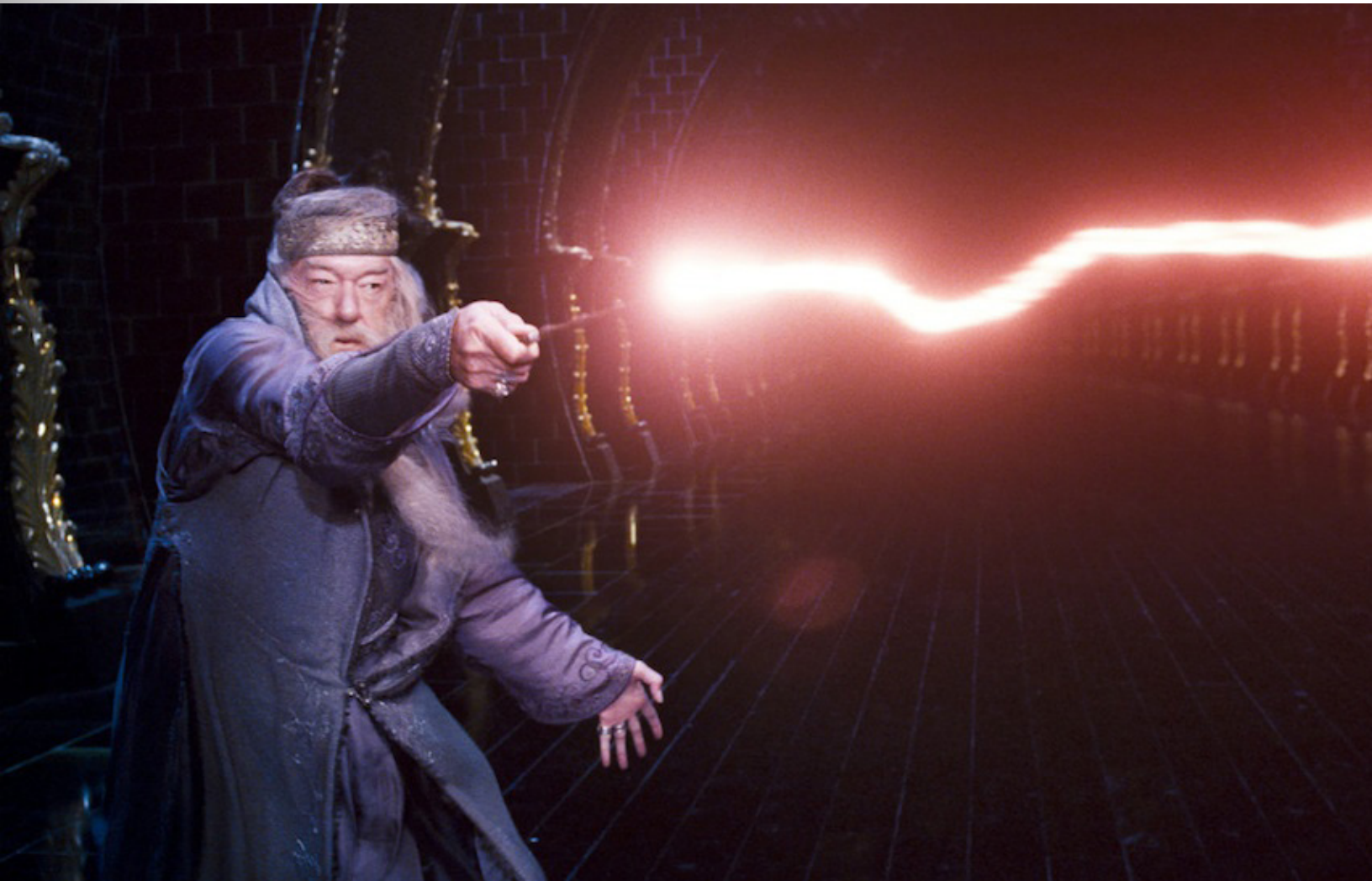
## ***How Did Dumbledore Master the Elder Wand?***

from Voldemort's wand, his love for them gives him the strength to keep fighting and the inspiration to escape. It is said at several points throughout Harry Potter that love is the most powerful form of magic; there is even a room in the Department of Mysteries dedicated to its study. With this in mind, it is unsurprising that Harry matched the strength of Voldemort by drawing on the magical power of love. Harry seems to have even overpowered Voldemort at one point in this duel, as Dumbledore later explains that Harry's wand absorbed some of Voldemort's power, which is surely only possible if he was putting Voldemort under immense pressure. Where skill plays no part in the outcome of a duel, then, we see what Rowling describes as "real power": the underlying power of the wizard which is different to magic honed through use of wands.

If Harry can overpower Voldemort without "winning" a duel outright, could there be a mo-

ment in Dumbledore and Grindelwald's duel where Dumbledore similarly overpowers Grindelwald, triggering a change of allegiance from the Elder Wand mid-duel? Let's set the scene...

First, the duel needs to have the right conditions to enable the Elder Wand to consider changing its allegiance. By that, I mean the "emotional state" of Dumbledore and Grindelwald needs to be significantly charged to alert the wand to the stakes in this duel. There is no doubt that this encounter will be an explosion of emotion: Grindelwald does not only embody a reminder to Dumbledore of his youthful ego and shameful desire for power, but an encounter with Grindelwald will resurface the terrible memory of Ariana's death for which Dumbledore wholly blames himself. Considering Dumbledore avoids facing Grindelwald until this duel, when he absolutely must put an end to Grindelwald's reign of terror, I would imagine that the dialogue will largely centre around Ariana and as such will be





fraught with tension.

Second, the Elder Wand must recognise Dumbledore as a more powerful wizard than Grindelwald, causing the wand to “scorn to remain” with its current master. Given that Grindelwald is, before Voldemort, the most powerful dark wizard in history, this is a difficult criteria to satisfy. But Dumbledore does claim that he was a “shade more skilful” than Grindelwald, and it is not out-of-character for him to significantly downplay his abilities. By saying that he is a “shade more skilful”, he is probably a lot more skilful, which is supported by the fact that the most powerful dark wizard could not defeat him even while in possession of the Elder Wand. However, as mentioned earlier, just seeming more powerful is enough to attract the wand as a consequence of the elder wood, but not enough to fully persuade the wand to change its allegiance given the contrasting sense of loyalty as a result of the thestral tail hair core.

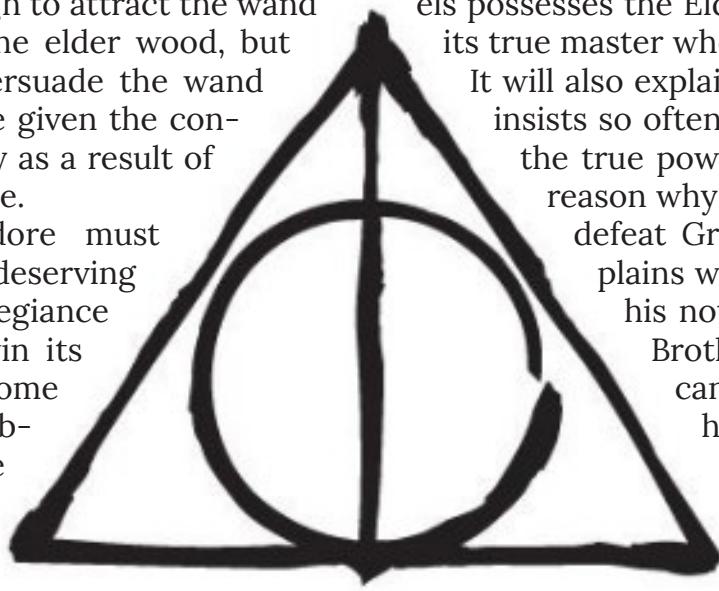
Third, then, Dumbledore must prove that he is more deserving of the Elder Wand’s allegiance than Grindelwald to win its loyalty from him. At some point just before Dumbledore finally wins the duel, I think that an argument over Ariana reaches its pinnacle because this is where Dumbledore will overpower Grindelwald with magic deriving from the pain and love he felt for his sister, mirroring the Goblet of Fire duel between Voldemort and Harry. Equally matched in skill during this duel, neither is able to defeat the other with creativity, ingenuity or physical force. Therefore we must see something different – the “real power” of Dumbledore and Grindelwald. And, as with the duel between Harry and Voldemort, dark arts prove to be significantly weaker than power rooted in love. Love is closely tied to the soul and so draws on an inner strength not

accessible except in times of incredibly heightened emotion and (more often than not) grief. In *The Order of the Phoenix*, for example, Harry’s grief for Sirius is a love so powerful that it becomes unbearably painful for Voldemort to possess him. We know that Dumbledore’s grief for Ariana is incredibly painful for him, and pain derived from love is also a source of great power, so when Dumbledore and Grindelwald finally address Ariana’s death, the callousness and lack of compassion from Grindelwald will stir an anger and determination in Dumbledore that will be so overwhelmingly powerful the Elder Wand, in that moment, will decide to switch allegiances allowing Dumbledore to win the duel. This will also directly mirror Harry’s defeat of Voldemort, where the dark wizard in both duels possesses the Elder Wand but will not be its true master when the final curse is cast.

It will also explain both why Dumbledore insists so often that Harry understands the true power of love, as love is the reason why Dumbledore was able to defeat Grindelwald. This also explains why Dumbledore states in his notes to *The Tale of Three Brothers* that the Elder Wand can be beaten, as it may not have been clear in that moment that the Elder Wand had switched allegiances, leaving Dumbledore to

think he had in fact defeated the wand.

Just as a final note to end on, there is an additional factor that could have influenced the Elder Wand’s change of allegiance, which relates to the thestral tail hair core. As mentioned earlier, thestrals “reward all who trust them with faithfulness and obedience”. Thestrals were for a long time mistrusted and misunderstood because of their association with death, where they seem to blur the boundaries between life and the afterlife. Being able to see thestrals is a sign of having seen and understood the sig-



nificance of death; Grindelwald can evidently see thestrals as we see him steering a coach pulled by thestrals in the Crimes of Grindelwald trailer (side note: was Ariana the first person he saw die?). But seeing thestrals is not the same as trusting them, and trusting a thestral is really about trusting in the unknown. When Harry travels to the Ministry of Magic on the back of a thestral in The Order of the Phoenix, he puts complete faith in the creature: faith in its sense of direction, faith in the thestral understanding him, and faith in that it will get him to his destination safely. Thestrals are “emblematic of a journey to another dimension”, hence their excellent sense of direction, and so trusting the creatures themselves is inextricably tied to trusting the journey to the afterlife. Dumbledore often quips that there are many things worse than death and even considers death “the next great adventure”, but these are the words of the old, wise Dumbledore we see in the Harry Potter books. Dumbledore, in his youth, seemed to be determined to find a way to conquer death: first in seeking the Deathly Hallows and second by learning alchemy (striking up a friendship with none other than Nicholas Flamel, the only known inventor of the philosopher’s stone). There must have been a point, however, where Dumbledore accepted that death was a real possibility and that going to



great lengths to avoid it was fruitless. And that point of realisation will, of course, be in his duel with Grindelwald. By seeing what Grindelwald has become and the lengths he has gone to for power and immortality, Dumbledore will realise that there are worse fates than death. Dumbledore will come to trust that death will not be the end but rather a journey into the unknown; this trust is recognised and rewarded by the Elder Wand with “faithfulness and obedience”, an even stronger affinity that solidifies the Elder Wand’s decision to switch to a new master who is more deserving of its loyalty.

So Dumbledore becomes master of the Elder Wand by proving his worth during the duel with Grindelwald and he defeats the dark wizard because the Elder Wand turns against its wielder in favour of a new master.

Follow our guest writer, Robyn Asbury on Twitter at [twitter.com/Azwozzle](https://twitter.com/Azwozzle) and check out her blog at [fabricoftheory.wordpress.com](https://fabricoftheory.wordpress.com).

# CORMORAN STRIKES AGAIN

## LETHAL WHITE IS GALBRAITH'S BEST MYSTERY YET

“He gets sexier every passing day, doesn’t he?”, says someone half-way through the fourth book in Robert Galbraith’s mystery series, *Lethal White*. She is speaking of Prince Harry, but if you change ‘sexier’ for ‘better’, the same can be said about the Cormoran Strike novels.

“Ginger pubes, though, darling,” replies another character, managing to find fault among the perceived perfection of His Royal Highness. And so it is with Strike’s latest outing: if you look closely, you can certainly find a few faulty spots among its greatness.

*Lethal White* begins right where *Career of Evil* left off, with a prologue that may as well be one of Rowling’s best pieces of writing. As you read through the events of that fateful day when Robin said yes to Matthew, you can feel how long have those scenes been in the making. The main characters, along with their struggles, come to vivid life in those first thirty pages of the book – and they never leave you. You are immediately back into their world, and you are suddenly reminded of the conflicts between them; everything that’s passed in their lives the last few years, bringing us to the current situation.

The Strike novels have always been set aside from the average crime book by the care with which their characters are created. As a reader, you are invested in their personal struggles and predicaments as much as you are interested in the case at the heart of the text.

That J.K. Rowling can create complex, three dimensional characters that are easy to get attached to is a surprise to no one. But that doesn’t mean that her ability to craft these personalities and intertwine them with such a

robust plot is any less impressive. This installment sees Cormoran and Robin, now partners in the detective agency, investigating a potential murder. An account of the crime is given to Strike by a mentally distressed man – he believes to have seen a child being strangled when he was a kid himself. Everyone around him has denied the event ever happened, even those whom he remembers being with him at the time; and people have for years dismissed his story as the deliriums of an ill person.

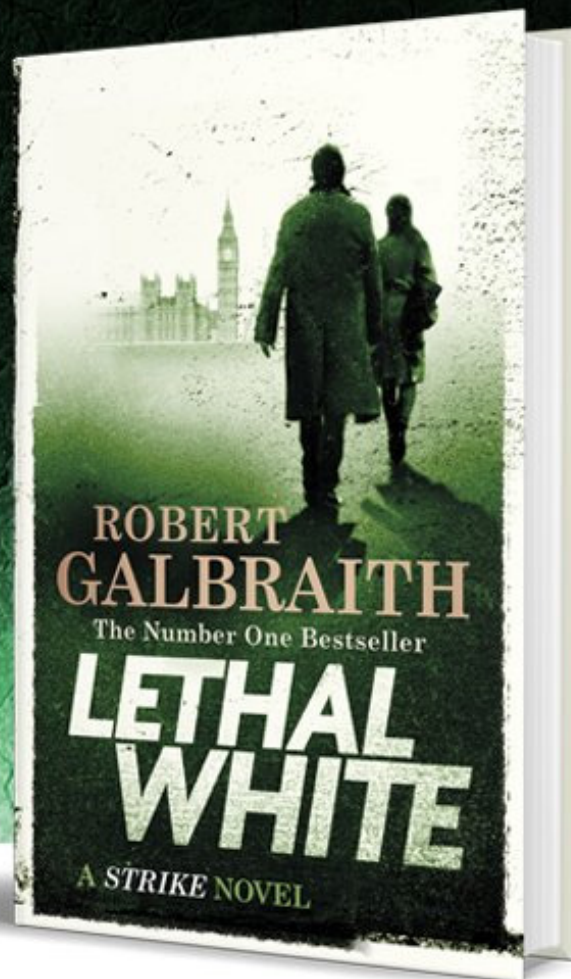
One of the best things about *Lethal White*, is the variety of ideas and themes that Rowling manages to expertly incorporate into the plot of the novel. She touches on fame, corruption, and antisemitism; while also weaving matters of privilege and harassment against women into a text that is charged with politics. Jo does all this in a way that feels subtle, but without ever shying away from the hard truths that she wants to speak about.

For all of her well-known leftist inclinations, it’s reassuring to see her retaining that invaluable quality of standing up for what she believes is right; not mattering what side of the political spectrum is that argument coming from. This is a book filled with political undertones, and it launches its criticisms to both sides: from disgust at deeply rooted conservative ideas, to the mocking of far-leftists and unattainable utopias. If there are any flaws in *Lethal White*, they all stem from what seems to be a lack of editing. That’s something that’s been present in Rowling’s work ever since the last few Potter novels, but in this latest book, there are some passages where it really shows. You can see it not only in the length of the novel, which is arguably justified by the enormity of the main enigma at the cen-



# LETHAL WHITE

## ROBERT GALBRAITH



that go from typos, to grammatical mistakes and continuity issues. These are, of course, not uncommon in any given novel – but the amount that can be found in here is surprising, specially considering the undeniable best-selling quality of its author. The plot is as tight and well-planned as it can get, though; and most of the issues should've been corrected by an editor properly working on the novel. At times it feels like the publisher now fears heavily editing the most successful writer of our times,

and it's evident that they rushed the release of this novel.

Thankfully, none of this stops us from appreciating the book's achievements. J.K. Rowling delivers the cleverest mystery that our detective couple has dealt with, she paints characters that are as lovable as ever, and moves them over a background that has never been as exciting as the 2012 London olympics. *Lethal White* is as complex as it is fascinating, and it's simply a joy to read.

# NINE SIMILARITIES BETWEEN LETHAL WHITE AND GOBLET OF FIRE

**L**ethal White is the fourth book in Robert Galbraith's series, and thus, we can expect some similarities with Harry Potter and the Goblet of Fire, the fourth book in J.K. Rowling's original series.

John Granger, Hogwarts Professor, published a list of those in her website [HogwartsProfessor.com](http://HogwartsProfessor.com) (Does Lethal White echo Goblet of Fire?). In this article, we revisit some of these resemblances, share our opinion and even add more that we found after we finished Lethal White.

## 1. LONDON OLYMPIC GAMES AND THE QUIDDITCH WORLD CUP

Although Lethal White starts just at the end of Career of Evil, Rowling (or Galbraith) uses "One Year Later" to place us in 2012, the year of the London Olympic Games. The Games upset London with all the tourists, the people trying to get tickets, and the Metropolitan police distracted by terrorists threats. Although any of the characters attend to any event, there is a reference to the opening ceremony - and let's not forget that Rowling was part of it. Strike enjoyed it, too.

## 2. CORE AND SPEW

A large part of Goblet is devoted to Hermione's adolescent idealism and her simultaneously heroic and pathetic 'Society for the Promotion of El-

vish Welfare.'

The Muggle-born witch is clueless about what the House-elves themselves want and is deaf to anyone pointing out that this is not a black-and-white issue of 'oppressor and oppressed'.

Rowling seems to reserve some special comic and pointed ire for 'progressives' who wear anti-semitic and terrorist clothing, come from privileged backgrounds, and who live in an ideological fog well removed from any political reality. CORE is a clear correspondent with SPEW; check out the argument between a Marxist and feminist at a party and ask yourself if the author doesn't want you to laugh or at least roll your eyes at their self-important cluelessness."

## 3. EYES

There are at least two correspondents with Mad-Eye Moody in *Lethal White*. The first is the blind Minister of questionable virtue, Della, who was born without eyeballs, usually wears dark shades, but on state occasions is known to insert artificial eyes. We don't know whose side she is really on throughout the book and she is credited with mythic status, not unlike Mad-Eye Moody. But Robin is the story's more potent Mad-Eye stand-in. She is constantly playing a role to deceive others, an undercover agent, in which the big feature of her disguise is a change in her eyes. At least as important is her PTSD status throughout the book. I look forward to reading Louise Freeman's posts on this subject because her work on Moody's psychological condition laid bare his PTSD status.

#### 4. THE BUGGING

A key part of the mystery in *Goblet* is how Rita Skeeter is getting the information from inside Hogwarts that she publishes in *The Daily Prophet*. It turns out, as you know, that Skeeter is an unregistered animagus bug whom Hermione outs and captures after overhearing the word 'bug' used as a synonym for electronic surveillance. Rita Skeeter is breaking the law to get an inside story.

Robin takes on the Rita-role in *Lethal White*. Her 'bugging' of Geraint Winn's offices are patently illegal (not to mention dangerous) but the ends justifies the means to the Strike partners who benefit mightily from all they learn from the recordings. Or do they? That will have to be the subject of a later conversation, no?

#### 5. THE ROMANCE

*Goblet* has a lot in common, perhaps, with *The Casual Vacancy*, about which Rowling joked that there was plenty of sex but none of the characters enjoyed it. The snogging and pairing-off in *Goblet* is painful to characters and readers

alike as the adolescents long for relationships, struggle with them, and break off or continue in awkward, unlikely matches. It gets worse (and funnier) in *Phoenix and Prince*, but Harry's feelings for Cho Chang and the Ron and Hermione (and Viktor!) problems around the Yule Ball take up a lot of the very large central book of the *Hogwarts Saga*.

*Lethal White* is at least as much if not more about Robin and her failing marriage to Matt and Cormoran's meetings with Charlotte, abusive relationship with Lorelei (in the sense that he uses her, as she puts it, like a "restaurant and brothel" he can visit for free), and growing understanding of his feelings for his partner. We get next to nothing of the over-arching back story, Leda Strike's death, because Galbraith went all in on the romance element of the series.

#### 6. THE GRAVEYARD SCENE

If there's one scene in *Goblet* readers cannot forget, I think, it must be Harry's one-on-one battle with Lord Voldemort, newly risen from a cauldron in a whole body, in the Little Hangleton graveyard. We do not get a corresponding meeting with a series villain equivalent to the Dark Lord in the end of *Lethal White* but Rowling clearly wants us to think of the resurrection scene in the graveyard when Barclay, Strike, and Robindig late at night in the dell of the Chiswell Estate for the body Billy says he saw buried there.

When Robin says, "Let there be nothing," she thought. "God, let there be nothing there" (ch 65, p 571), I'm confident almost every serious Potter reader remembers Harry thinking, as Wormtail adds the ingredients to the Black Mass cauldron, "Please... please let it be dead" (ch 32, 'Flesh, Blood, and Bone,' p 643). The italics are original to both texts. That it is a horse's head in proximity to the Uffington White Horse and in relation, at least in Billy's mind, with a



sacrifice made at its eye, not to mention Ibsen's use of white horse imagery in Rosmersholm to represent ghosts of the dead, I think seals the deal of the parallel, if there is a lot to unpack there, no doubt.

### 7. THE BIG SAVE

Albus Dumbledore saves Harry Potter in chapter 35 of Goblet of Fire from Barty Crouch, Jr., who has been living as Alastair Moody via Polyjuice Potion throughout the school year. It is quite the dramatic entrance he makes to save The Boy Who Lived:

"Stupefy!" There was a blinding flash of red light, and with a great splintering and crashing, the door of Moody's office was blasted apart (ch 35, 'Veritaserum,' p 679).

Harry had been secreted away by Crouch pretending to be Moody and only the quick thinking and decisive action by the Headmaster saves his life.

With a great splintering of wood, the door crashed open. Raphael spun around, pointing a gun at the large figure that had just fallen inside (ch 69, p 633).

A recently escaped convict, paroled well ahead of schedule due to the influence of his aristocratic family, has been playing the part of repentant bastard son. He gets the Gothic heroine to come to his 'office' on a house-boat by pretending to be someone Robin trusts, if she has conflicting feelings about, namely, her soon to be ex-husband. Enter Strike, through the wooden, door to save the day.

Just as Harry has a conversation with faux Moody about all that has happened in hopes of a rescue, so Robin and Raphael go over the whole case in her wild hope that she will be saved. Again, that "great splintering" and the arrival of the one person who understood and could

subdue the Black Hat, I'm pretty sure was a direct pointer to the parallel scene near the end of Goblet.

### 8. PARTING WAYS

Goblet of Fire ends with Dumbledore and his allies parting ways with Fudge, who does not accept the return of Lord Voldemort. Lethal White ends with Strike and allies joining with the official, as the police take their ideas seriously for once and cooperate with them in solving the crime.

### 9. THE ERRANT SON

In both books, there is a government official covering his errant son. Minister Chizzle seems to have one who he arranged to get out of jail early, while Barty Crouch had a similar case with a son who served Lord Voldemort. Both family secrets are revealed by a poorly treated family servant at the end.


Part of this article was originally published at [HogwartsProfessor.com](http://HogwartsProfessor.com)

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Page 39.

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# Collector's Guide: **LETHAL WHITE**

them had the authenticity hologram, except one copy that was signed in black ink and it was coming from the Goldsboro Books contest.

**L**ethal White is the fourth book in the Cormoran Strike series, and as it happened with the previous installments, everyone wants a signed copy.

First edition of both British and American editions were published by Little, Brown. First printings include the full number line going down from 10 to 1. But it looks like the publisher didn't follow the practices from Career of Evil.

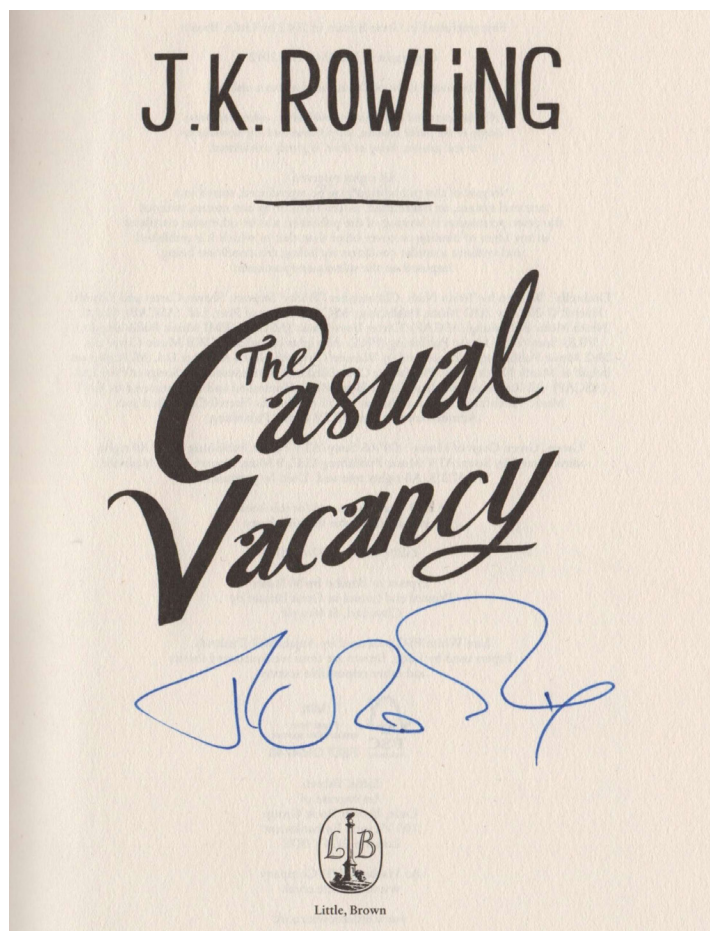
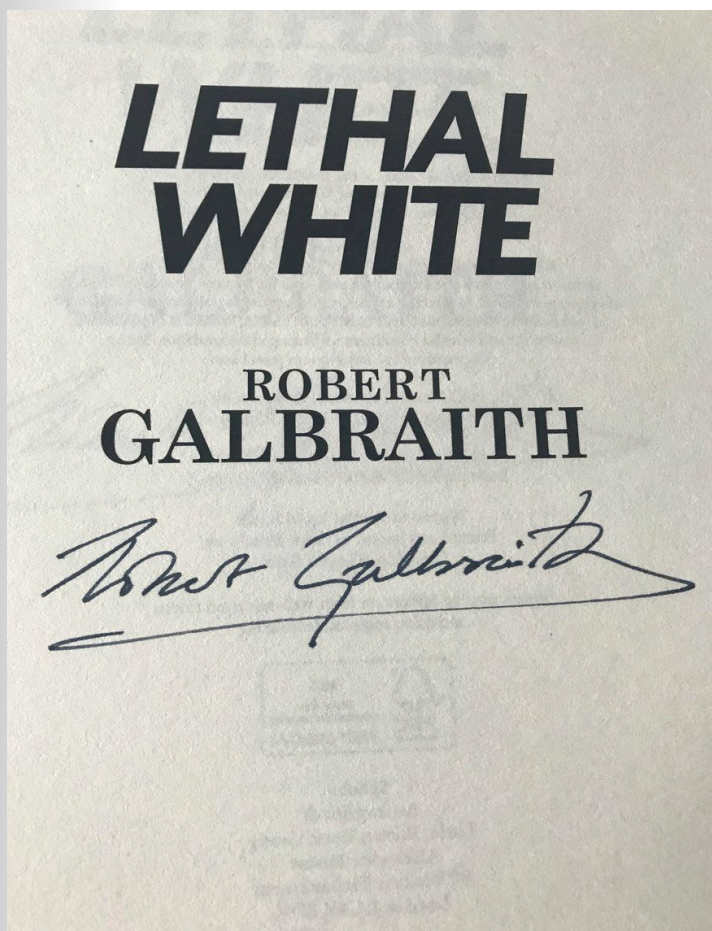
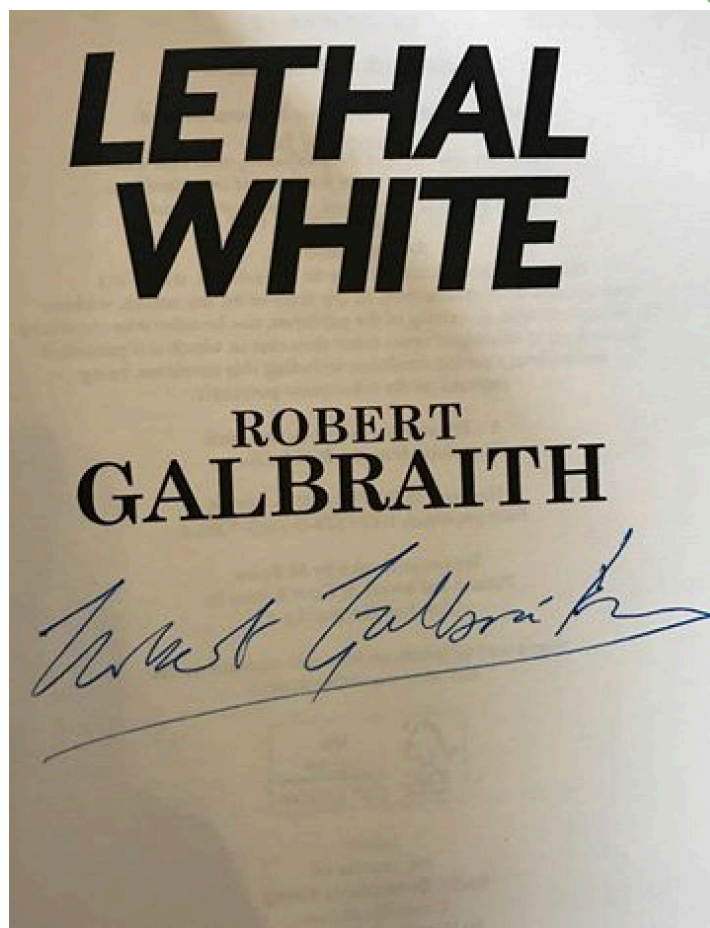
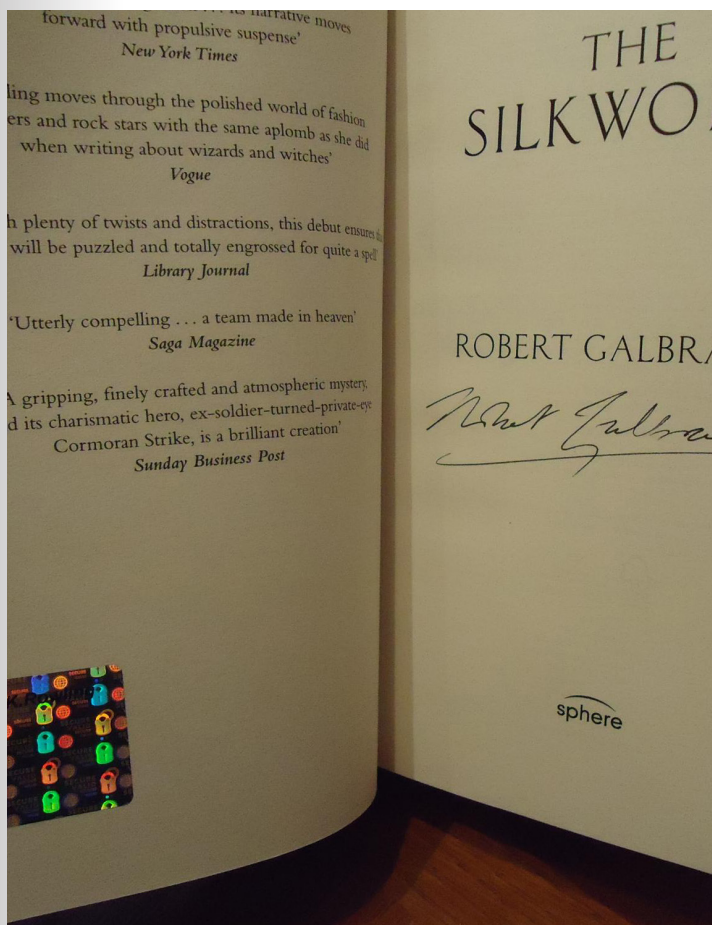
First of all, all the copies are copyrighted to J.K. Rowling. In the third novel, only the signed copies were copyrighted by J.K. Rowling, the trade edition was copyrighted to Robert Galbraith Limited. This is a problem because right now it is more difficult to identify signed copies since the ISBN and the details page are exactly the same.

Based on a tweet by Rowling, she signed 200 copies of Lethal White, and so far it seems that all the signed copies are from the UK edition. The very few that appeared on sale or were shared on different social networks (as Twitter or Instagram) where signed in blue ink, except for a few that were signed in black ink. All of

The difference of the ink colors cannot be explained, although there is a curiosity. So far, Robert Galbraith signed all his books with black ink, while J.K. Rowling signed The Casual Vacancy with blue ink. Could this be the first step into merging both personalities?

Unfortunately, Lethal White is the opposite of Career of Evil. The signed copies have no special points to look for, besides a good signature and the authenticity hologram. If you are planning to buy a signed copy of the fourth novel, be sure you are not buying a forgery. So far, the copies that were for sale on eBay reached more than £1.000, with the first one reaching almost £2.000. A lethal price.







# HOW BIG IS THE CHUPACABRA IN FANTASTIC BEASTS 2?

by L8 ([www.L8.com.mx](http://www.L8.com.mx), @EleOcho on Twitter)

*This article was originally published as “HarryLatino calcula el tamaño del Chupacabras de Animales Fantásticos 2” on the Spanish-speaking fan site HarryLatino.com*

**O**n September 2018, two months before the release of the film *Fantastic Beasts: The Crimes of Grindelwald*, the shopping website Zazzle released new clothing designs based on the movie. Thanks to that, we got a brand new preview of the aspect of the Chupacabra in the next *Wizarding World* film.

## **Wait, there's a Chupacabra in *Fantastic Beasts*?**

Yes! Its first appearance was in a blurry picture of the back of a Funko Pop! figure box leaked on August 9, 2018. The box showed the first sneak peak of the *Fantastic Beasts: The Crimes of Grindelwald* new Funko Pop! collectable figures, including the Chupacabra along with Newt Scamander, Albus Dumbledore, Gellert Grindelwald, the Thestral, the Matagot, Pickett and the Baby Nifflers. Four days later, Funko acknowledged the leak and released two official images of the Chupacabra collectable figure.

After that, the Chupacabra has appeared on zero official stills from the movie, zero posters, zero trailers and zero promotional videos. At most, we've seen it again in the form of a second Funko Pop! figure (a Hot Topic stores exclusive variation with an open mouth), a pencil topper (based on the first Funko Pop! figure), a Funko Mystery Mini collectable figure, and the aforementioned Zazzle clothes.

Here's the thing: The Zazzle shirt is the first Chupacabra appearance where the beast body proportions are not stylized. Both the Funko Pop! and Funko Mystery Mini figures distinguish themselves from other figures thanks to a “chibi” aesthetic based on big eyes, big heads and small bodies. Compared to that, the Zazzle design seems like the real deal, a true first look to the new *Wizarding World* creature.

## HOW TO MEASURE A CHUPACABRA

A Zazzle shirt called “Cartoon Chupacabra & Elder Wand” shows the Chupacabra grabbing the all-powerful Deathstick. According to Pottermore, the Elder Wand width is 15 inches or 38.1 centimeters. If the Zazzle image shows the Chupacabra in a correct scale, that would allow us to make an unofficial calculation of the size of the magical animal. Obviously, we are not throwing away that shot, so here are the steps to make the calculation:



## STEP 1

PUT LINES ACROSS THE CENTER OF THE BODY. TWO LINES WILL COVER THE SIZE OF THE HEAD AND TORSO, AND THREE DIFFERENT LINES WILL COVER THE TAIL.



## STEP 2

PUT ALL THE LINES NEXT TO THE ELDER WAND SO YOU CAN COMPARE THE SIZE.



## STEP 3

CALCULATE THE ELDER WAND SIZE PERCENTAGE COVERED BY EACH LINE. ACCORDING TO MY CALCULATIONS, THE HEAD AND TORSO WIDTH EQUALS 66% OF THE WAND WIDTH, AND THE FULL TAIL LENGTH EQUALS 74% OF THE WAND WIDTH.

## STEP 4

SUM UP THE PERCENTAGES.  $66 + 74 = 140$ , SO WE CAN ASSERT THAT THE CHUPACABRA SIZE FROM HEAD TO TAIL EQUALS 140% OF THE SIZE OF THE ELDER WAND.

## STEP 5

CALCULATE THE WIDTH OF THE ANIMAL BASED ON THE NEW PERCENTAGE. THE ELDER WAND IS 15 INCHES LONG OR 38.1 CENTIMETERS LONG ACCORDING TO POTTERMORE, SO THE CHUPACABRA LENGTH SHOULD BE 140% OF BOTH OF THOSE MEASUREMENTS:

$$15 \text{ IN} * 1.40 = 21 \text{ IN}$$

$$38.1 \text{ CM} * 1.40 = 53.54 \text{ CM}$$

## RESULT

THE ZAZZLE CHUPACABRA SEEMS TO BE 21 INCHES LONG OR 53.54 CENTIMETERS LONG FROM THE TOP OF THE HEAD TO THE END OF THE TAIL. WITH THAT IN MIND, WE ALSO NEED TO ACCOUNT AN ERROR MARGIN, SO WE'LL ADD AND SUBTRACT AN INCH TO THE FINAL NUMBERS. THIS BRING US TO THE FOLLOWING CONCLUSION: THE CHUPACABRA IS 20-22 INCHES LONG OR 51-57 CENTIMETERS LONG.



Also:

- The Chupacabras head and torso combined length is 47.15% or 66/140 of the total size of the body.
- This means that the body from the top of the head to the base of the tail is approximately:
  - 9.43-10.37 inches long.
  - 24.05-26.88 centimeters long.
- The Chupacabras full tail length is 52.85% or 74/140 of the total size of the body.
- This means that the tail from the base to the end is approximately:
  - 10.57-11.63 inches.
  - 26.95-30.12 centimeters.

Remember that all and every number mentioned here are part of a fan calculation that can be debunked at any time by J.K. Rowling (through the inevitable release of the next edition of the textbook *Fantastic Beasts and Where to Find Them*) or by Warner Brothers (either in promotional movie material or as one of the official books based on the new movie). For now, the only proven fact about the Chupacabra is that it will make its first story apparition in the Wizarding World of J.K. Rowling during the new movie *Fantastic Beasts: The Crimes of Grindelwald*, to be released on theaters on November 2018.

### **BONUS: SHOULDN'T IT BE THE "CHUPACABRAS", WITH AN "S" AT THE END?**

The legend of the Chupacabra was born in Puerto Rico, a Spanish-speaking territory of the United States. On March 1995, local people discovered the dead body of eight blood-drained sheep. Each of those sheep also had three vampire-like fang wounds in the chest area.

Silverio Pérez, a Puerto Rico comedian, is credited as the creator of the name for whoever or whatever sucked the blood out of those goats. Soon after the first attack, Pérez named the creature "Chupacabras", a fusion of the words "chupa" (the spanish verb for "sucking a liquid") and "cabras" (in spanish, the term for two or more goats). The obvious connotation of the resulting word was that a single unknown creature sucked the blood of all of the dead animals, either before or after killing them.

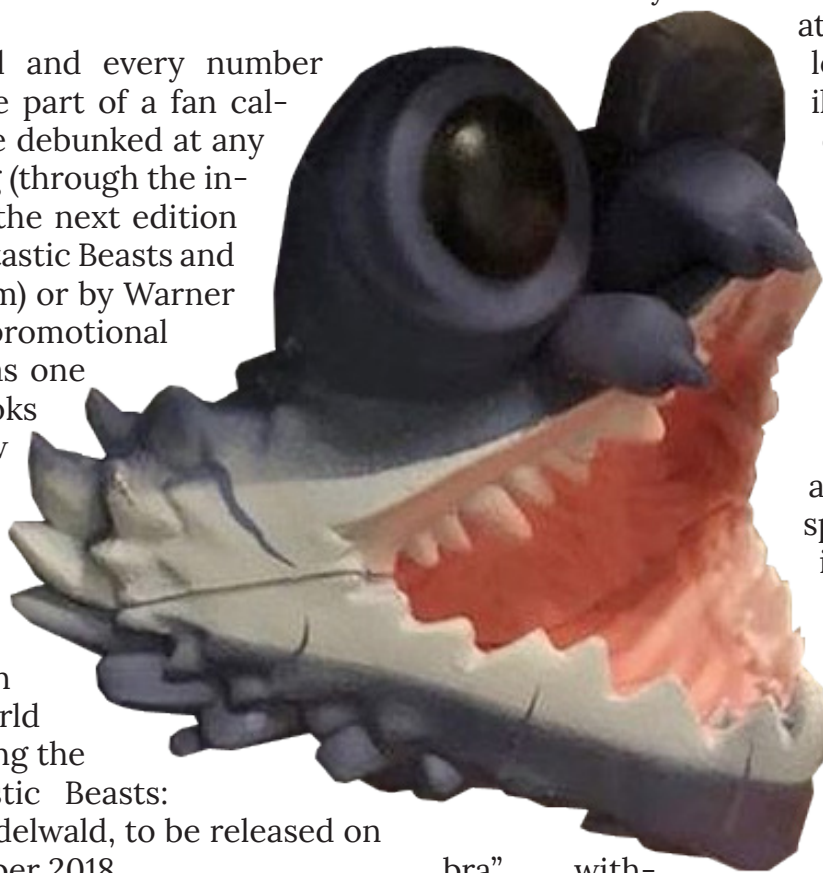
The term "chupacabras" would later gain popularity as the name of the animal

attacker thanks to following reports of similar attacks in different spanish-speaking countries during the following months and years. Puerto Rico had more than two hundred alleged Chupacabras reports in 1995, confirming that it was accurate to use the spanish word "cabras" instead of "cabra" (a single goat) in the name.

So, why is the J.K. Rowling version of the Chupacabras is called "Chupacabra" without the "S"? We can

speculate on a lot of possibilities (like "the Chupacabra is so small that it can only suck the blood of a single animal before dying"), but at the end of the day it boils down to two possibilities:

1. It avoids grammatical confusion: Some languages, including english, utilize the letter "S" at the end of words to denote a plural amount



of objects or living beings. This means that both non-spanish-speaking people and people who are not familiar with the creature name origin can think that “Chupacabras” sounds like it refers multiple goat-sucking monsters instead of one. In the past, J.K. Rowling has taken (or accepted to take) radical measures to avoid all possible misunderstanding in the Wizarding World. Thanks to that, the book *Harry Potter and the Philosopher’s Stone* is called *Harry Potter and the Sorcerer’s Stone* in the United States, and the character Viktor Krum had to learn how to say out loud Hermione’s name in *Harry Potter and the Goblet of Fire* in order to help new readers. Isn’t a single letter elimination simpler than any of those examples?

2. It avoids legal issues: Let’s face it, we know that the Chupacabras is part of *Fantastic Beasts: The Crimes of Grindelwald* only because we noticed it in the official merch. If someone, somewhere registered the name “Chupacabras” as a trademark between 1995 and 2018, Warner Brothers would be in deep trouble the second they try to sell Chupacabras based items. Hell, even if no one explicitly registered “Chupacabras”, comedian Silverio Pérez can claim he coined the name and ask for a slice of the Wizarding World money cake. After all, the name was invented 23 years ago, which is not enough to say “Chupacabras” is a public domain word. If changing a single character of the name can help to avoid that kind of stuff, so be it.



# Trailer Breakdown and Fan Theories

## For The Crimes of Grindelwald

I don't know about you, but I was a bit overwhelmed with how much new footage they crammed into the final trailer. I'd been expecting a few new clips among several we'd seen before. But not the case at all! So, where to begin? I'll take the trailer more or less in order, aside from grouping similar settings together. Also, I'll only cover new scenes not presented in prior trailers.

### DUMBLEDORE'S CARD TRICK

The trailer begins with Newt and Dumbledore on the bus with Dumbledore's whimsy on full display as he hands Newt Flamel's card, in case he wants to drop in for a cup of tea. I've analyzed the symbol on the card in a couple of prior videos, and it's an alchemy mark for gold. Thia-go Lupin pointed out that this card may indicate Flamel's home is under the Fidelius Charm, and it will get Newt in. Also, look at the card in this trailer compared to the one from Comic-Con. Notice that the alchemy symbol is pointing in a different direction. Could this be a magical calling card that acts as a compass, giving the bearer the direction to the home, turning as they go along? It's a magical GPS!

### GRINDELWALD'S ESCAPE

We then progress to Grindelwald's escape scene, with some new insights. First we get a better view of the setup. Madam Picquery and Spielman are shown heading toward the carriage as the elevator rises bringing Grindelwald. Notice that wizards with broomsticks are posted nearby, answering the question as to whether they were guards. And a poor little bug gets zapped by the magical protections enclosing Grindelwald. The view of someone standing on the edge of the Woolworth building seems to make it clear what we already guessed – that Abernathy is Grindelwald's accomplice from

within, who holds his Elder Wand and aides in his escape.

In the later escape scenes, someone seems to be dangling from the Thestral coach. Then we see Grindelwald casting a spell on a snake or snakes prepared to strike him. We only see Madam Picquery before entering the carriage, not in the bodies thrown from it. Is it possible that she's an Animagus, and this snake, possibly a Runespoor (thanks to Bestiary @Wheretty), is Picquery transformed? Then when she's about to strike Grindelwald, he uses her to take out the carriage driver instead?

Grindelwald manages to get control of the carriage, quite impressively, first by flooding one of the occupants out, and then tossing another out as he stands on the edge precariously. As this is our first glimpse of the Elder Wand in action, the magic has to be impressive. And it is!

### Nagini's Transformation

Credence seems to be locked in a cage perhaps explaining why he explodes in anger breaking the cage in an earlier trailer. And then he whispers the name we've all been waiting for. Nagini. We witness Nagini's powerful and gruesome transformation. With Nagini being the star attraction of the Circus Arcanus, and a snake of this magnitude and power, imagine the cage and magical protections Skender must use to control her.

The Maledictus as Nagina is a huge revelation. However, I'm sure there are still some twists up Rowling's sleeve! In this Tweet, she indicates that she's known Nagini's backstory for several years. But in this tweet, she also reveals that Maledictus can only be female, and is a curse passed from mother to daughter. There's still



obviously more going on that she's not telling.

### LESTRANGE FAMILY TREE

Newt and Tina seem to have an unexpected meetup in the Lestrangle Family secret hideout. In this scene, Credence has the raven symbol by his image on the wall as well.

### MIRROR OF ERISED

And in a deeper reveal of the Mirror of Erised scene, we see a young Dumbledore gaze longingly after a young Grindelwald, played by the same actors who portrayed them in *Deathly Hallows*, Jamie Campbell Bower and Toby Regbo. This was a well-kept secret and may mean we'll be treated to more from the younger versions in flashbacks.

### BUCKET PORTKEY

The trailer then shows the bucket portkey scene. I've seen a few people speculating as to whether the red-haired man standing on the edge of the cliff may be a Weasley ancestor...which would be fun. You've got to watch this scene in slow-mo. Jacob's expression is hilarious. What do you want to bet he gets seasick? It's just like Rowling's humor to have the portkey be a bucket to catch his vomit.

### KAPPA TRACKING

And in beautiful, golden imagery we get what I think Bestiary @wheretty pegged as the tracking scene we've been hearing about. I'm almost sure they're searching for Queenie, but have to find the Kappa to do so. Dalton Perkinson points out that Newt uses gold dust to illuminate what is probably the Kappa's footprints and employs the Niffler, a bloodhound for gold, to finally bag the Kappa.

### GRIMMSON AND A MYSTERY

Next, what appears to be the bounty hunter Grimmson enters the wall to the room where Credence explodes the building. Dalton Perkinson believes that Grimmson waits in the wall until Nagini approaches and he can reach out

and catch her, which to me, is terrorizing.

There are two very curious things to notice that flash by in this new perspective of the explosion. First, you can see a hint of Credence's Obscurus up in the middle. Then, second, there's someone sitting amid the rubble to the right of Credence. Someone who seems to have four fingers. As this doesn't look like our mystery woman from the poster, who we discussed be-



fore, she must have relatives.

And then we are treated to a cute little picture of Pickett hanging by a thread...literally.

### Flamel's Home

Next up is a delightful scene of Newt seeming to surprise Tina at Flamel's. A couple of interesting points here: Is Tina reading Flamel's grimoire? And notice the crystal ball so conveniently placed beside the cozy chair to the left of Tina. Has Flamel recently used it to direct message with Dumbledore, as we speculated earlier? If Newt did need a Fidelius card to allow his entry into Flamel's home, how did Tina get in? I've long suspected that Yusuf Kama is in connection with Flamel and an image of Kama and Tina meeting in a Paris café may confirm it.



### **HARRY ON BUCKBEAK...**

...I mean, Newt on a Kelpie.

### **VISION OF FUTURE AND PERHAPS A TIME PORTAL**

This is followed by what appears to be a vision of the war to come, a future air raid in a bombed-out city. Is this one of Grindelwald's visions? But Newt is watching it. How? Maybe through Flamel's crystal ball.

And in an exciting development, those zodiac circles and their beasts in the French Ministry may be coming to life. The ZouWu seems to jump through time in the Ministry's Magical Zodiac. Almost Doctor Who'ish.

### **LETA IN THE LAKE?**

Next up, a different version of the Hogwarts teacher running scene from the Comic-Con

trailer, which in a prior video I thought might lead to what got Newt expelled, is shown before what must be Leta's memory of the incident. Leta desperately reaches out to someone, perhaps trying to save them. Here's a new thought. What if the student Leta nearly killed was Newt. And now, back to her in the amphitheater, she makes amends by saving his life?

### **THE RITUAL IN THE AMPHITHEATER**

On the central dais of the amphitheater, Grindelwald looks like he's conducting a diabolical symphony to raise the dead or open the portal to the spirit realm. Just as we've discussed in prior videos on my channel...without the artistic element that is beautifully shown in the trailer.

Grindelwald spins a ring of fire around that ceremonial dais, building the blue fire that I believe





will create the Fiery Dragon in the graveyard. And then, Credence turns to join Grindelwald and Nagini tries to hold him back. But consider for a moment -- Ezra Miller has indicated in interviews that he trusts no one in the wizarding world. Nagini seems to be his sole friend. And we saw how violently he erupted earlier when Nagini may have been taken by Grimmson. What wouldn't he do here to save her? Especially when Grindelwald has (possibly) graciously offered to let them all leave, in exchange for the Obscurus he's always wanted.

with his brother as Theseus chases his brother and Tina out of the French Ministry. I think this probably comes about mid-way through because by the end of the film, the brothers are acting together. And the image of Tina disarming and tying up Theseus also probably confirms a prior theory that Theseus was sent to track down and arrest his vagrant younger brother.

### BRIDGE AT HOGWARTS

But I want to end on two snippets I skipped over earlier. The bridge at Hogwarts. @Rishia-Misterium Tweeted that she thought these two



I believe we'll see Leta burst her bonds in some sort of monstrous form that is embodied in the red shooting smoke and flames of the graveyard, to battle the blue Fiery Dragon released by Grindelwald and his skull. Indeed, the brothers Scamander may show this as they seek to battle one dragon but not hurt the other...in my opinion.

### BROTHERS SCAMANDER AND TINA

Like the trailer before, the one ends on a humorous scene displaying Newt's earlier relationship

scenes came together. That Nagini is on the bridge at Hogwarts and will meet Dumbledore. I think this is a most excellent catch. And here's what I'm wondering. To me, this seems to follow the cemetery scene. Are the survivors coming to confront Dumbledore? And if so, notice who's missing – Credence, Queenie, and Leta.

Look how devastated Jacob and Nagini and Theseus appear. Here's my guess. Leta's dead or, more likely, transformed. Credence has gone to the dark side...at least for now, and probably to



protect Nagini. And Queenie's fate is most likely left uncertain. The great cliff hanger.

Also, is this confrontation where Dumbledore finally reveals firmly why he cannot be the one to confront Grindelwald? The Unbreakable Vow he made with Grindelwald as a teen. See my prior video for more.

But one more possibility -- instead of the survivors suddenly flying to Hogwarts to confront Dumbledore, could someone have brought them to him? Perhaps someone transformed as a phoenix, able to transport immensely heavy loads? Someone very associated with bird imagery. Leta Lestrange.

With less than 7 weeks to go until the release of *The Crimes of Grindelwald*, we'll soon know for sure!

S.P. Sipal: @HP4Writers | BeastChaser.com  
Fantastic Secrets Behind Fantastic Beasts: The Video Book, December 2017  
Teaching Harry Potter to Creative Writers: An Educator's Guide, November 2016





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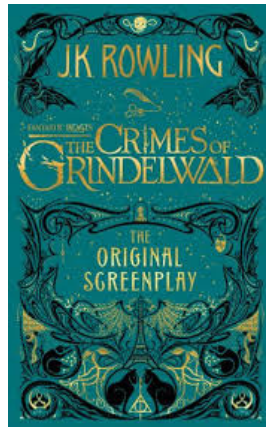
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# UPCOMING EDITIONS

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 Crimes of Grindelwald:  
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*Issue 22. October 2018.*