

Transcript

Episode 3.10

Book 3, Chapter 10: The Marauder's Map

Caroline: You're listening to Harry Potter After 2020, an HP chapter reread podcast wherein two friends who read the books way back in the day as adults revisit the series through a post-2020 lens. Your hosts are Lorrie Kim, author of *Snape: The Definitive Analysis*, and JC, an educator and long-time HP fan. I'm your editor, Caroline. In this episode, Lorrie and JC tackle Book Three, Chapter Ten: The Marauder's Map.

Lorrie: There's a Hogsmeade weekend and Harry thinks he won't be able to go, but Fred and George give him the Marauder's Map and he sneaks out. Harry, Ron and Hermione go to the Three Broomsticks and overhear Cornelius Fudge saying Sirius Black was James Potter's best friend but betrayed the Potters to Voldemort before killing 13 Muggles and getting sent to Azkaban. So much happens in this chapter.

JC: So much. As I was reading, I kept thinking, 'Wow, what happens next? What happened next?'

Lorrie: Yeah, it just builds.

JC: It kept on going... yeah. I had forgotten that the conversation in the Three Broomsticks was in this chapter. In my head, that happened later, so I was like *gasps* when I realized what was about to happen.

Lorrie: Right, but yeah, it's the Marauders. We get to have our first introduction to them as a unit, although it's incomplete.

JC: Yeah.

Lorrie: We only get to hear about three of them.

JC: Yes, we do. That is true, which is very interesting.

Lorrie: Yes.

JC: Another thing, and this is so silly: in my head, it's always been "The Marauders' Map," because we call them the Marauders.

Lorrie: Right, right.

JC: So the fact that it's singular in the title just threw me for a moment. 'Wait a minute, this whole time it's been one Marauder?' I don't know why that stuck with me.

Lorrie: I think the fandom has collectively moved that apostrophe.

JC: Yeah.

Lorrie: Because we like to think of them as a group. I can understand that this might be a map for anyone who would like to maraud, but it's really more the romantic notion of these teens forming a pack together.

JC: And what is more classic American -- well, they're not Americans, but maybe it's just classic teenagers anywhere. I'm just thinking of American teen movies where you've got your little group of teens, and they do something amazing together. They go on an adventure.

Lorrie: Yeah.

JC: And I know that when I was in middle school, I had a little friend group and there were four of us, and we were the opposite of Marauders because we were like little Hermiones. We were the nerdiest girls and we were always getting the best grades, but we would have summer parties together and we would sit at lunch together and just be nerdy together. But the other thing that we did -- which is maybe for people our age who will recognize this as a Gen X experience -- is that we had this little notebook. It was just a little spiral-bound notebook, and one of us bought it and then we would write notes to each other. This is like old-school texting (like an old-school group text) and we would write notes in it to each other, and we would respond to each other's notes and then we would slip it to the next person during class.

Lorrie: Oh, my goodness. Yes.

JC: So it got passed around, and it was very secret.

Lorrie: Oh, very.

JC: Because we wrote things in there that we did not want anybody else to see.

Lorrie: No.

JC: It was like our own little geeky version of the Marauder's Map in a sense, so the whole idea of these boys developing this secret thing... Ours wasn't -- there was no charm on it. One time, a teacher did pick it up and flip through it before realizing there was nothing. He just said, "I'm keeping this till the end of class. You shouldn't be doing this during a lesson."

Lorrie: Because that was my question, was, "Did anybody ever...?" Ugh.

JC: I think if anyone flipped through it, they would say, "Okay, these 12-year-old girls are just being silly and giggly. There's nothing harmful here at all."

Lorrie: Oi, yai yai.

JC: I don't know what happened to those notebooks. I don't know who kept them. I wonder... Anyway, yeah, it just made me think about my own middle school experience of being in this little gang of girls, several of whom I'm still in touch with.

Lorrie: Oh, that's so nice.

JC: Anyway, the Marauders.

Lorrie: All right. So at the beginning of the chapter, Harry is in the hospital wing recovering from his fall and he's processing. He's processing how he saw the black dog again and trying valiantly to not think it's an omen of death, but his resistance is slipping, and he's processing the memory of the last moment of his mother's life, her attempts to protect him from Lord Voldemort. That's the thing that led to baby Harry's helpless desire to protect his mother. It sent my thinking in two directions: one of them is about domestic violence, because if you're a child in a home of domestic violence, this is an emotional response that gets drummed into you from early childhood, this feeling like "My parent is in trouble, I want to go rescue them, I want to save them," but also, often the abuser is threatening to move the abuse onto the child as well. That's a way of controlling the abused parent, and there is that dynamic where the abused parent will try to prevent harm from coming to the child and saying, "Take it out on me instead." Not all of us get a Dark Lord coming to murder our parents in infancy, but childhood domestic violence is a more common phenomenon than having a Dark Lord come to kill you; that creates a certain mindset that people take into adulthood, if that's what you experienced as home and family. We know from interviews that the author came from a home like that and she also had that situation in her first marriage, so for me to read that into this, I'm actively pushing back against the taboo on applying biographical information about an author to the text. I very much dislike that taboo; I think it does bring added value to a reading, to know this is a way for an author to encode that experience into fiction without directly talking about anything like that. Also, the way that James is absent from this memory... There are three people in the memory of Voldemort threatening Harry and Lily: there's a man, there's a woman, and there's a baby. It reminded me of the reading that (Sandra) Gilbert and (Susan) Gubar in the 1970s popularized about the Snow White fairy tale, where it's a conflict between the stepmother and the daughter and a mirror. Where is the king? Where's the father? They said the king is the patriarchy. The king is the voice of the mirror that is somehow absent, and there's a quality in which James Potter, the father, is absent from this story. We hear so much about Lily and Lily's nature; we hear very little about James.

JC: And what we do hear isn't actually great.

Lorrie: It's very difficult to gather the scraps that we get about James Potter, the person, into a coherent character. But what we have here is a dynamic of a male voice threatening and a mother and a baby, and that emotionally, for me, reminds me of some situations of domestic violence.

JC: Yeah, definitely.

Lorrie: And what it is like for Harry as somebody who was formed by that kind of early childhood dynamic. That leads to a 'saving people' thing, which is involuntary and reflexive and not really under somebody's control. That also led me to think about Harry Potter, the series, as Christian allegory. This is territory where I'm very shaky because I'm not Christian, I was not raised in a Christian tradition, but the concept that there's something saving about thinking that there's somebody who loves you so much that they would give up their own safety and their own life to protect you, which is the Harry-as-Christ allegory that the series builds up to. What makes Harry strong? Because he knows that somebody cared enough about him -- somebody whom he remembers and had a relationship with -- cared enough about him to say, "Take my life to spare his," and that he eventually, toward the end of the series, becomes somebody who would do

that for other people, including people that he's indifferent to, people that he doesn't know, and people he hates -- which is the far most difficult part of this: people that he not only hates, but who would kill him with the life that he has given them. They would use that life to kill him, turn around right away and kill him. That he would do that for them and how that would protect them, and how that's the thing that Voldemort doesn't have, that he sees that Harry did have, that he envies so desperately: the love that you carry with you if you know that there was a connection you made with somebody who cared enough about you to give their own life. So yeah, being formed by this traumatic experience of being a helpless infant and wanting to save the life of somebody that cares about you maybe doesn't feel so great for the person who has to go through life with that complex, but it can be turned into this really powerful religious allegory. That's a power that Harry has that Voldemort doesn't have and a lot of people don't have, and is really difficult for Harry himself to master, so that is a way to turn this kind of trauma into something that can help other people. Here we have poor 13-year-old Harry remembering his mom screaming and saying, "Don't hurt Harry, kill me instead," and that's the nature that Voldemort set up in this baby that he wasn't born with. This is the tyrant creating the person who's going to be strong enough to bring him down. So yeah, poor kid in the hospital wing trying to process all of this.

JC: This feels like the first moment when he really realizes what he's hearing, because he's heard screaming before, but this is the point when now he knows... Well, he hears someone saying his name, and he understands that he's hearing Voldemort there. On top of everything else that he's dealing with, it sounds like during the day he's surrounded by people who come and love him and take care of him, and are worried about him and try to cheer him up.

Lorrie: Yeah.

JC: But at night, he's there by himself, thinking through that and remembering it over and over, which is kind of the way it works. He recognizes that the dementors have triggered his trauma. He just doesn't know why it's only him.

Lorrie: Yeah.

JC: Which is interesting. That question gets answered for him a little later, but that made me think about the fact that when you are... you kind of touched on this already, but you don't necessarily know that your situation is actually that bad because it's the only thing that you know. I'm thinking about a child who's in a home where they're watching their mother get physically assaulted; you just think that's the way the world is, and it takes a while for that realization to kick in that oh, this isn't a typical experience. It's not an unusual experience, but it's not what everybody else is experiencing -- and how alienating that can be.

Lorrie: Yeah. It's not supposed to be this way. It often is, but it doesn't have to be.

JC: Yeah, and he doesn't realize that yet, and that's... Yeah.

Lorrie: Yeah. He's starting to. So he gets out of the hospital wing. It's Monday morning, he heads back to class... Lupin is back!

JC: Thank goodness!

Lorrie: Looking very tired and ill. Lupin hears about the two rolls of parchment that Snape assigned about werewolves. He frowns slightly and he tells them, "I'll speak to Professor Snape."

You don't have to do the essay." I would just like to point out that Snape said he wanted those essays by Monday morning, so everyone but Hermione is late.

JC: Yeah, exactly. They just refused collectively to do it.

Lorrie: They just didn't do it. I also wish that I could be present for this conversation with Snape that Lupin tells them he's going to have.

JC: Oh, my gosh. I was wondering what the hell went through his head. It said he "frowned slightly", but...

Lorrie: Uh-oh!

JC: This is a person who is very good at controlling his emotions and controlling his facial expressions. He doesn't give anything away.

Lorrie: "Frowned slightly." Oh, no!

JC: That slight frown says a lot, alright, so it's like, 'Oh, boy, I wonder what was going through his head when he realized that Snape did that.'

Lorrie: "Um, did he now?"

JC: "I'll have a word."

Lorrie: And then of course, Hermione says, "'Oh, no,' said Hermione, looking very disappointed. 'I've already finished it.'" Yeah, because it was due now! Once again, Hermione has received Snape's message, processed it, and he doesn't want to hear from her. That paper she wrote is not going anywhere. Lupin keeps Harry after class and tells him, "They planted the Whomping Willow the same year that I arrived at Hogwarts." Aha, we get a clue! That's a direct clue for free, and Harry is so fortunate. They really did a good thing... Dumbledore did a good thing for Harry bringing Lupin in, because Harry gets to talk to somebody who understands. He gets to ask Lupin, "Why do the dementors affect me like that? Am I just --" And I think that in this series, Lupin is the one who comes closest to matching the kind of trauma Harry has, both for its duration and also the blamelessness (nobody asked for this), how much it sets you apart, and how badly you can get ostracized. Also, the physical pain. Harry gets to ask Lupin, somebody who knows what this is like, "Why is this happening to me?" and Lupin gets to tell him straight out, "There are horrors in your past that the others don't have." That is so merciful. It cuts through all of the issues around not wanting to have a pain Olympics. Yeah, of course, people don't want to say, "Your suffering is greater than mine," or, "Well, let me tell you how bad I have it." This is beyond that, and it's just a practical statement that Lupin is there to say, "You have nothing to feel ashamed of." Can you imagine, in real life, the people who go through years or decades not hearing that? It would be so nice if somebody could just remind them of that fact, but in order to free yourself from that shame, you have to even know that that's what you're feeling, and that's not even something that you can always identify for yourself. We have Lupin here explaining to Harry, "These are the feelings that you might be having, and you don't have to take that on." This is a really good thing that Dumbledore did, to bring Lupin in. The larger theme of this book being time travel and being haunted by the past, this is not only Lupin being good for Harry the character but I think this book, *Prisoner of Azkaban*, being good for kid readers. Lupin explains to Harry, "If it can, the dementor will feed on you long enough to reduce you to something like itself... soul-less and evil." That's a really good shorthand for the way a lot

of destructive creatures work in life and also in the series. Voldemort does that; Voldemort's aim is to make people more like himself because he's so alone. What Voldemort has... He can't feel loss, so he tries to strip away the attachments and love that people have so they are like that, too, to punish them for having that and to know how he feels for not having had it. Fenrir Greyback, who is making more werewolves: it's a vengeance on people who have something you don't, who go through life without the same hardships that you feel, to make people feel what you feel. Voldemort making his followers get Dark Marks that burn whenever Voldemort has this big surge of emotion: he's trying to make other people feel what he feels. That's a really good shorthand for the dementors: they're trying to make you into something like themselves. That's not the only way to be a villain; we have, for example, Umbridge, who is not trying to make people like herself. She's trying to differentiate. But this is a really succinct description of one way to be a villain.

JC: It's also such an interesting metaphor for abuse, this idea that when someone is trying to control you, to abuse you physically or whatever; that idea that another person could make you so unhappy that you just become a shell of the person that you were before. I think that's really powerful to think about, and to think about casting the abuser as this horrible monster... Yeah, I find that really interesting, too.

Lorrie: Yeah, and if the abuser has some pain that they're operating from, the struggle is for them to take the person they're abusing and overwrite that person's actual inner experience with being the receptacle for their pain. It is a form of making people feel what you feel; this is not what the abused person wants, has not asked for, does not deserve.

JC: Right. It also makes me think about how trauma can fester in people and consume them, and how hard that is. Obviously, it can be done -- you can claw your way out of that -- but it has to be dealt with. If you don't deal with it, it's just going to eat you from the inside.

Lorrie: Yeah, and possibly make it easier for you to be bad to the people you love, which nobody wants.

JC: You become like them. Before we move on, I just wanted to read this bit: "It has nothing to do with weakness,' said Professor Lupin sharply, as though he had read Harry's mind. 'The dementors affect you worse than the others because there are horrors in your past that the others don't have.' A ray of wintry sunlight fell across the classroom, illuminating Lupin's gray hairs and the lines on his young face." Holy shit, that's good!

Lorrie: Yeah.

JC: Oh, damn, damn! That one sentence... Oh, my God. Oh, it's so good, it just made me kind of stop and go, "Oh." Yeah.

Lorrie: Yeah. That's such good YA writing because it's a little bit not subtle by adult standards. It's teaching YA readers: this is how you convey that people can feel the same thing, even when they're not the same generation.

JC: Oh, it's just so good. And that probably means that this is where my reading level is stuck at as a person, because I love this stuff. I love it.

Lorrie: It's beautifully done.

JC: Yeah. It's not too subtle for me. I was like, "Oh!"

Lorrie: No, it's beautiful. It's also part of what is beautifully done in this series whenever Lupin emphasizes to Harry, "I'm not good at this." He says in this chapter, "I'm not an expert at fighting dementors... quite the contrary..." He said earlier, "I'm not good at potions." He's speaking out of empathy; he is showing Harry how it feels when you're really doing the work. It's not easy, you do the best you can; it doesn't always work. Being an adult doesn't automatically make you better at any of this. I find it a really powerful stance for Lupin to be speaking from, and it's much more authoritative for Harry than somebody who's not going through it or not having a hard time. It's really instructive, and he shows how your victory is not guaranteed. It's a lot of hard work.

JC: Yeah.

Lorrie: Yeah, especially when he says, "You have nothing to feel ashamed of." We know that Lupin struggles with shame a lot, and if he's telling Harry this, then we know that he at least knows that about himself as he struggles. But yeah, generally I think that's part of this character being a good teacher or elder: the ways in which he conveys to Harry that he's not better than Harry. He's older and more experienced, he has stuff to impart, but he's not better. Then, it's so good for Harry that he has somebody to tell, "I can hear Voldemort murdering my mum." He can tell other people this, but his classmates are not emotionally equipped to hear something so horrific. But this is somebody he can tell.

JC: Oh, Lupin's response to that, too...

Lorrie: Yeah.

JC: I don't remember when I read this book last. I don't know if I've read it since I became a parent, but that... I had to stop reading. And tears in my eyes... I was like, 'What the hell?' It was Lupin's response to that and thinking about, as an adult, what that means to hear that from a child. That was really like, 'Oh, man.' Lupin thinks that he's the only one left, and it makes me think about, okay, what does he see as his role in Harry's life? Does he think he deserves to have a role in Harry's life? Does he wish that he could impart more... talk to Harry more and say, "Hey, let me tell you about your dad, let me tell you about your mom"?

Lorrie: Yeah.

JC: Has he felt like he hasn't got the right, or if he does, that he's going to open up himself too much? I'm just thinking if you were in that situation as an adult and there's this kid and you could tell them so much of their story, but is it going to be welcome? Is it going to make things worse? You don't want to... Oh, God, Lupin.

Lorrie: And what I love here is the way we see Lupin's defenses eroding: he starts to grip Harry's shoulder and then he thinks better of it. I loved that that encapsulates everything that's his responsibility as an adult in this scene, because -- Well, first of all, we don't even know the terms of Lupin's employment. What is he supposed to tell and not tell Harry, because of course the entire Wizarding world is in on a conspiracy to prevent Harry from knowing something that everybody else knows, so there's that, and he's trying to catch Sirius Black. There's all this stuff happening, and the trauma that Harry is suffering from is unresolved for Lupin, too, and you know, as an adult or an elder, that you can't mix up your own needs and traumas when you're trying to counsel a child; it will go badly. That's a terrible boundary to cross, so he really better not be using his teacher relationship with Harry to work through his own trauma, which he

knows, so he's not going to do this very natural thing: trying to grip the shoulder of a suffering kid. He has a lot to consider, and some of it's his employment, some of it's him, and some of it's just plain sympathy for this poor kid. I love how often we see Lupin characterized as 'hesitating'. He's just got a lot to consider, and we see that not now but later on after Snape becomes a double agent; Snape always hesitates or takes his time or thinks through things before he does anything, and we see that with Lupin here. This is such a good volume for showing the gulf between teens and adults, and all the stuff that adults have to keep in mind. What are they talking about when the kids aren't there? Obviously, a lot. Then Lupin's defenses erode again when Harry mentions that Sirius got away from the dementors, and then Lupin's briefcase slips and he has to duck down to catch it. Oh, we're getting really close to home, Harry. Yeah, and then Lupin says that revealing thing: "Black must have found a way to fight them. I wouldn't have believed it possible." Here we have a glimpse into what it feels like to be somebody who has a loved one incarcerated. In addition to thinking that loved one betrayed them all, maybe, is just to think, 'That person that was my friend, that I loved: how are they going through all of this? He can't possibly fight them all.' And then to hear, 'Well, no, somehow he did. Am I happy about that? I kind of am.' This is one of those adverse experiences that you were talking about. I also like, when he says, "I'm not that good at fighting dementors," how that distinguishes between being good at something and knowing how to teach well. No, you don't have to be the best at it; you do have to think about people and how they learn.

JC: And how to break down something complex into something that a person could get started on and understand and build on. It's a common... 'joke' is not the right word. It's a common, known thing in the world that the more of an expert someone is on a topic, often the harder a time they have at being a teacher about it. Not that teachers aren't experts, but this idea that to be a teacher means that you don't just know the content area; you also have to know how to break it down in ways that will make it digestible by other people, so you have to know the content in a different way. Often, if it's something that came easy to you and that you never really had to work at, it's hard work to do that -- breaking the concept down -- and not all teachers are good at doing that part of it. Yeah, it's a great example.

Lorrie: Yeah, you can't relate. Teaching is its own whole discipline that's completely separate from whatever the content is.

JC: And then Lupin says that he'll teach Harry how to do this but not until next term, and he mentions that he has a lot to do before the holidays. I was like, 'I don't remember what that means. What does he have to do?'

Lorrie: It doesn't mean anything except that when you have a chronic illness, your workload piles up.

JC: I see.

Lorrie: That's all it means.

JC: Okay.

Lorrie: There's nothing symbolic, there's nothing plot driven. It's just that he took sick days. Yeah, when Harry asks, "Will you teach me?" Lupin hesitates again (God, he has a lot to hide), but when he says, "I chose a very inconvenient time to fall ill," that is so bitter.

JC: Yeah. That was why I thought there was more to it, because of the way he said the timing was inconvenient. Okay, if he's a werewolf, the timing is always freaking inconvenient because he doesn't get to choose. I thought, 'Is there something else happening? Do they have end of term exams?' I don't even remember. Anyway, I thought, 'Was there something that made his workload go up more, and then he has to deal with that on top of everything else, or...?' Anyway...

Lorrie: No, I think this is connecting to Hermione needing a Time-Turner to make up the time that she lost being Petrified because she's a Muggle-born, and also to give her the time that she's going to need to prepare extra to fight for herself in the world as not only a Muggle-born but also Harry Potter's brain. Yeah. To me, I read this very much as if you have this extra struggle, you have to work twice as hard in the time that you don't have. Basically, chronic illness sucks.

JC: Yeah, yeah. I also wondered if that was him stalling for time a little bit, too. Obviously, I completely understand that whole idea of, 'I can't even start to think about this right now,' but that idea of 'I really need to think through this, so I need the time to do that. I can't just jump right in and do this. It's going to take some preparation.'

Lorrie: "First, I have to talk to Severus about the whole werewolf issue."

JC: "Then I have to talk to Dumbledore."

Lorrie: And he's also going to have to face Snape about the boggart thing, because he can't pretend that Snape doesn't have a reason to be mad at him. Yeah, he has to go deal with Snape, he has to recover from his physical illness, he has teaching to catch up on. Meanwhile, Harry is saying things like "dementors" and "Voldemort" and "Sirius Black," and he probably barely got out of bed that morning.

JC: So, moving towards the winter break.

Lorrie: Yes!

JC: It's interesting that Ron and Hermione are deciding to stay at Hogwarts. It's really sweet, that idea of thinking about them staying to support their friend.

Lorrie: Making up excuses, yeah.

JC: And I don't think I would have picked up on this before, but being a parent of one child, I just thought, "Oh, my God, Hermione's parents are not going to see her for the winter holidays."

Lorrie: I know.

JC: When my kiddo was... even now, the idea that when my kiddo was 13, the only time I'm going to see him is this winter break, and then he's like, "No, I'm going to stay at school."

Lorrie: The rejection...

JC: That would be awful, and you can't just go and visit.

Lorrie: No.

JC: Her parents can't go to Hogwarts.

Lorrie: No.

JC: Oh, wow. That idea that Muggle-born kids are really ripped out of their families in ways that Wizarding children are not, and that way that we talk about, often, kids from impoverished backgrounds or kids who are indigenous for whom being successful academically means putting up a wall in a sense.

Lorrie: Yeah.

JC: They're separating themselves from their family in a way that they may not be able to go back to, especially if the particular way that they're academically successful is not a way that they can then take home and use at home. That's a thing that requires you to keep moving further away from your family and your culture, so it made me think about that, too, for Hermione.

Lorrie: But also by age eleven... As a parent, you've had eleven years to look at this child going, "I can't give them what they need. I can see this coming."

JC: Yeah.

Lorrie: And yeah, any efforts you've made to try to get them to fit into the world you have at home that they've been so clearly unhappy making, it's not the right fit.

JC: It also makes me think... I know people who have children who are Deaf who had to make the decision to send them off at the age of four or five to a boarding school or to a state school for the deaf, and that decision of "What's the best thing for my child? The best thing is to be immersed in Deaf culture, and that's actually better for them than being here with me." Ow!

Lorrie: Ow, yeah.

JC: Ow, ow, ow. But also, it's love, because you're giving your child what they need, but oh, that's hard, too. Anyway, I think about that with the Muggle-born kids.

Lorrie: Yeah. So then we get Harry receiving one of the two greatest magical assists he has: he got the invisibility cloak for Christmas his first year, and now he's about to get the other amazing, amazing gift that most wizards don't have, thanks to his Fairy Godfathers Fred and George. Do you want to do the honors of saying what this thing is and what you think of it?

JC: Oh, the Marauder's Map! I have so many world building questions about the Marauder's Map, but also I love what it represents in terms of world building. The idea that these kids... They were, what, fourteen, fifteen when they made it, the boys?

Lorrie: I don't know how old they were, but not old.

JC: Not that old. Yeah, they were young when they created this. The powerful magic that it took to create something like this is really amazing. How does that even work? Why is Mrs. Norris on it?

Lorrie: Yeah. What are they using?

JC: Yeah. How are they tapping into this trace of people in the castle? Is there some kind of enchantment on the castle that does this anyway, and they were able to tap into it? It just seems like it's incredibly powerful magic.

Lorrie: Yeah.

JC: Wow, so I have lots of questions about that, but then also questions about how long was it in Filch's possession? When did Filch get it? How long has it been there? And then Fred and George explained how they got it, but how did they figure out how to use it? That's a very specific passphrase that you need for this.

Lorrie: Right.

JC: How did they figure that out? There's so many questions I have.

Lorrie: I noticed this time that the words are supposed to be curly green, and I just want to shout out to MinaLima, the graphic design team that does all of the graphics for all the Harry Potter and Fantastic Beasts films. They made their own version that's parchment and burgundy, and that is canon now. I know that these words in the text are supposed to be curly green. That's not what I see, and the little figures here are dots. No, I see the footsteps. That's obviously right.

JC: The little footsteps, yeah.

Lorrie: Yeah, I just really appreciate, first of all, that MinaLima have been given license to be co-creators of canon and what an incredibly good, rich job they've done of it. It's not one of those cases where you picture something and then you see how it is in the movie and you're like, "Oh, that's not how I pictured it." This is like, 'No, this is everything.' The way that it shows the footsteps moving, the way that the camera pans so that you gradually get a sense of the scope and depth of this thing, and also your dawning realization of how much good and evil can come from whoever sees this and uses it. Whoa!

JC: Yeah. It's interesting to me that Fred and George say, "We decided last night that you need this more than we do."

Lorrie: Yeah.

JC: Which is beautiful, because they're realizing, 'Okay, if Sirius Black is in the castle, Harry should have this.' They're like, "Yeah, we already know all the stuff on it anyway," so it's interesting that they are passing it forward to someone who has a greater need than them. It says a lot about them.

Lorrie: Yeah. Yeah, about their dear Seeker who's so, so good and has suffered so badly because of something that's quite serious.

JC: Yeah.

Lorrie: Literally, yes.

JC: Literally, yeah.

Lorrie: Then we get this really subtle and frustrating portrayal of teen rationalization and inability to take responsibility for things as Harry keeps coming up with all these reasons why it's okay for him not to think about anything except using the map to go have fun. Harry's thinking, 'If Filch really didn't know... he wouldn't have to pass the dementors at all...'. Hmm, are we concerned about anybody else having broken out of prison and passing dementors? No, no, Harry is not concerned about that at all. Hmm... He remembers Mr. Weasley's warning and somehow decides to let that slip out of his mind, and he rationalizes that he's only going to use

it for fun. He's not going to hurt anyone. Surely, it won't put him in danger. It's kind of agonizing to read this; it's subtle and pretty accurate, and not only teenagers go through this.

JC: Yeah. I'm on Team Harry here, because I read those rationalizations and I'm like, 'Yeah, yeah,' and all I can think about is knowing what's coming and how important a tool this is going to be to him personally in the next four years. I'm like, "Yeah, no, Harry, hang on to it. Don't turn it in. No, no, you need to keep that."

Lorrie: Yeah.

JC: Yeah. And I'm also on Team Harry in the sense that Dumbledore gave him the invisibility cloak when he was very young... Gave it to him and knew probably how Harry would use it, but decided to trust him with it. Also, it belonged to Harry, so there's that. But also, I don't trust that some of the other adults would have the same reaction, so I don't know. I'm 100 percent like, 'Yeah, Harry, rationalize it all you want. Just keep that thing.'

Lorrie: Right, because when Hermione suggests that he should turn it in to McGonagall right away, I'm kind of like, "No, no way. Don't do that."

JC: "Don't do that. No!" Yeah, so that's fun. And then we also learn a little bit more about the secret tunnels. We had the hint in the last chapter that Filch was guarding the secret tunnels (which are apparently not secret), but then there are even actual secret ones that Filch doesn't know about: one of them, the entrance to it is under the Whomping Willow for some strange reason, and that one somehow isn't usable.

Lorrie: No.

JC: That's interesting, but I love the fact that there's this one that Fred and George point out to him and say, "Okay, this one goes to Honeydukes." The idea that there is a tunnel that goes from Hogwarts, from the statue, all the way to Honeydukes... Why would that be true? Also, when Harry gets there, it's just a trap door in the cellar where people come down all the time. They have to know that there's a trap door and there's a tunnel and where it goes. The guy, or whoever -- the family that owns Honeydukes -- must know about this. They don't lock it. With Sirius Black on the loose, if they knew they had a tunnel to Hogwarts, why would they have it open? I don't know. I'm just like... I don't understand that part, but it's like, 'Don't look too deeply,' apparently.

Lorrie: Well, maybe they don't know. You can't see it.

JC: It's a building that they live in, that they've lived in forever, and there's a trap door. At some point, you think someone would be like, "Oh, let's open this trap door."

Lorrie: "Huh. Where does this go?"

JC: "Wow, it's just stairs that go down to the darkness. That's weird."

Lorrie: But when Harry closes the trap door and he looks down on it, it's just part of the dusty floor. You can't even see it.

JC: Okay, I buy that you have to know it's there, but it just blows my mind that they would not know it's there after all this time.

Lorrie: Yeah, there's a tunnel between the school and the candy store.

JC: Yeah. Is this one of those Room of Requirement things, where Dumbledore likes sweets and just said, "I wish there was a tunnel to Honeydukes," and the castle went, "Alright, let's make one." Who else knows about this tunnel, other than the obvious?

Lorrie: Well, we don't know, do we?

JC: Hmm, interesting. And there are other tunnels that lead to other places in Hogsmeade, we find out later.

Lorrie: Yes.

JC: And the Room of Requirement can create them. Anyway, we're getting off track.

Lorrie: Yes. No, this is the joy of a magical universe.

JC: And this is what I love about the world building. Oh, it's so fun.

Lorrie: This is what makes successful children's lit: the wish fulfillment of a tunnel that goes to the candy store, and then the incredible, succulent array of sweets when Harry finally gets there; he looks around and there's that catalog of incredible desserts -- some of which are real - - and just how colorful and beautiful it is. This is a children's lit classic moment.

JC: Yeah, it's like *Charlie and the Chocolate Factory*.

Lorrie: It's a kid in a candy store.

JC: Literally.

Lorrie: And yeah, this is where I learned what coconut ice is. I had never heard of coconut ice and that it's shimmering and pink. I'm like, "What is that? Is it some magical--" No, it's just a regular sweet. Huh. Okay. It's such an easy and lovable entry point of participation as a reader. You can have this magical moment. You can recreate it yourself at home.

JC: Or you can go to an amusement park and have a... Not really. It's not the same, though. The first time I went into the candy stores in the amusement parks, I really wanted it to be more like this and it's not, but hey. They're not actually magical, it turns out.

Lorrie: Oh! But the fact that they have the recognizable logos -- the Honeydukes logo in the amusement park is pink and green -- you can take that and you can run with it in your own experiences. Make it at home. And the people that you're going through it with instantly know, 'Okay, that's the feeling we're evoking together.'

JC: Oh, this is one more thing that is so 13-year-old about this to me: that Harry figures out how to open the door on the statue, and he's like, "Yeah, okay, I'm going."

Lorrie: Yeah.

JC: There had been a point that it was winter; all the other kids were bundled up. He didn't go get a coat.

Lorrie: It was freezing!

JC: He didn't go get his invisibility cloak; he's just like, "Yeah, I'm just going to go." What the hell, Harry?! It's impulsive... all that rationalization that he did about "why I should keep this map"...

Yeah, he didn't also think, "Maybe I should go get a coat," which actually is completely accurate for that age. That's... yeah. That's exactly what a 13-year-old boy would do.

Lorrie: Yeah, it's Christmas in Scotland. It's the winter solstice. The sun has not come up in weeks.

JC: Oh, my gosh.

Lorrie: So cold! Okay, that was not literally true. The sun comes up briefly.

JC: Yeah, briefly. Oh, and we'll get to the sun in a bit.

Lorrie: Gets cold and goes back.

JC: Yeah. He gets to surprise Ron and Hermione in a really funny way. I love that bit. And poor Hermione is just apoplectic. "Why are you here?! This is wrong!" Yeah.

Lorrie: "Why are all of these things happening?"

JC: And Ron's like, "Why didn't they give it to me?" Yeah, that's great. Ron, your needs are not as great. Come on, admit it.

Lorrie: Yeah.

JC: But there's this interesting moment where Harry wonders if Sirius Black might know about the passage from Honeydukes. Yeah. He knows.

Lorrie: Never mind. Let's not think about that.

JC: Oh, yeah. Harry's like, "Huh." It's an interesting little moment.

Lorrie: There's candy to eat.

JC: Right. So then Ron points to the sign, literally -- don't make me point to the sign -- the sign that says that the dementors are patrolling the town, basically, from sunset to sunrise (which, as you just pointed out, at this time of year means that's, what, 3:30, 4 P.M until 10 A.M.), so the people in this town are living under this kind of martial law.

Lorrie: Martial law. Yeah, it's martial law.

JC: Which is awful, right? They only get, what, maybe six hours of time to go out during the day, and Fudge is like, "Oh, it's what we have to do. You just have to suck it up." Even Madam Rosmerta complained about it. "Oh, if I've got the Minister in here, I'm going to tell you my business is shit because of this, and people can't go out at night." He's like, "Oh, you know..."

Lorrie: "Whatever."

JC: They have to live like this for a year.

Lorrie: Yeah. I have lived under martial law. This is martial law.

JC: And we've all experienced lockdown and the specter of if you go out of your house that there might be something that's that dangerous. It does make me think a little bit of that, too, that idea of being stuck at home and not really being able to go out and interact with people.

Lorrie: Yeah.

JC: And then those brief moments of freedom when we would learn that oh, if you're outside you could go to a restaurant, and suddenly you go finding all the restaurants opening up patios. "Yes, I could go out to eat! This is great!" That combination of martial law and lockdown happening in Hogsmeade.

Lorrie: Yeah, and the fact that the thing that's making everybody stay indoors is something that causes intense depression; even when you sneak some normal time out, it's not far away.

JC: And the whole thing is being badly handled by an inept government.

Lorrie: Oh, dear. Oh, dear. Oh, dear.

JC: Yeah.

Lorrie: Well, Harry's cold. Ron and Hermione say, "Let's go to the Three Broomsticks."

JC: "Yeah, let's take you to a bar, Harry. Let's go."

Lorrie: Yeah. They get him hot butterbeer to warm up with.

JC: Aww, his first butterbeer. I love the fact that they don't say in the text what it tastes like.

Lorrie: Yeah. It's just warming.

JC: Yeah. I thought, 'Oh,' because we all know what butterbeer tastes like now because we've had commercial versions of it. We've made the homemade version. I keep the stuff on hand to make butterbeer. I think I probably still have some. I did when my kiddo was little because it would just be a special thing. Now, I always made it cold; I'd never made it hot, but... oh, butterbeer.

Lorrie: Yeah. Butterbeer latte.

JC: Yes, yes.

Lorrie: But the thing is that we only have the Muggle fallen version of it, because the instantly warming property...

JC: Yeah.

Lorrie: It's good that it's not described because we can approximate it, but that's not what they're really having. But we can get darn close, and it's a really evocative name. We know that it's dairy based; we know that there's that bit of sour, bitter beer tang to it, too, to cut the sugar, but there's obviously some sugar component in there. It's genius, and the bliss that it brings Harry is so needed at this point. Cold little Harry, who is now hiding under the table. When Ron and Hermione shove him under the table, they spill butterbeer on him, so he's now also sticky and drenched.

JC: Oh, yeah. A cleaning spell would have been handy there, too, but hey.

Lorrie: Oi.

JC: So then people come in, and it's McGonagall and Flitwick and Hagrid and the Minister of Magic, and it's like, oh shit! They hide Harry and Hermione moves the Christmas tree, but there's this funny little detail: the four of them come in, and they sit at the table with grunts and

sighs. That just made me laugh, because I was imagining these people... they've been trudging around. They walked from Hogwarts, probably; they've been trudging around this town. I know what I would feel like. I would sit down with a grunt, too, at my age. That's such a fun little detail for the adult readers.

Lorrie: Yeah. And 'Mobilierbus'? Come on, Hermione just made that up.

JC: And it worked!

Lorrie: I love it. I love it so much.

JC: It's like 'Impervius' from the last chapter.

Lorrie: Well, 'Impervius' I can imagine being a real spell, but the specificity of 'Mobilierbus'... Anyways, it worked.

JC: We'll start throwing words that sound like they're Latin at things and see what happens. Yeah.

Lorrie: Yeah, and she's quite confident, so she's been making these spells up before.

JC: Right. That is actually a fun thing like in the fandom, though, is that people do that. They make up spells, and sometimes they're really funny.

Lorrie: So here's something I would have flagged as a beta: Hagrid is talking to Fudge. That's much more forgiving than I would have been...

JC: Right, right.

Lorrie: To the guy who used me as propaganda to shut me in jail, knowing I was innocent.

JC: Subjected me to dementors.

Lorrie: Yeah, for months. Yeah, I would have said, "You sure you want this?" but it works.

JC: It is strange that Hagrid... Yeah, but I guess Hagrid has to be there because he's got part of the story, and the whole point of the scene is that Harry gets a bit of his story. Actually, a large chunk of his story.

Lorrie: A huge chunk, yes.

JC: And Hagrid has a piece of that.

Lorrie: Yeah.

JC: Again, three of these four people are people that Harry likes and trusts, and none of them have given him this information. So again, that idea that you were talking about earlier that there's this big conspiracy to keep Harry's story from him is so --

Lorrie: Yeah, enraging.

JC: Yeah.

Lorrie: Wrong. Oh, I also love... Rosmerta is my Potterverse fashion icon. Her sparkly turquoise high heels... Oh, I want!

JC: Ah, yeah.

Lorrie: And the characterization in the drinks that they order is just fun.

JC: That's fun, and I'm sure that those are all drinks that you could buy in the amusement park.

Lorrie: Yes. And yeah, when Rosmerta gets invited to sit down and be the naive listener, they say, "Oh, yeah, what Sirius Black did..." and she goes, "Do you know, I still have trouble believing it." That's good. That's a major consideration in this whole book: did you know the person? Were you wrong? Did they fool you or did you really know them? What happens to people? And then... Oh, God, just the casual way Fudge says, "Oh, yeah, and Sirius was Harry's godfather. Harry has no idea, of course. You can imagine how the idea would torment him." Uh, not as much as the fact that everybody knows this and is keeping this from him.

JC: Yeah. In the last chapter, McGonagall pulled Harry aside, and there was a moment in that reading when I thought, 'Was she going to tell him about the godfather part and then decided not to?' I wondered if she was going to tell him that, because of the way she framed it, "This is going to come as something of a shock." By then, he has to know everyone's been talking about Sirius Black wants to kill him; I thought maybe that's what she was going to tell him, and then she just backed off from it at the last moment.

Lorrie: And that was right of her, I think. When you go to try to tell a kid something and they say "I already know," it's important to respect what they're coming at you with.

JC: All the details in this story are so interesting, because they're all from one perspective. There's multiple things happening here. There's all these facts and the facts are getting twisted in different ways, and it makes me think about misinformation and how easy it is to take a few facts and twist them and then spread it around on social media. Then suddenly, there's a new truth out there that everyone just believes, and how impossible it is to counter that.

Lorrie: And how sometimes, even if you know the full story, there are reasons why you can't publicize that.

JC: Yeah.

Lorrie: You're just going to have to take that, knowing that your truth is never going to be out there... which, by the way, is the Snape storyline.

JC: Yeah, that's true.

Lorrie: But yeah, the assumptions being made about why Sirius does anything -- and the shocking, loathsome way that Peter Pettigrew manipulates that, and Sirius laughing because he knows he's been completely routed and he has no chance against the momentum of misinformation -- that's pretty real world.

JC: Yeah. That feels really real to me now, in a way that I don't think it did before.

Lorrie: Yeah. It's very grim and depressing.

JC: Definitely. Another thing that's very grim and depressing out of this situation is Fudge's insistence that Sirius Black is worse than the hordes of dementors.

Lorrie: Yeah.

JC: That having this town under martial law and having hundreds of dementors around Hogwarts that have already attacked children... but that's still better than Sirius Black. I thought, wow, that sounds like an incredibly right-wing justification for having police in schools. It took me back to, "Well, it's better to have children of color traumatized than to have someone come in and shoot everybody," despite the fact that someone coming in and shooting everybody is not going to be stopped by having these police there, clearly. It just made me think about that again, and how short-sighted and small-minded... But you also get the sense that it's... Again, with Fudge, it's all about appearances. He just wants it to look like he's doing something, and he does not care how many people get hurt as long as he looks good. He looks like he's taking action, and the people who are affected: they'll get over it.

Lorrie: I am in this unexpected position of defending Fudge right now.

JC: Oh, wow! Okay, let's hear it.

Lorrie: The one thing I'll say, though, is he says, "You-Know-Who alone and friendless is one thing... but give him back his most devoted servant, and I shudder to think how quickly he'll rise again...." That is Fudge's job to prevent what they think is Voldemort's most devoted servant from breaking out and finding the Dark Lord and resurrecting him. That's literally his job, and it's scary as hell that they haven't been able to do this. Now, dementors and martial law, eh, but it is right, I think, for Fudge to be focused on that.

JC: Interesting.

Lorrie: And it's also good foreshadowing that, well, Voldemort's most devoted servant is not Sirius Black, but in book four we will find out who it is.

JC: Right, and that person actually does help Voldemort come back. Yeah.

Lorrie: Yeah, and Fudge was right.

JC: Yeah, okay. That makes sense. I see that. I'm still mad about the 'not caring about the people who are being affected by the dementors'.

Lorrie: Oh, my goodness.

JC: And telling people to just suck it up. "Sorry, it's inconvenient... for you, not for me where I live in my apartment in Wizzarding London or whatever."

Lorrie: Everybody is trying really hard to find Sirius Black. That's why Dumbledore has hired Sirius' ex-best friend, Lupin, who is best situated to figure out what Sirius Black might be thinking and how he might be getting into the castle. The Marauder who's not mentioned in this pub scene.

JC: Right. Exactly, exactly. Conspicuously absent, Lupin.

Lorrie: Right. And yeah, if they could come forth with the probable ways that Sirius is getting in and how people know that, that would bring an end to martial law.

JC: This raises a question that I've been thinking about: Lupin clearly hasn't told Dumbledore that Sirius is an Animagus, and I was thinking, why? That seems like that would be an important detail, or maybe he has. I don't know.

Lorrie: Doesn't it?

JC: It seems like it would be a really important detail.

Lorrie: No, he has not.

JC: He has not, right?

Lorrie: He has not.

JC: One thing that I was thinking is that because Lupin's transformation is not like that, he doesn't actually know what it's like to be an Animagus, so he probably doesn't understand that that's what's... Obviously, he doesn't know that what's allowing Sirius to get past the dementors, is turning into a dog. That's one thing I've been thinking about: that if Lupin knew that, then it would be different, but I don't think Lupin knows that yet.

Lorrie: Well, he does know that using these secret passages could get you past the dementors.

JC: Well, the secret passages, for sure. Yeah, okay. I was thinking more about the dog form.

Lorrie: Right, but for everybody to be crowded into the Great Hall while they're wondering "How could he get in past the dementors," and Lupin to say nothing? Hmm...

JC: That's interesting.

Lorrie: Yes, and we've just had Harry demonstrate exactly how a person might be able to do that, dog or no dog. Harry's not even wearing his cloak.

JC: Right, yeah.

Lorrie: He's just sauntering, meandering, ambling.

JC: Yeah. Okay, so why isn't Lupin telling Dumbledore what he knows?

Lorrie: Well, we'll find out later.

JC: Okay, cool.

Lorrie: But yeah, he's not an unproblematic character, Lupin. So then we get the introduction of one of my favorite magical inventions in this series, the Fidelius charm.

JC: Oooh, yes.

Lorrie: I just think it's brilliant. I read this and I thought, oh, this is a domestic violence safe house. This absolutely exists in the Muggle world, and we know the author had experience with this. We know that's how she got herself and her baby away from her first husband; she had mutual friends who hid her and her baby and wouldn't tell the husband, and we actually know from interview that a couple years later when she moved to Scotland -- I don't remember if it was Scotland or England -- her ex actually did track them down and break into the house a couple years later. Your worst nightmare. So we have this invention of the Fidelius charm and what it means. In one chapter, we have both the Marauder's Map (a way of finding people, for real, no matter what they're doing to hide) and we have the Fidelius charm, which is the counter magic to it. I think that's beautiful and intense.

JC: Yeah, no, I hadn't thought about the fact that those two things are at opposite sides of the same coin. That's interesting.

Lorrie: Yeah. And what's the magic? The magic is somebody who would protect you and love you so much that they would never give it up, and there's no other way to get that information. That's similar to the magic that Dumbledore uses to create the safety for Harry, the safe house of the Dursley home. "I'm going to trust in the magic that your mother loved you enough to be somebody like that for you."

JC: And then the way that they set it up, it's a very compelling case. There's no way that Voldemort could have found where Lily and James were unless Sirius told them, so that whole... It's very compelling. It's really hard to not.... We talked about disinformation before, but that's a piece of evidence. It's a piece of evidence that seems like it's not widely known, so that would be the thing that would convince you.

Lorrie: Yeah, and I love that we get the information about Dumbledore speaking from experience, as a survivor of long wars, that he offered to be Secret-Keeper. He sees the evidence, but even if you don't see the evidence, you do always have to assume there's a mole somewhere, and he's just less likely to be targeted and tortured than whoever is the real Secret-Keeper. Obviously, they should have taken him up on it.

JC: Yeah, it'd be a very different story.

Lorrie: Yeah. I also didn't register until this reading that the attack (when Voldemort killed Harry's parents) took place barely a week after the Fidelius charm. I actually was kind of relieved because I didn't know how long they'd been in lockdown for, and I felt so bad for them with this baby stuck in the house, knowing how that feels post-pandemic lockdown.

JC: Another detail that Fudge reveals in this conversation that just flies over your head, I think, on the first reading in some ways, or at least it did mine: he had toured Azkaban and had encountered Sirius Black, who seemed very normal and unaffected by the dementors, and then gave him his newspaper.

Lorrie: I know.

JC: And I just thought, 'Wow, that's a detail that I know that, on a first reading, just flew over my head because it's...' yeah. But that's the starting point of everything that happens here in this book.

Lorrie: So good. He said he missed doing the crossword, and it just makes me think: that's one thing that we are told about Sirius that we do get to see later, is that he's incredibly smart. He must have been so good at the crossword. Can you imagine he and James must have been like the most annoying do-your-crossword-in-pen kind of people? "Oh, I can't believe you didn't get that!"

JC: It makes me think, too, about people who are incarcerated for a long time without any kind of mental stimulation.

Lorrie: Yeah. Stimulation, yeah.

JC: And how for people, for whom intellectual pursuits are part of how they just derive pleasure from life, how torturous and awful that would be.

Lorrie: Yeah.

JC: So on top of everything else that's awful about being incarcerated, to be denied access to books to read or... There was this movie about Marquis de Sade, and there's a scene in it that stands out to me. So the whole story, Marquis de Sade: he was writing pornographic stories and selling them; he was finally arrested, but he kept writing them from prison because people were bringing him paper and stuff. Finally, they took away everything from him, and there's this scene in the movie where the guard comes in, and he has written a story on the wall using his own shit. It's written in excrement on the wall.

Lorrie: Yeah. You have to.

JC: And that idea of he had to get it out of his head, or he was going to go crazy, and I understand that feeling so well.

Lorrie: Yeah. I do, too.

JC: I had a conversation about this the other day with my kid who writes music, obviously; this idea of when, if it's 1am and you've got the idea, you have to get it out of your head then.

Lorrie: Or it hurts.

JC: Yeah. It's painful not to, so I'm trying to imagine someone like Sirius Black. Obviously, there were no libraries in Azkaban. There's no stimulation of any kind, and the fact that he found a way to keep himself sane is incredible for all those years.

Lorrie: It also reminded me of a scene from *Silence of the Lambs*, the Thomas Harris novel that the movie is based on, where Hannibal Lecter is a genius incarcerated and he does mind palaces to keep himself from going crazier.

JC: Right, and we (you and I) were also Sherlock Holmes fans, so I'm thinking about season four of Sherlock with the sister (who's even smarter than everyone else put together) who's been incarcerated.

Lorrie: Yeah.

JC: Yeah.

Lorrie: What you have to do... I actually had an encounter with somebody years ago -- I let myself get used; it was kind of funny -- where I was talking to somebody who was helping an inmate. He had been imprisoned for political purposes, and we were in touch with him, with this inmate and his lawsuit to try to get out. This other person, who was quite broke, had wanted to be nice to the inmate and had packaged up a bunch of porn magazines -- and they were really heavy -- and handed them to me and said, "Would you mail these for me?" It cost quite a lot! I laugh, because yeah, he was taking advantage of me and I said yes, but that was really important currency.

JC: Another interesting thing is that I think we've had a scene like this before in this series. We get a lot of information and we don't get Harry's response to any of it in this chapter. The chapter just ends and all this information has just washed over Harry, and at the end he's just sitting on the floor and there's no... we don't get any hint yet of what he thinks, how it's affected him.

Lorrie: Yeah, it's so huge. One of the worst things I can imagine for him hearing is when Fudge says, "You-Know-Who met his downfall in little Harry Potter." To be little Harry Potter under the table thinking, "Me?!" Oh, gosh, and then he gets that strange, broken delivery of extra love, hearing that Sirius wanted him and said, "You should give me the baby. I'm his godfather, I'll take care of him;" he's not allowed to feel that love, because Hagrid's saying, "Oh, he probably would have thrown him off the motorbike." But yeah, somebody really wanted him. For Sirius, oh, the heartbreaking thing for him to say, "I'm not going to need my motorbike anymore;" to have come to this heartbreaking scene and think, 'There's nothing good left in the world except this baby that I'm supposed to take care of.' Then, also excellently, bringing in another theme of this book: Hagrid saying if he had realized that Sirius had betrayed James, that he would have ripped Sirius "limb -- from -- limb." No, you've got to wait to hear the story. Don't do that. It's always important. It's not okay. Wrongful, assumed guilt: not okay. We have the evidence that there's nothing left of Pettigrew but fragments, and no news of Lupin at all. Oh, and the whole time, McGonagall, she sounds so much like Hermione: whenever Hagrid says, "Blah, blah, blah," and she says, "Hagrid, did you tell everybody? Would you shut up? Keep your voice down!" And then we hear a clink of a glass on wood, and it's McGonagall saying, "You know, you're going to have dinner with the Headmaster. We've got to get up now." Just the function she serves here... So they all leave, and then at least Harry has Ron and Hermione.

JC: He didn't have to hear all that alone. Yeah.

Lorrie: No. All this life-changing awfulness he's just heard, and the equally life-changing evidence of the conspiracy to keep him ignorant of it. How can he not be angry?

JC: Yeah, absolutely. I think that Harry and Hermione and Ron... that trio, they've had multiple instances to bond, and this feels like another big one.

Lorrie: Yes.

JC: This takes their friendship group level up a notch, a big one.

Lorrie: Yeah.

JC: Suddenly, they all understand what the stakes are here. It's not just, oooh, this bogeyman out there. It's like, oh, it's personal. It's really personal, and they're the only three kids who... I'm sure they're not the only three kids who know, because this seems like the kind of thing that other kids probably would know.

Lorrie: Draco knows.

JC: Probably Draco knows, right?

Lorrie: Yeah.

JC: It's more fun to make fun of Harry fainting in the presence of dementors right now than to torment him about how his godfather betrayed and murdered his parents.

Lorrie: Yeah, and the way that you can't trust the government and you can't trust your teachers, even the really good ones. Yeah, and why isn't anyone talking about Lupin? Could Lupin help with this?

JC: Conspicuously absent.

Lorrie: Yeah.

JC: Yeah. I think that later in fandom, we have this sort of notion of the Marauders as a group of four, and here it's really presented just as James and Sirius. I wonder... We'll have to see how this changes as we go on, because again, it's been a long time since I've read any of this, but the fannish idea of the Marauders is so stuck in my head that it's hard for me to wonder: is it the teacher's perspective? "Oh, Peter Pettigrew, this lump of a boy (she called him that) that followed James and Sirius everywhere," that impression that the teachers had of these kids and their relationships versus the way that the fandom has interpreted or the way that's presented from those kids' perspective.

Lorrie: Well, let's see here. "Messrs. Moony, Wormtail, Padfoot, and Prongs, Purveyors of Aids to Magical Mischief-Makers, are proud to present The Marauder's Map."

JC: Okay, there it is. Yeah.

Lorrie: They thought of themselves as four.

JC: Yeah, so that disconnect between what the people who were the adults in their lives at the time thought about this group of kids versus what the kids thought about themselves. But also, then, time has passed. So much time has passed that things are different, and having been a high school teacher, you don't keep track of who all the friend groups are like you do when you're a kid. When you're a kid, you know what all the cliques are, but yeah, as a teacher, you're like, "Eh, do those people know each other? Maybe."

Lorrie: Well, I think they are onto something, because I'm about to be a guest on the Swish and Flick Podcast (YAY!) about the chapter in *Deathly Hallows*, where Harry goes into Sirius' bedroom for the first time and he sees a photo of the four Marauders together. That photo is described in detail, and yeah, there are these two really cool guys; then there are these two guys who can't believe their luck that they're being included, each of them for their own reasons. I think that is a dynamic that was going on that the teachers are aware of, too, and was probably present the whole time. But yeah, the four of them definitely are defined as a group because of the shared secrets and adventures that they had together. It's a chapter.

JC: Yeah, I don't know -- I can't remember what comes next either. Oh, The Firebolt is the next chapter.

Lorrie: I know.

JC: Oh. I forgot how much I -- No, I did not forget how much I love this volume, but it's such a good one, and I'm remembering now how my heart started pounding the first time I read this. It was like, 'Oh, now I understand why people love this series.'

Lorrie: Yeah.

JC: The first two books, eh, but then I got to this one and I was like, 'Oh, yeah, this is good. This is my jam.'

Lorrie: Yeah. This is an incredibly written volume. Well, It's hard to stop, isn't it?

JC: We've been talking for a long time!

Lorrie: Well, when we were doing the first book -- when we were doing those episodes -- I would say, "Does this make you want to read more?" But that's not even a question now.

JC: Yeah, it's not a question now, so it's like, yeah, for sure.

Lorrie: Yep. Well, we'll have to stop anyway, so talk to you later.

JC: All right, yeah.

Caroline: You've been listening to Harry Potter After 2020 with hosts Lorrie Kim and JC. You can find show notes for this and all other episodes at HPAfter2020.com. There you will also find ways to support the show, contact the hosts and more. If you like what you heard, consider giving us a review on Apple Podcasts or wherever you get your podcasts. Harry Potter After 2020 is produced and edited by Lorrie Kim and Caroline Rinaldy. Original music was composed by C.L. Smith. Thank you for listening.