

Harry Potter and the Cursed Child



INTRODUCTION

BRIEF BIOGRAPHY OF J. K. ROWLING, JACK THORNE, AND JOHN TIFFANY

Thorne was born in 1978 in Bristol, England and was educated at St. Bartholomew's School before attending Pembroke College at Cambridge and graduating in 2002. He then began writing on *Shameless* and *Skins*, two British TV series, before going on to write many other TV series including HBO's adaptation of Philip Pullman's *His Dark Materials*. Thorne is also a prolific playwright—his first play was produced in 2005 and was followed by many others on London's West End. He wrote the stage play for *Harry Potter and the Cursed Child* in the early 2010s and has since written several other Broadway shows, including a new adaptation of [A Christmas Carol](#) and the musical adaptation of *King Kong*. Thorne has also written many feature films and radio plays.

HISTORICAL CONTEXT

While the Harry Potter series largely takes place in a fantastical world, readers often draw parallels between Voldemort and his followers and other fascistic governments, particularly Nazi Germany. Just as Nazis targeted Jews, the Romani people, gay people, those with disabilities, Voldemort and the Death Eaters target “Muggles” (non-magic people) and “Mudbloods” (people who have non-magic parents) for persecution, death, and torture. The play even makes an additional connection to the regime by using a fictional bird called the Augurey as one of the Death Eaters' prime symbols, as well as a hand gesture along with the salute “For Voldemort and Valor.” This sets up a distinct connection to the Nazi eagle symbol and the “Heil Hitler” salute which became widespread at the time.

RELATED LITERARY WORKS

Harry Potter and the Cursed Child takes place 19 years after the events of the original seven-part *Harry Potter* series (starting with the epilogue from *Deathly Hallows*) and it builds on events from all of the books—particularly [Harry Potter and the Goblet of Fire](#). Other books in the extended *Harry Potter* universe include *The Tales of Beedle the Bard*, *Quidditch Through the Ages*, and *Fantastic Beasts and Where to Find Them*. Unlike the rest of the *Harry Potter* series, *Cursed Child* explores parent/child dynamics within a fantasy context. Other fantasy books that similarly explore this relationship include N.K. Jemisin's *The Broken Earth* trilogy, Victor LaValle's *The Changeling*, and George R.R. Martin's *A Song of Ice and Fire* series, which specifically deals with family legacy and power. *Cursed Child* also focuses on time

travel and specifically on the dangers of creating alternate realities; other books in this vein include Elan Mastai's *All Our Wrong Todays*, Stephen King's *11/22/63*, Stephen Fry's *Making History*, and Kate Atkinson's [Life After Life](#).

KEY FACTS

- **Full Title:** Harry Potter and the Cursed Child
- **When Written:** 2012-2016
- **Where Written:** London, England
- **When Published:** July 31, 2016
- **Literary Period:** Contemporary
- **Genre:** Fantasy
- **Setting:** Hogwarts, England
- **Climax:** Harry and Albus prevent Delphi from interfering with the past.
- **Antagonist:** Voldemort, Delphi Diggory

EXTRA CREDIT

Award-Worthy. The play was nominated for 11 Olivier Awards and 10 Tony Awards, and it won both Best Play awards.

An International Sensation. As of 2021, there are four productions of *Cursed Child* running around the world (London, New York, Melbourne, and San Francisco), with three more productions planned (Hamburg, Toronto, and Tokyo).



PLOT SUMMARY

The play opens on the same scene as the epilogue from [Harry Potter and the Deathly Hallows](#): Harry and Ginny's younger son, Albus, is getting ready to board the train for his first year at Hogwarts. Harry is the head of Magical Law Enforcement at the Ministry, Hermione is the Minister of Magic, Ron manages Weasley's Wizard Wheezes, and Ginny edits the sports section of the *Daily Prophet*. Albus is nervous about being placed in Slytherin House, but Harry assures Albus that the Sorting Hat will take his choice into account, and that there's nothing wrong if he is placed in Slytherin.

Aboard the Hogwarts Express, Albus quickly befriends the kind and awkward Scorpius Malfoy, Draco Malfoy's son. At school, Albus is immediately sorted into Slytherin with Scorpius, which devastates him. Albus also quickly discovers he has little magical talent, which makes him vulnerable to bullying. In addition, students make fun of Scorpius because he is rumored to be Voldemort's son. Years pass, and each one seems to grow more miserable for Albus. He grows more distant from Harry

because he hates being compared to his famous, talented father, but he grows closer to Scorpius.

Just before the start of Albus's fourth year, the Ministry of Magic acquires a **Time-Turner**. As rumors spread about the Time-Turner, Harry receives a visit from Amos Diggory, begging Harry to use it to go back in time and save his son Cedric's life. (Cedric was murdered by Voldemort after winning the Triwizard Tournament, although Voldemort was really after Harry.) Harry feels guilty about Cedric's death, but he knows that meddling with time is dangerous. Albus overhears this argument and he also meets Amos's niece, Delphi.

The night before Albus returns for his fourth year, Harry tries to connect with his son by giving him a **blanket**—the only thing he has left from his mother, Lily. Albus doesn't appreciate the gift and is frustrated with his father, leading Harry to say that sometimes he wishes Albus weren't his son. Albus picks up the blanket and throws it; it collides with a love potion Ron gave him and the blanket is ruined.

The next day, Albus decides that he wants to correct Harry's mistake in inadvertently causing Cedric's death. He and Scorpius jump off the Hogwarts Express, meet up with Delphi, and break into Hermione's office at the Ministry of Magic to steal the Time-Turner. They then go back in time (this Time-Turner only allows for them to travel for five minutes) to the Triwizard Tournament's first task in 1994, posing as Durmstrang students and disarming Cedric so that he'll do poorly in the task and won't be able to win the tournament, which will then prevent his death.

Meanwhile, Harry has recurring nightmares about Voldemort, making him suspicious of the dark wizard returning. After learning that Albus and Scorpius are missing, he also has a dream about Albus in the Forbidden Forest, and he, Hermione, Professor McGonagall, and Draco search for the boys there. In the forest, the centaur Bane warns Harry that Albus has a "dark cloud" around him, and Harry could lose him forever. They find Albus and Scorpius just as the boys are returning from their time travel.

Albus soon learns that his and Scorpius's actions have created ripple effects in time: Cedric still died, because he was even more determined to win the tournament after losing the first task. But they also prevented Hermione and Ron from falling in love and marrying, and thus prevented Albus's cousin Rose from being born. Harry also tells Albus that he doesn't want Albus to be friends with Scorpius anymore, believing that Scorpius is the "dark cloud" Bane spoke of. Albus is furious and threatens to run away again, but Harry says that Professor McGonagall will use the Marauder's Map to keep an eye on Albus and Scorpius.

Over the next few days, Albus and Scorpius are both devastated at not being able to see one another, and Draco visits Harry and convinces Harry to change his mind about

separating the boys. The same day, Scorpius decides to approach Albus despite not being allowed to see each other, saying that they have to fix what they changed in the past. They reconcile and decide to go back in time and humiliate Cedric in the second task so there's no way he'll win the tournament. However, when Scorpius returns to the present after doing so, he discovers that Albus has disappeared. It turns out that they created an alternate universe in which Harry is dead, Albus was never born, and Voldemort rules the wizarding world.

In Part 2, Scorpius walks tentatively through a new, fascistic world, with Voldemort ruling and a powerful dark figure called the **Augurey** heading the Ministry of Magic. As Scorpius asks questions about what happened with Harry Potter and Cedric Diggory, people become suspicious, including Draco, who says that Scorpius's questions are embarrassing the Malfoys. Scorpius tries to tell his father that he doesn't like what their family has become, and Draco recognizes how brave and good Scorpius is—just like his mother, Astoria.

Scorpius soon learns that, while Cedric Diggory lived, he became a Death Eater and killed Neville Longbottom, which then caused ripple effects that enabled Voldemort to survive the Battle of Hogwarts. Scorpius teams up with Professor Severus Snape, along with Ron and Hermione (who are in hiding). The four of them go back in time with Scorpius to the first task, stopping Albus and Scorpius from messing with the events. But when the group returns to the present, dementors swarm on them. Hermione and Ron sacrifice themselves to hold off the dementors, but Scorpius is filled with despair and can't bring himself to get away. Snape instructs Scorpius to think of Albus in order to find the strength to go on, and then Snape sacrifices himself to the dementors as well—even knowing that he won't be alive in the corrected timeline.

Scorpius runs down to the lake and goes back in time to reverse his mistakes at the Triwizard Tournament. When he emerges in the present, Albus surfaces beside him and Scorpius is overwhelmed with joy—until Professor McGonagall, Draco, Ginny, and Harry find them and say that they have a lot of explaining to do. Scorpius also realizes that he lost the Time-Turner in the lake. After hearing Albus and Scorpius's full story, McGonagall scolds them severely for their stupidity. Later, Harry apologizes to Albus for treating him so harshly.

That night, Scorpius wakes Albus, explaining that they have to destroy the Time-Turner. Albus agrees, and he sends an owl to Delphi to explain that they're destroying it. Delphi arrives to help, and Albus notices a tattoo on the back of Delphi's neck for the first time—it's a tattoo of an Augurey, the symbol of the head of the Ministry of Magic in the alternate timeline where Voldemort ruled. Taking the Time-Turner from Scorpius, Delphi explains that she was raised by Death Eaters and that she is Voldemort's daughter. She then takes the boys captive, explaining that she plans to travel back to the third task to make sure that Cedric becomes a Death Eater and Voldemort

returns to power. She also kills a student, Craig, who is looking for Albus and Scorpius.

When Albus and Scorpius are discovered missing once more, Ron reveals that he saw Albus and Scorpius with Delphi. Harry then confronts Amos Diggory, but they learn that Delphi isn't his niece like she claimed. Searching Delphi's room, they discover that she is Voldemort's daughter and she's trying to fulfill a prophecy to bring Voldemort back. They figure out that Delphi used a Time-Turner once again, though they have no idea when or where she is taking the boys.

At the third Triwizard Tournament task, Delphi tries to make Albus humiliate Cedric by torturing Scorpius, but Cedric is able to disarm Delphi. Then Albus lets Cedric complete the maze, knowing that this will lead to Cedric's death. Furious that her plan is foiled, Delphi formulates a new plan and takes Scorpius and Albus further back in time before destroying the Time-Turner and abandoning them, leaving them stranded in this new time.

Albus and Scorpius figure out the date: October 30th, 1981—the day before Voldemort attacked baby Harry and killed his parents. Scorpius and Albus hurry to Godric's Hollow, where Harry lived as a baby, and try to figure out a plan. Seeing Harry's parents push baby Harry in a stroller, Albus remembers that, in the future, the blanket Harry is wrapped in is going to be soaked by a love potion. They find something that will react with the love potion and use it to write a message to future Harry, explaining when and where they are.

In the present, Draco reveals that he has another Time-Turner—one that doesn't have a five-minute time limit. Soon after, Harry discovers Albus's message on the blanket and he, Ginny, Hermione, Ron, and Draco use the second Time-Turner to go back to Godric's Hollow in 1981, where they find Scorpius and Albus, to their relief. Scorpius and Albus explain that Delphi is trying to stop Voldemort from killing baby Harry (thereby stopping Voldemort from losing power), and the team decides to transfigure Harry into the shape of Voldemort to lure Delphi into the nearby church. However, she realizes that Harry isn't Voldemort and almost kills Albus—but with the whole team's help, they are able to subdue Delphi and plan to take her to prison in the present.

Soon after, Voldemort arrives, and Harry watches as Voldemort kills his parents, knowing that to interfere would be too risky. Albus and Ginny support him, holding his hand as they all watch together.

In the present, Scorpius and Albus affirm their friendship once more and decide to try and become more engaged with other students and activities at Hogwarts. Harry also walks with Albus, explaining that being a father is terrifying because he never had a father himself. He says that he'll try to be a better father, and Albus replies that he'll try to be a better son. At the end of their walk, Harry brings Albus to Cedric's grave,

explaining that he tries to say sorry for his role in Cedric's death whenever he can.



CHARACTERS

MAJOR CHARACTERS

Albus Severus Potter – Albus is Harry Potter's middle child and the protagonist of the play. Albus is named for Albus Dumbledore and Severus Snape. As Dumbledore's portrait points out later in the play, giving Albus the names of two great wizards put a lot of pressure on him, in addition to the pressure Albus feels to try to live up to his father Harry's legacy. Harry made friends for life on his first day of school and ultimately saved the entire wizarding world from Voldemort; Albus, on the other hand, quickly feels when he arrives at Hogwarts that he isn't living up to this lofty reputation. He is placed in Slytherin House (rather than Gryffindor like Harry), he doesn't excel in Quidditch or school, and he makes very few friends and feels like a disappointment to his father—even though Harry assures Albus that he only cares if Albus is happy. Albus does make one close friend, Scorpius Malfoy, who similarly feels like an outcast at the school. When Albus hears Amos Diggory begging Harry to bring his son Cedric back from the dead, Albus comes to think that it's Harry's fault that Cedric died and he resolves to correct his father's mistake. Albus struggles with his relationship to Harry, even admitting that sometimes he wishes Harry wasn't his father—and then being extremely hurt when Harry says that sometimes he wishes Albus wasn't his son. Albus finds the most solace in his deep friendship with Scorpius, which is why he's so devastated when Harry says that they can no longer be friends because Harry believes Scorpius is dangerous. Still, like his father, Albus often ignores the counsel of the adults around him in favor of doing what he thinks is right—and through his ingenuity, he is able to help Harry and the other adults find and capture Delphi when she kidnaps Albus and Scorpius. Ultimately, Albus and Harry are able to reconcile by realizing that they have more in common than they thought. They acknowledge the mistakes they've made and promise to treat each other better in the future.

Harry Potter – Harry Potter is one of the protagonists of the play and the protagonist of the original *Harry Potter* series. In *Cursed Child*, Harry struggles with being a father to Albus, his second son. Albus, who is often teased at school, feels constantly inadequate compared to Harry's shining legacy as the person who saved the wizarding world from the evil wizard Voldemort. As a result, Harry doesn't know how best to comfort his son. Then, when Harry starts to have terrifying dreams about Voldemort's return as well as pain in his scar, he worries about the potential impact this could have on both the world and on Albus specifically. Fearing that Scorpius is somehow connected to Voldemort, he insists the boys not see each other. Harry also tells Albus in a moment of anger that he

wishes Albus weren't his son. While Harry is trying to do right by his son, the play illustrates that he often goes about it in the wrong way—he has expectations about who his son should be rather than understanding who Albus actually is. Yet ultimately, Harry is able to acknowledge his own failures and fears with Albus and they understand each other better as a result. Harry struggles in other ways throughout the play, particularly in coming to terms with his role in Cedric Diggory's death. While he knows that Cedric's death wasn't his fault, he still feels guilty, particularly when Amos asks him to save Cedric by using a **Time-Turner**. By the end of the play, Harry recognizes the importance of not changing the past—including allowing Cedric and his parents to die—knowing that changing the past could create a much more dangerous reality in which Voldemort survives. The play also illustrates how Harry, as usual, is only able to overcome his obstacles and show his courage with the love of his family and friends.

Scorpius Malfoy – Scorpius is Albus's best friend and Draco and Astoria's son. Scorpius is kind and a bit awkward, and he arrives at Hogwarts already as an outsider—both because Draco was a Death Eater and because there are rumors that Scorpius is actually Voldemort's son. Though the rumors are false, they plague Scorpius and lead other students to bully him at school. However, he and Albus become fast friends on the train to Hogwarts and solidify their friendship when Albus is sorted into Slytherin along with Scorpius. Scorpius becomes a vital support system for Albus as Albus struggles to measure up to Harry. However, Scorpius sometimes criticizes Albus for not reciprocating that support, particularly after Scorpius's mother Astoria dies. Yet, like Albus, he has a distinct sense of what's right and wrong and wants to prevent Cedric's death. This leads the boys to create a timeline in which Voldemort wins the Battle of Hogwarts and Scorpius becomes the most popular boy in school. Yet Scorpius realizes that this isn't the life that he wants if it means creating far darker world, and so he sacrifices his popularity in order to make the world better overall. He also reconciles with Draco, who realizes that Scorpius has a lot of Astoria's best qualities, including kindness and a good moral compass. Scorpius also draws strength from his friendship with Albus, illustrating the bravery that friendship and love can inspire. By the end of the play, Scorpius realizes—having gone through such a horrible version of life—that he has little to be afraid of in the present, and so he tries to get more involved with other kids at school.

Delphi Diggory – Delphi introduces herself as Amos's niece and caretaker at St. Oswald's Home for Old Witches and Wizards. When Albus comes up with the plan to try to save her cousin Cedric, Delphi helps them retrieve the **Time-Turner** and then change the events of the Triwizard Tournament so that Cedric lives. As she and Albus grow closer, Scorpius becomes particularly suspicious of Delphi—especially after he notices her **Augurey** tattoo, which was a symbol of Voldemort's

government in an alternate timeline in which Voldemort stayed in power. This leads Delphi to reveal that she is not actually Amos's niece; she was raised by Death Eaters and she is actually Voldemort's daughter. She then uses Albus, Scorpius, and the Time-Turner to try to fulfill a prophecy, hoping to create a reality in which Cedric lives and Voldemort survives the Battle of Hogwarts. Albus and Scorpius are able to stop her plan, but she tries another tack—preventing Voldemort from attacking Harry as a baby so that he doesn't become weakened and she and Voldemort can rule the wizarding world together. However, with Harry, Ginny, Ron, Hermione, and Draco's help, Albus and Scorpius are able to stop Delphi, and they vow to take her back to the present and let her spend the rest of her days in the wizard prison, Azkaban.

Draco Malfoy – Draco is Scorpius's father and Harry's former rival at school. Towards the beginning of the play, Draco is struggling with his wife Astoria's recent death and his reputation as a former Death Eater. Like Harry, he also feels that he doesn't fully understand his son but still strives to protect him. He explains to Harry that Astoria was always very frail, and so he didn't want to risk having a child with her in case it caused her complications. However, she insisted on having a child, knowing that she didn't want Draco to be lonely after she died. When she became pregnant with Scorpius, Draco hid her away so she could rest, but as a result rumors sprung up that Scorpius was actually Voldemort's son. Draco spends much of the play attempting to dispel these rumors and feeling frustrated that Harry and Albus are causing so many problems for Scorpius. In an alternate timeline in which Voldemort lives, Draco is the Head of Magical Law Enforcement at the Ministry instead of Harry, and it is clear that Scorpius doesn't fully live up to his expectations. By the end of the play, however, Draco realizes how brave and kind Scorpius is, and they are able to reconcile in the corrected timeline because Draco understands Scorpius more fully.

Voldemort – Voldemort is a dark wizard and the main antagonist of the original *Harry Potter* series. Harry kills him in the final book. In the play, Harry worries that Voldemort might be returning, and he's right: Delphi, who reveals that she is Voldemort and Bellatrix Lestrange's daughter, uses a **Time-Turner** to try to alter the present, creating a timeline in which Voldemort still reigns. Albus and Scorpius thwart this plan, leading Delphi instead to return to the moment when Voldemort killed Harry's parents and then attacked Harry—events which caused him to become significantly weakened and ultimately led to his death. Delphi plans to stop Voldemort from attacking Harry so that Voldemort can live and they can rule the wizarding world together, but Harry, Albus, and the others prevent her from doing this and the timeline carries out as it should.

Ginny Weasley – Ginny is Harry's wife, Albus's mother, and Ron's younger sister. Ginny edits the sports section of the *Daily*

Prophet, the wizarding world's primary newspaper. Ginny is also a loving mother and wife; she often tries to bridge the gap between Harry and Albus as they struggle to understand each other. Ginny counsels Harry to be honest with his son about his fears and failures—advice that Harry doesn't always heed. Ginny also helps forge an understanding between Draco and Harry, as she realizes that a lot of Draco's criticism of Harry comes from jealousy. Harry had very close friendships and strong support systems at Hogwarts, whereas Draco did not. Ginny admits that she, too, felt jealous of Harry, Ron, and Hermione's friendship, which helps Harry realize that he shouldn't try to split up Albus and Scorpius because they are so important to each other.

Hermione Granger – Hermione Granger is one of Harry's best friends and the Minister for Magic. Hermione is also Ron's wife and Rose's mother in the primary timeline in the play. In other timelines, she is not married to Ron, nor is she the Minister for Magic. Instead, in one timeline, she becomes an embittered Defense Against the Dark Arts teacher at Hogwarts, and in the timeline in which Voldemort wins the Battle of Hogwarts and Harry dies, she becomes the most notorious rebel still fighting for Dumbledore's cause. Hermione is brilliant and she worries when Harry starts to have strange dreams and his scar hurts. She doesn't want to appear as though she is ignoring these warnings, which is why she finds it so crucial to get to the bottom of his visions.

Severus Snape – Severus Snape is Harry's former potions teacher, who dies at Voldemort's hand in the original *Harry Potter* series. In the play, when Scorpius and Albus create an alternate timeline in which Voldemort wins the Battle of Hogwarts, Snape survives, and Scorpius seeks him out. Scorpius discovers that Snape is still fighting for Dumbledore's cause, hiding Hermione and Ron away so that they can keep up the resistance. Snape then helps Scorpius try to correct the timeline, despite knowing that this means sacrificing his own life in the other timeline. Thus, the play affirms Snape's status as a hero because he is willing to put the good of society above himself. Additionally, Albus Severus (Harry's son) is named for Snape.

Cedric Diggory – Cedric Diggory is Harry's peer at Hogwarts who was killed by Voldemort after the final task of the Triwizard Tournament. Hearing that the Ministry has a **Time-Turner**, Cedric's father Amos begs Harry to go back in time to prevent Cedric's death. When Harry refuses, Albus takes up the cause, and he tries to humiliate Cedric in several of the tasks so that he can't win the tournament and, as a result, won't die. However, in some of the timelines, Cedric becomes a Death Eater as a result of this humiliation, then leading Voldemort to win the Battle of Hogwarts. Thus, Albus and Scorpius realize that Cedric's death is tragic but a necessary sacrifice to save the world from a terrible fate.

Albus Dumbledore – Albus Dumbledore is the former

Hogwarts Headmaster and a father figure to Harry. He appears in the play via his portrait, though McGonagall reminds Harry that portraits don't represent a person in their entirety—they just have a person's memories. Dumbledore counsels Harry to try to recognize Albus for who he is, rather than only seeing who Harry wants him to be. Later, Harry confronts Dumbledore, criticizing him for abandoning Harry when Harry needed him most. Dumbledore tearfully admits how much he loved Harry, causing Harry to realize how much he needed to hear this growing up. This also leads Harry to realize how much his son needs to feel love from Harry as well. Harry's son Albus is named for Dumbledore.

Ron Weasley – Ron Weasley is one of Harry's best friends. In the primary timeline in the play, Ron manages a joke shop, is married to Hermione, and has a daughter named Rose with her. However, in other timelines, Ron marries Padma Patil instead and has a son, Panju. In the timeline in which Voldemort wins the Battle of Hogwarts and Harry dies, Ron is in hiding with Hermione while fighting for Dumbledore's cause. Upon learning that he and Hermione aren't married in all timelines, Ron asks her to renew their vows because he wants to affirm how much he loves her.

Rose Granger-Weasley – Rose Granger-Weasley is Ron and Hermione's daughter. She is headstrong, good at school and Quidditch, and often participates in bullying Albus and Scorpius. After Scorpius and Albus return from trying to change the first Triwizard Tournament task, they discover that they have altered the timeline so that Ron and Hermione never got married, and therefore Rose doesn't exist. Scorpius also has a crush on Rose and asks her out at the end of the play when the primary timeline is restored.

Amos Diggory – Amos Diggory is Cedric's father. Amos is haunted by his son Cedric's death many years ago and begs Harry to help him save Cedric by using a **Time-Turner** to prevent his death at the Triwizard Tournament. Harry refuses, knowing the havoc it could wreak on the present, but Albus takes up Amos's cause along with Scorpius and Amos's caretaker Delphi.

Astoria Malfoy – Astoria Malfoy is Draco's wife and Scorpius's mother. She dies of a "blood malediction" between Scorpius's second and third year at school. Draco describes how he married Astoria despite his father's disapproval of the match. Knowing she was severely sick and would likely die young, she wanted to have a child with Draco so that he would have family after she died.

James Potter (Harry's Son) – James Potter is Harry's son and Albus's older brother (named for Harry's father). James is sorted into Gryffindor and Albus often feels that Harry likes his brother much more because everything comes easy to him. Harry assures him that while he understands James more, James is nothing like him because Harry often struggled

throughout his childhood.

James Potter (Harry's Father) – James Potter is Harry's father. He bravely tries to defend Harry and his wife Lily from Voldemort's attack, though Voldemort kills him. Harry names his son James after his father, but he often laments that he didn't have a father and that's why he is so afraid of failing as a parent to Albus.

MINOR CHARACTERS

Craig Bowker Jr. – Craig Bowker Jr. is a student in Slytherin whom Delphi murders unnecessarily when she is searching for Albus and Scorpius. Albus feels a deep sense of guilt for inadvertently leading to Craig's death, creating a parallel between Craig and Cedric Diggory.

Hagrid – Hagrid is a half-giant who is the groundskeeper at Hogwarts. Hagrid appears in several of Harry's dreams and memories, as the man who first told Harry he was a wizard and as the person who rescued Harry from his destroyed home when Harry was a baby.

Panju – Panju is Ron and Padma's son in the alternate timeline in which Ron and Hermione do not marry. Panju also comments that Albus couldn't get into Gryffindor if his life depended on it, making Albus choose to be in Gryffindor out of spite.

Dolores Umbridge – Dolores Umbridge is the headmaster of Hogwarts in the alternate timeline in which Voldemort lives and Harry dies. She is cruel and suspicious of Scorpius when he starts asking questions about the Battle of Hogwarts.

Lily Potter (Harry's Daughter) – Lily Potter is Harry and Ginny's youngest child. She is sorted into Gryffindor, which frustrates Albus who feels like an outcast in Slytherin. Harry often laments that he feels he understands his other children more than he understands Albus.

Viktor Krum – Viktor Krum is one of the four champions who competed in the Triwizard Tournament in 1994-1995 alongside Harry, Cedric, and Fleur Delacour. He is a student from Durmstrang who attended the Yule Ball with Hermione.

Bane – Bane is a centaur who lives in the Forbidden Forest. Centaurs have some divination skills, and so he tells Harry that he foresees a black cloud around Albus and that Harry may lose his son forever.

Lily Potter (Harry's Mother) – Lily Potter is Harry's mother. She sacrifices herself for Harry when Voldemort arrives to kill him, giving Harry powerful protection against Voldemort's killing curse.

Aunt Petunia – Aunt Petunia is Harry's aunt, and his mother Lily's sister. Harry has many dreams recalling his childhood, in which Petunia was very cruel to him.

Uncle Vernon – Uncle Vernon is Harry's uncle and Petunia's husband. Harry grows up with Vernon and Petunia, who treat

him very cruelly following his parents' death.

Padma Patil – Padma Patil is Ron's wife in the alternate timeline in which Ron and Hermione do not marry. She and Ron have a son, Panju, together.

Moaning Myrtle – Moaning Myrtle is a ghost in the girl's bathroom on the first floor who helps Albus and Scorpius escape the castle through the pipes.

Professor McGonagall – Professor McGonagall is the current headmaster at Hogwarts. She helps Harry and Draco keep an eye on their sons.

Ludo Bagman – Ludo Bagman is the announcer at the Triwizard Tournament in 1994-1995.

Dudley Dursley – Dudley is Vernon and Petunia's son and Harry's cousin.

TERMS

Death Eater – A Death Eater is one of **Voldemort's** followers. **Draco Malfoy** became a Death Eater during Voldemort's return to power in **Harry's** final years at school.

Durmstrang – Durmstrang is another magical school, like Hogwarts, whose students competed at the Triwizard Tournament. **Viktor Krum** competed for Durmstrang, and when Scorpius and Albus go back in time to the first task, they impersonate Durmstrang students.

Dementors – Dementors are dark, wraithlike beings that feed off of people's happiness, generating feelings of intense sadness. Dementors can fly and also suck out people's souls, leaving them husks of themselves. Scorpius faces dementors in the alternate timeline, thinking of **Albus** to help him stave the dementors off and make him feel happy again.

Parseltongue – Parseltongue is the language of snakes, which only people descended from Salazar Slytherin (one of the four Hogwarts founders) can speak. It is generally associated with dark magic. In the play, **Voldemort**, **Delphi**, and **Harry** can speak Parseltongue.

Squib – "Squib" is the wizarding world's term for a person with magical parents who is born without magic. Kids at Hogwarts make fun of **Albus** by calling him a squib, even though he isn't one.

The Triwizard Tournament – The Triwizard Tournament was a competition held during Harry's fourth year at Hogwarts (from 1994-1995), first depicted in *Harry Potter and the Goblet of Fire*. It involved students from three schools: Hogwarts, Beauxbatons, and Durmstrang. Although only one student was meant to compete from each school, **Harry** was chosen alongside **Cedric Diggory**, Fleur Delacour, and **Viktor Krum** as a trap to get him to face **Voldemort**. In the first task, students had to retrieve a golden egg being guarded by a dragon; in the

second, students swam through the Hogwarts lake to save the person they cared about most; and in the third, students faced obstacles in a hedge maze as they searched for the Triwizard Cup within. Harry and Cedric both won the tournament and grabbed the cup at the same time, transporting them to a graveyard where Voldemort was waiting for Harry. As a result, Voldemort killed Cedric. In the play, **Albus** and **Scorpius** go back to these events in the hopes of preventing Cedric from winning the tournament so that his life will be spared.



THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.



PARENTHOOD

Harry Potter and the Cursed Child returns to the beloved characters of Harry Potter, Ron Weasley, Hermione Granger, and Draco Malfoy, who were children in J. K. Rowling's original series but in this play are all grown up with children of their own. In particular, Harry and Draco struggle with how to connect to their sons Albus and Scorpius, because Harry largely grew up without parental figures and Draco had a difficult relationship with his own father. Harry and Draco often have trouble knowing how to raise their children because they don't see their sons on their own terms—instead, they constantly compare Albus's and Scorpius's experiences to their own childhoods. In this way, the play suggests that the key to a strong parent-child bond lies in being open with one's children and acknowledging them for who they are, not for who a parent wants them to be.

Harry and Albus struggle with their relationship because Albus doesn't feel that Harry truly understands him or his problems. Unlike Harry, Albus immediately struggles to fit in at Hogwarts: Albus is placed in Slytherin House rather than Gryffindor, and he doesn't show Harry's same talent for Quidditch or school. As a result, he feels completely "disappointing," and kids make fun of him for not being like his massively famous father Harry. Over the years, Harry tries to prop up Albus's excitement about Hogwarts even as Albus continues to be bullied, but this only makes Albus feel less understood. Harry always viewed Hogwarts as a place of magic and belonging, while Albus views it as a place where he feels like an outsider. At the beginning of his third year, Albus highlights this discrepancy, saying, "Just cast a spell, Dad, and change me into what you want me to be, okay?" Harry's inability to understand Albus's perspective and reset his own expectations for his son creates a deep conflict between them, as Harry also fails to see Scorpius as an individual. Instead, Harry dislikes and distrusts Scorpius solely

because of the rivalry that Harry and Scorpius's father Draco share. But in splitting up Albus from Scorpius, Harry fails to see that Scorpius is Albus's most crucial friendship, which in turn widens the chasm between Harry and his son. Dumbledore's portrait attempts to show Harry where he is going wrong, explaining, "You must see Albus as he is, Harry." Trying to heed this advice, Harry is more honest with Albus about his feelings and earnestly listens to Albus's own struggles, enabling them to reconcile. Only by understanding Albus on his own terms is Harry able to build a better father-son relationship.

Draco and Scorpius face similar challenges, as Scorpius is very different from Draco, and Scorpius feels that his father misunderstands him. Scorpius tells Albus when they first meet, "father-son issues, I have them," and later he tells Albus that sometimes he can feel his dad thinking, "How did I produce this?" This sense of being unrecognizable to his father—of feeling like he isn't what Draco wants in a son—creates their "issues." In an alternate timeline in which Voldemort lives, Draco's disappointment comes to the fore. When Scorpius starts asking questions about the Battle of Hogwarts, Draco says, "I did not bring you up to be sloppy, Scorpius. I did not bring you up to humiliate me at Hogwarts." Even though this is in an alternate, darker timeline, it reveals some of the underlying conflict in their relationship. Scorpius doesn't feel that he is what his father wants him to be, and as a result, their relationship is strained. Later, Harry ties his and Draco's situations together, explaining, "We have both tried to give our sons not what they needed, but what we needed." In this way, Harry acknowledges that both he and Draco are parenting based on themselves, not actually listening to or prioritizing their sons, and that has damaged both of their relationships. But like Harry, Draco starts to recognize Scorpius for who he is rather than who Draco wants him to be—particularly when he realizes how much of his wife Astoria's kindness and courage he sees in Scorpius. As a result, they, too, are able to reconcile and appreciate each other anew by the end of the play.

Harry and Draco's struggle to connect with their sons is rooted in the lack of openness and understanding that they had with their own father figures. Like Scorpius, Draco felt misunderstood by his own father. He reveals that he "never really fancied being a Ministry man," but it was his father's dream for him. Draco's father also opposed his marriage to Astoria, which created a deep rift between them. Harry, meanwhile, has a reckoning with Dumbledore's portrait at Hogwarts, acknowledging that Dumbledore was like a father figure to him. He critiques Dumbledore for abandoning him when it mattered most and leaving him in "places he felt unloved." When Dumbledore admits that he loved and was trying to protect Harry, Harry replies that it would have been nice to know this when he was growing up. Weeping, Dumbledore acknowledges, "I couldn't see that you needed to hear that this closed-up, tricky, dangerous old man... loved you."

In this way, the play again affirms that not feeling fully accepted or understood by one's parents hampers a strong parent-child relationship, while being open and honest and trying to fulfill a child's needs fosters better relationships.



TIME, MISTAKES, AND THE PAST

Many of the characters in *Harry Potter and the Cursed Child* have regrets about the past, and the play explores what might happen if people were actually able to go back in time and try to change some of those past mistakes. For example, Albus Potter and Scorpius Malfoy use a **Time-Turner** to go back in time to the Triwizard Tournament to save Cedric Diggory from an unjust death, but in doing so, they create harmful ripple effects on the future. The play also examines how characters deal with past traumas, as Harry fixates on his abuse as a child and his worry about Voldemort returning. In showing how detrimental actually trying to change the past is, and in showing how fixating on the past often comes at the expense of dealing with one's present problems, the play suggests that the best way to improve one's life is to focus on what one can change and do in the present rather than to dwell on what can't be changed in the past.

Albus and Scorpius learn the dangers of changing the past when they go back in time to save Cedric Diggory. While Albus and Scorpius believe they're only making one simple change (preventing Cedric from winning the tournament so that he doesn't die), even their minor actions at the tournament create major—and devastating—changes to the present. For example, a few comments they make to Hermione prevent Ron and Hermione from ever getting together and falling in love, meaning that Albus's cousin Rose is never born. Hermione also never becomes Minister for Magic; instead, she ends up as a frustrated and bitter version of herself, teaching Defense Against the Dark Arts at Hogwarts. In this way, the play demonstrates how attempting to change the past can have horrible, unexpected consequences. Furthermore, when Scorpius and Albus then try to go back a second time to correct their initial errors, they end up humiliating Cedric so badly that he becomes a Death Eater. This changes the world so drastically that Voldemort comes back to life and takes over the wizarding world. In this timeline, Harry is dead, meaning that Albus hasn't been born and Scorpius finds himself in an authoritarian state dominated by torture, murder, and paranoia. In showing this devastating outcome—and showing that Scorpius has to correct it—the play suggests that focusing on trying to change the past is detrimental to the present and the future.

While Albus and Scorpius's adventures explore the dangers of *actually* trying to change past mistakes through the magical means of the Time-Turner, Harry's experiences show how fixating on past traumas in one's childhood is unproductive and prevents one from addressing problems in the present.

Throughout the play, Harry is plagued by dreams from his abusive childhood and the fear of Voldemort returning. He becomes so tortured by this possibility that he even separates Albus and Scorpius, worried that Scorpius is a bad influence on Albus but ultimately doing major damage to his own relationship with his son. Apologizing later to Albus for his actions, he states, "The part of me that was Voldemort died a long time ago, but it wasn't enough to be physically rid of him—I had to be mentally rid of him. And that—is a lot to learn for a forty-year-old man." In this quote, Harry recognizes that the importance of letting go of his past trauma is crucial to being a better father in the present. The play puts Harry's realization to the test once again through the device of time travel. Harry has the opportunity to prevent his parents' deaths, but he chooses not to do so, knowing that changing the past comes with dangers, and recognizing that this wouldn't actually fix the actual problems that he's been having. Instead, he has to do the work of repairing his relationship with his son in the present.

The play suggests the importance of trying to change what one can in the present rather than fixating on the past. Throughout the play, Albus and Scorpius struggle with other kids bullying them, and as a result they often withdraw even further from the other students. But after the ordeals of the play, Scorpius decides to try out for the Quidditch team. Albus is surprised, to which Scorpius responds, "people can change." Rather than harping on his past struggles with the other students and not being popular, Scorpius is trying to forge a new path for himself, showing his desire to change what he can in the present. Albus does the same regarding his relationship with Harry. In the final scene, Harry acknowledges saying in the past that he sometimes wishes Albus wasn't his son. He then admits that what he said was "unforgivable" and that he "can't ask [Albus] to forget it but [he] can hope [they] move past it," assuring Albus that he'll be a better dad. Albus agrees; in this way, they both acknowledge that they can't change what has happened between them, but they can find a way to focus on how they treat each other in the present. In the play's final moments, Harry drives this point home regarding Cedric as well, after so much of the conflict has centered around trying to save Cedric's life and change the past. Harry brings Albus to Cedric's grave, explaining that he comes by to say sorry when he can. With this gesture, the play affirms that rather than trying to fixate on or change the past and potentially wreak havoc on the future, the best way to truly change one's life is to focus on what a person can do in the present.



FRIENDSHIP, FAMILY, LOVE, AND BRAVERY

The plots of the original *Harry Potter* books as well as the *Cursed Child* all show the power of love to inspire bravery. In the play, Albus and Scorpius's friendship strengthens them as they face bullies, a vicious trolley witch,

and ultimately a dark wizard. Likewise, at the end of the play, Harry is only able to fight the dark witch Delphi and ensure that Voldemort does not rise to power again with the help of his friends and family, affirming explicitly that their shared love is what allows them to win against dark magic. Thus, the play suggests that it is the love anchoring friendship and family—rather than any inherent personal valor—is what allows them to overcome whatever obstacles they have to face.

Albus and Scorpius's friendship is an anchoring force in their lives, as they are able to fight bullies and other obstacles solely because of the comfort they find in each other. Albus and Scorpius are both often bullied—Albus because he doesn't boast the same accomplishments as Harry, and Scorpius because people believe that he is Voldemort's son. From the outset of their time at Hogwarts, the boys become instant sources of comfort to each other. When Albus is surprisingly placed into Slytherin House instead of Gryffindor, Scorpius immediately welcomes Albus and says that they can stand together. Even in what is a devastating moment for Albus, Scorpius's friendship helps him feel less alone. Similarly, when Scorpius's mother Astoria dies, Albus's friendship alone provides some solace for Scorpius. Even though Albus doesn't know exactly how to comfort his friend, Scorpius tells Albus that he only needs to come to the funeral and "be [his] good friend." Friendship alone helps them brave the struggles and tragedies in their lives. Then, when Albus decides to save Cedric from his unjust death at the Triwizard Tournament, he tells Scorpius that he'll "entirely mess it up" if Scorpius doesn't come with him, and Scorpius agrees to go. This again affirms how Scorpius's friendship gives Albus the bravery to do what he believes is right. He knows that only with his friend's help can he accomplish what he sets out to do.

By contrast, Albus and Scorpius feel desolate and alone when they can't be friends, affirming how they need each other's friendship and love to face the challenges in their lives. Believing that Scorpius is dangerous, Harry tells Albus that he and Scorpius cannot be friends. A silent scene on a Hogwarts staircase reveals just how lonely they are as a result, as they run into each other and look at each other with "abject loneliness." Later, Scorpius approaches Albus anyway to ask him to help correct a mistake that they made when they traveled back in time. Scorpius has the **Time-Turner** and could easily go back himself, but the fact that he believes he can only do it with Albus's help shows how, without each other's friendship, the boys aren't able to overcome their problems. Scorpius's father Draco even approaches Harry to tell him how devastated Scorpius is when kept apart from Albus. Draco says that being alone can send a person to a "truly dark place," that Draco and Voldemort were also lonely as children, and that this caused them to do horrible things. In this way, Draco emphasizes how friendship and love can help people fight their own demons as well as external obstacles. Even when Scorpius is alone, he uses

his friendship with Albus as a source of comfort and bravery when he encounters soul-sucking dementors in the alternate timeline. Snape, a professor, tells Scorpius to think of Albus to overcome the dementors. When he is able to correct the timeline and Albus returns, Scorpius tells his friend, "You may not have been there Albus, but you were fighting—fighting alongside me." His and Albus's friendship—even in Albus's absence—thus helped him maintain his bravery.

The ending of the play—in which Albus's friends and family join together to defeat Voldemort—drives home that courage and power come from love. When Harry is fighting the dark wizard Delphi alone and she proves stronger than him, she taunts him for being weak. Harry acknowledges that he's not strong enough to face her alone, but at that moment, Albus, Hermione, Ron, Draco, and Ginny arrive to help, and Harry says, "I've never fought alone, you see. And I never will." Having friends and family in his life not only makes him braver, but it also provides him with the support he needs to defeat dark magic. At the end of this encounter, Harry also relies on their love for emotional strength. He has to watch his parents die, knowing that he can do nothing to stop their deaths without disrupting the future. Hermione says that they'll "all witness it," and Harry takes hold of Ginny and Albus's hands for support. Knowing that they are there allows him to witness his parents' deaths and work through his grief rather than trying to stop their deaths, showing how their love both allows him to be vulnerable and makes him strong.

Harry's saga essentially begins when his mother, Lily, sacrifices herself to save his life. Her love protects him, and characters repeatedly explain that love is "the only spell Voldemort couldn't understand." In this way, the play explicitly shows that love is crucial to defeating evil, and it is what sets worthy, victorious heroes apart from treacherous villains.



REPUTATION AND EXPECTATION

Throughout the play, adult characters like Harry Potter and Draco Malfoy have to live with their reputations—Harry as the heroic "Boy Who Lived" and Draco as an evil Death Eater. Meanwhile, their children, Albus Potter and Scorpius Malfoy, have to grapple with the expectations that come with their famous parents—Albus feels constantly inadequate compared to his father's shining example, and rumors plague Scorpius that he is actually Voldemort's son, which leads other kids to avoid him because they assume he will be evil, too. For each of these characters, their reputations weigh heavily on them: Harry feels guilty about the people he could not save, Albus feels like he is a disappointment, and Draco worries that he lost his way and as a result doomed Scorpius to life as an outcast. In this way, the play demonstrates that reputation and expectation can both be heavy burdens that foster guilt and regret.

Albus struggles with the expectations people have of him

because of Harry's legacy, and his attempts to prove himself lead only to trouble. From Albus's first days at Hogwarts, it immediately becomes clear that he struggles to live up to Harry's standard. He is immediately placed into Slytherin House rather than Gryffindor, he shows no talent for Quidditch, and he struggles in school. As a result, students call him a "Slytherin Squib" and say that he "really isn't like his father at all." Later, Albus tells Harry that he feels "disappointing." These descriptions demonstrate how Albus struggles with other people's expectations of him, to the point where he feels like he's letting down himself and his father. To prove his worth, Albus tries to save Cedric by changing the past, which he views as "set[ting] one of [Harry's] mistakes right." And yet as a result, he and Scorpius nearly destroy the wizarding world as they know it. Albus understands that he did this because he "had something to prove," which directly links the pressure of high expectations to the reckless—and sometimes seriously dangerous—actions that people often take to meet expectations and prove themselves.

While Albus struggles to be as admired as his father, Scorpius has an inverse problem: his father's reputation is so poor that Scorpius suffers by association. When Scorpius first sets foot on the Hogwarts Express, other students steer clear of him. Rose even tries to prevent Albus from making friends with Scorpius because of the rumor that he's Voldemort's son. In subsequent years, Scorpius has to get on the Hogwarts Express early to avoid people staring and shouting at him. His family's reputation—and the false rumor about his paternity—weigh heavily on him. Then, when Albus and Scorpius fight, Albus says angrily that he thinks Scorpius holds him back and that he wasn't a "loser" before he met Scorpius. Scorpius grows frustrated in response, crying out, "People look at you because your dad's the famous Harry Potter, savior of the wizarding world. People look at me because they think my dad is Voldemort." Scorpius acknowledges that Albus has difficulties because of the comparison with his father, but even Albus plays into the bias that Scorpius is a "loser" that only exists because of a reputation that Scorpius cannot control. In this way, the play affirms that reputations can place a severe burden on kids like Scorpius, introducing conflict into even their most supportive relationships.

Draco also feels a burden, both in his reputation as a former Death Eater and in the reputation he has given Scorpius as Voldemort's son. The fact that Draco was one of Voldemort's followers makes other wizards and witches automatically suspicious of him. When Voldemort's supporters start to stir again, Hermione explains that they're investigating anyone involved in Dark Magic. Draco asks, "Back to being prejudiced against those with a Dark Mark?" In this way, Draco feels the burden of his past as he struggles to prove that he has become a better person. Draco also feels guilty for inadvertently causing the rumor about Scorpius's parentage. When Astoria

was pregnant with Scorpius, Draco hid away with her because she was very weak and he wanted to conserve her strength. He says that he didn't realize that by hiding Scorpius away from "this gossiping, judgmental world, [he] ensured that [his] son would emerge shrouded in worse suspicion than [he himself] ever endured." In this statement, he recognizes the profound burden that rumors and reputation have had on both him and on Scorpius, and the fact that those burdens led him to choices he now regrets.

Finally, even Harry is burdened by his heroic reputation—a positive reputation that he earned through his brave actions. A major aspect of this burden is Harry's guilt that he can't save everyone, even though he is known as a savior. For example, Amos Diggory approaches Harry to beg him to save his son Cedric, who died as a casualty in the conflict between Harry and Voldemort. As this would involve time travel, Harry refuses, saying that it would be too dangerous to attempt. In response, Amos asks, "How many people had to die for the Boy Who Lived?" This reputation, as the "Boy Who Lived," plagues Harry and makes him feel guilty for those he cannot save, like Cedric, even though it's not his fault that Cedric died. He struggles to want to live up to his own reputation as a hero and a savior, and when he fails to do so, he feels guilty.

By the end of the play, the characters have largely overcome their reputations and expectations: Albus shows that he can act heroically, Draco transcends his history as a Death Eater, people recognize that Scorpius isn't Voldemort's son, and Harry understands that not everyone can be saved. As a result, the characters feel much less encumbered, showing the importance of stepping past those heavy burdens of guilt and regret, and of living as oneself and not trying to live in a way defined by an external reputation.



DEATH AND SACRIFICE

Several of the characters in *Harry Potter and the Cursed Child* sacrifice their lives for the greater good. For example, when Albus Potter and Scorpius Malfoy create an alternate timeline in which the dark wizard Voldemort reigns over the wizarding world, Hermione and Ron give themselves up to the dementors in order to help Scorpius reverse this reality. Similarly, Severus Snape helps Scorpius even though he knows that he will die if he does. In other cases, characters allow others to die—despite wanting desperately to save them—because they know that interfering will disrupt the future: Albus and Scorpius, for instance, eventually recognize that they have to let Cedric Diggory die at the Triwizard Tournament, and Harry is heartbroken when he has to watch Voldemort kill his parents without intervening. Time and time again, the play illustrates how sacrifice improves the lives of countless others, and thus it is what marks a person as a true hero.

The play's most straightforward depiction of the benefit of

sacrifice comes from those who give their lives to make the world a better place. In the alternate timeline that Scorpius and Albus accidentally create in which Voldemort lives, the group trying to fix the timeline is threatened by a dementor attack. But Hermione and Ron stay back and fend off the dementors, knowing that they will lose their lives—and their souls—as a result. They're willing to endure this horrific fate because it will "give [Scorpius] the best chance" to fix the dystopian world they're in—and it *does* allow him to change the fate of the world. This sequence portrays sacrificing oneself for the benefit of society as an exceptionally heroic act. Snape ultimately makes an even more consequential choice. In helping Scorpius, Snape knows that—even as he is improving the world overall—he is ensuring his own death because he will not be alive in the corrected timeline. When Hermione points this out, Snape replies, "Sometimes costs are made to be borne." Like Ron and Hermione, he sacrifices himself for the dementors, and as he does so, the stage direction reads that Snape is "every inch a hero." He understands the gravity of the situation, and his intentional decision to sacrifice himself for the good of the wizarding world is what makes him heroic.

The play also demonstrates how even sacrificing *others*, when done for the benefit of society as a whole, is an ethical and heroic thing to do. Although Scorpius and Albus go back in time to save Cedric, they come to realize that if they were to prevent Cedric's death, this would set off a series of events that would lead to Voldemort ruling the wizarding world. As a result, when they fix the timelines, they let Cedric complete the maze and walk to his death. Later, the boys affirm that Cedric would have understood that he had to die to save the world from a terrible fate. In this way, the play positions all of them—Cedric, Scorpius, and Albus—as heroic, since they are all acting in the interest of others. The same is true at the end of the play when Harry has to watch Voldemort kill his parents. While he wants desperately to save them, thereby avoiding his foundational childhood trauma, he doesn't act, because he knows that saving them could potentially wreak havoc on the future. Albus says, "There is something you could do—to stop him. But you won't." Draco affirms, "That's heroic." Like Albus and Scorpius with Cedric, Harry knows that doing nothing is actually a just and moral sacrifice because it will benefit society as a whole—and that's what makes him "heroic."

The play also illustrates how simply putting oneself in danger for others can be an important and heroic sacrifice. At the end of the play, Harry pretends to be Voldemort in order to try to capture the dark witch Delphi. When Delphi figures out Harry's ruse, Albus sneaks inside the church where they are fighting to help his father. Both of them are nearly killed as they fight Delphi, but the fact that they are willing to risk their own well-being for society marks them as the true heroes of the play. Later Harry affirms this choice, telling Albus that he "saved us"—meaning the entire wizarding world—and that's what

makes him a hero, too. Whether it's putting oneself in harm's way, sacrificing one's life, or sacrificing others, the play illustrates how acting in the interest of countless others is a noble choice to make.



SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.



TIME-TURNERS

Time-Turners illustrate the dangers of fixating on and altering the past. Time-Turners allow the user to go back in time and change the past, which often unintentionally changes the present. In the play, Albus and Scorpius steal a Ministry Time-Turner, hoping to try to save Cedric from an unjust death. However, as a result, they create ripple effects in time that have disastrous consequences—first making it so that Hermione and Ron never marry or have their daughter Rose, and then making it so that Voldemort wins the Battle of Hogwarts, Harry dies, Albus never exists, and Voldemort reigns over the wizarding world. This results in Scorpius having to go back in time again to correct the mistakes that he and Albus made, illustrating the potentially disastrous and life-altering consequences of changing the past.

Draco illustrates how *not* using a Time-Turner is a more noble thing to do. He holds onto a Time-Turner his entire life but never uses it, even though he would love to have more time with his late wife Astoria, because he knows the potentially dire consequences of altering the past even slightly. Ultimately, Harry and Draco use this Time-Turner only to try to prevent any further changes to the past. Their journey reflects the play's suggestion that it's better to focus on the present and come to terms with the past, rather than dangerously trying to alter the past and, as a result, creating chaos in the future.



HARRY'S BLANKET

Harry's blanket represents how his and Albus's relationship changes over time, from one filled with struggle to one filled with understanding. The blanket is a source of love, comfort, and even luck for Harry—it is the only thing that he has left from his parents, who died when he was young. However, giving the blanket to Albus shows how Harry misunderstands their bond; even though the gift has meaning for Harry, it doesn't have the same meaning for Albus. Harry can't see that Albus is his own person who doesn't share Harry's experiences. As a result, Albus rejects the gift—a stand-in for the way that Albus rejects Harry's love.

However, at the end of the play, when Albus and Scorpius are trapped in 1981 and struggling to know how to get a message


to Harry, he sees Harry's mother Lily wrap baby Harry in the blanket and appreciates the blanket's significance. He then realizes that he can use the blanket to tell Harry when and where they are, knowing that Harry will soon see the message at exactly the right time in the present. In this way, the blanket reflects how Albus and Harry are repairing their relationship, as Albus is able to use the blanket to forge a connection between them across time. The blanket also allows Albus to receive Harry's support as Harry rescues Albus from being stranded in time, suggesting the new bonds in their relationship as they reconcile.



THE AUGUREY

The Augurey symbolizes Delphi's desire to shape her own future. Literally, Augureys are "sinister-looking black birds that cry when rain's coming." Delphi explains to Scorpius and Albus that wizards used to believe that the Augurey's cries foretold death. Delphi's guardian, Euphemia Rowle, used to tell Delphi that her Augurey would cry because it could see that Delphi would come to a "sticky end." Delphi then gets the bird tattooed on her neck because she wants to believe that the future can be whatever she wants it to be. This is why, in the timeline in which Voldemort lives, the Augurey becomes a major symbol of his regime—with Delphi ruling by his side, she implements the symbol to suggest that she is the master of her own destiny, and of the world's destiny, too.

(speaker), Scorpius Malfoy, Ginny Weasley, Severus Snape, Albus Dumbledore

Related Themes:  

Page Number: 9

Explanation and Analysis

As Albus gets ready for his first day at Hogwarts, he confesses his worries to Harry that he might get placed in Slytherin. This exchange—which is taken directly from the epilogue of *Harry Potter and the Deathly Hallows*—demonstrates that even from Albus's first days at school, he already feels the pressures of expectation. Both of his parents, Harry and Ginny, were in Gryffindor, and he is worried about the potential for being placed in a house that is notorious for being the house of "Dark Magic" rather than "brave wizards"—something that Albus associates with his father.

Even Harry's attempts to alleviate Albus's fears highlight the weight of expectations placed on him. He points out that Albus is named for two very brave men (Albus Dumbledore and Severus Snape), and one of them was a Slytherin, and therefore Albus shouldn't feel pained over being sorted into Slytherin. And yet this fact also illustrates the additional burdens that Albus faces, being named after two exceptional wizards who provide another legacy to live up to.

Finally, Harry's comment that the Sorting Hat will take Albus's feelings into account is interesting to note—first because Albus *is* sorted into Slytherin, and then particularly when later in the play, in an alternate timeline, Albus *does* choose to be in Gryffindor he still isn't happy. This continues the overall Harry Potter series' assertion that the choices people make, not the abilities that they have, determine who people are (something Dumbledore says explicitly in *Harry Potter and the Chamber of Secrets*). This implies, perhaps, that Albus *does* choose to be in Slytherin—perhaps because of the friendship with Scorpius that blossoms on the train to Hogwarts, implying the life-changing nature of friendships and the love within those bonds.



QUOTES

Note: all page numbers for the quotes below refer to the Scholastic edition of *Harry Potter and the Cursed Child* published in 2017.

Part 1, Act 1, Scene 2 Quotes

ALBUS: Dad...

ALBUS pulls on HARRY's robes. HARRY looks down.

Do you think—what if I am—what if I'm put in Slytherin...

HARRY: And what would be wrong with that?

ALBUS: Slytherin is the House of the snake, of Dark Magic... It's not a House of brave wizards.

HARRY: Albus Severus, you were named after two headmasters of Hogwarts. One of them was a Slytherin and he was probably the bravest man I ever knew.

ALBUS: But just say...

HARRY: If it matters to you, *you*, the Sorting Hat will take your feelings into account.

Related Characters: Harry Potter, Albus Severus Potter

Part 1, Act 1, Scene 3 Quotes

☛ ROSE: The rumor is that he's Voldemort's son, Albus.

A horrible, uncomfortable silence.



It's probably rubbish. I mean... look, you've got a nose.

The tension is slightly broken. SCORPIUS laughs, pathetically grateful.

SCORPIUS: And it's just like my father's! I got his nose, his hair, and his name. Not that that's a great thing either. I mean—father-son issues, I have them. But, on the whole, I'd rather be a Malfoy than, you know, the son of the Dark Lord.

SCORPIUS and ALBUS look at each other and something passes between them.

Related Characters: Scorpius Malfoy, Rose Granger-Weasley (speaker), Harry Potter, Draco Malfoy, Voldemort, Albus Severus Potter

Related Themes:  

Page Number: 15

Explanation and Analysis

When Albus and Rose meet Scorpius on the Hogwarts Express, Scorpius explains some of his backstory and why many kids at Hogwarts (including Rose) already seem prejudiced against him. Scorpius's description of the various problems that he has—both because of his strained relationship with Draco and because of the rumors about Scorpius being Voldemort's son—suggest that, like Albus, Scorpius is dealing with the burden of reputation. In Scorpius's case the reputation is a bad one that makes people not trust or like him, while for Albus it is the excellent reputation of his father that he feels he has to live up to. Either way, the play demonstrates how these reputations weigh heavily on them and have real consequences. Here, Rose even tries to prevent Albus from making friends with Scorpius because of Scorpius's reputation.

Scorpius's statement, "father-son issues, I have them" also makes immediately explicit the tension in his and Draco's relationship. Later in the play, Scorpius implies that his father is somewhat incredulous that Scorpius is his son because they are so dissimilar, which is not unlike the dynamic between Albus and Harry that develops over the following years. It is this complicated relationship with their fathers that provides an instant connection between Scorpius and Albus—as indicated by the stage direction "something passes between them." This is what makes Albus sit down next to Scorpius despite Rose's warnings, hinting at the fact that this shared understanding will become the foundation of their friendship and that their mutual support

will help each of them face these problems.

Part 1, Act 1, Scene 4 Quotes

☛ ALBUS: At Harry Potter and his disappointing son.

HARRY: What does that mean?

ALBUS: At Harry Potter and his Slytherin son.

[...] *HARRY look at ALBUS, concerned.*

HARRY: Al—

ALBUS: My name is Albus, not Al.

HARRY: Are the other kids being unkind? Is that it? Maybe. If you tried making a few more friends... without Hermione and Ron I wouldn't have survived Hogwarts, I wouldn't have survived at all.

ALBUS: But I don't need a Ron and Hermione. I've—I've got a friend, Scorpius, and I know you don't like him but he's all I need.

HARRY: Look, as long as you're happy, that's all that matters to me.

Related Characters: Albus Severus Potter (speaker), Hermione Granger, Ron Weasley, Draco Malfoy, Scorpius Malfoy, Harry Potter

Related Themes:   

Page Number: 21

Explanation and Analysis

As Harry drops Albus off at King's Cross prior to Albus's second year at Hogwarts, the play shows a drastic difference in their relationship from just the year prior. After having a difficult first year at school, Albus now feels his comparison with Harry more keenly than ever. Calling himself "disappointing" and Harry's "Slytherin son" shows how Albus is struggling with other people's expectations of him, to the point where he feels like he's letting down himself and his father. It is worth noting that Harry isn't placing these expectations on Albus—he expressed earlier in the play that he wouldn't care if Albus were placed in Slytherin and that he just wants Albus to be happy. But because the other students place those expectations on Albus, it creates a fissure in their relationship and is exacerbated by the fact that Harry doesn't seem to fully understand Albus's perspective.

However, Harry's advice acknowledges something important: the value of friendship in overcoming these challenges. Even though Harry was generally well-liked at school, he, too, faced his fair share of obstacles, and as he emphasizes here, friendship was vital in helping him overcome those obstacles. Albus agrees, acknowledging

that Scorpius helps him overcome the bullying as well, highlighting the importance of friends for both the play's protagonists.

Lastly, Albus's comment that he wants to be called "Albus" and not "Al" is another subtle illustration of the importance of friendship, because Scorpius specifically asks Albus what he likes to be called. This also suggests that Albus feels Scorpius values and sees Albus more clearly than Harry does, only putting into relief the tension between Albus and Harry.

Part 1, Act 1, Scene 7 Quotes

☝ HARRY: Albus, I want you to have the blanket.

ALBUS: And do what with it? Fairy wings make sense, Dad, invisibility cloaks, they also make sense—but this—really?


HARRY is slightly heartbroken. He looks at his son, desperate to reach out.

HARRY: Do you want a hand? Packing. I always loved packing. It meant I was leaving Privet Drive and going back to Hogwarts. Which was... well, I know you don't love it but...

ALBUS: For you, it's the greatest place on earth. I know. The poor orphan, bullied by his uncle and aunt Dursley...

Related Characters: Albus Severus Potter, Harry Potter (speaker), Uncle Vernon, Aunt Petunia, James Potter (Harry's Son), Lily Potter (Harry's Daughter)

Related Themes:   

Related Symbols: 

Page Number: 38

Explanation and Analysis

The night before Albus leaves for his fourth year at Hogwarts, Harry gives him the blanket Harry was wrapped in as a child, hoping that they might bond over it and that he might be able to visit Albus and the blanket on the anniversary of his parents' deaths. But Albus's reaction to the gift only heightens the conflict between them. First, Albus takes the gift as a sign that his father doesn't truly understand him. Whereas Harry gives his sister Lily and brother James both things that are more useful and more suited to their personalities, Harry's gift to Albus is more based around himself and his need to connect with his son than about something that his son will actually want or enjoy. As a result, Albus feels misunderstood by Harry.

While Harry experiences Albus's rejection of the blanket as a rejection of Harry's attempt to forge a connection, Albus experiences Harry's attempt itself as an indication of Harry's inability to see or understand him.

This sense of feeling misunderstood is only heightened by the next few statements in their exchange, as Harry discusses how much he always looked forward to returning to Hogwarts. However, he then realizes his mistake, recognizing that Albus doesn't feel the same way about the place. Albus again grows frustrated—whereas Hogwarts is a place of belonging for Harry, it is a place where Albus feels like an outsider. In addition, Albus seems to imply here that it's also hard for him to complain about it given the fact that he doesn't have Harry's tragic backstory—yet another comparison that people make between them. But just because Albus didn't have as difficult a childhood doesn't mean that he doesn't struggle, and the lack of recognition that Harry has of Albus's struggles continues to cause a rift between them.

☝ HARRY (*finally losing his temper*): You know what? I'm done with being made responsible for your unhappiness. At least you've got a dad. Because I didn't, okay?

ALBUS: And you think that was unlucky? I don't.

HARRY: You wish me dead?

ALBUS: No! I just wish you weren't my dad.

HARRY (*seeing red*): Well, there are times I wish you weren't my son.

There's a silence. ALBUS nods. Pause. HARRY realizes what he's said.

No, I didn't mean that...

ALBUS: Yes. You did.

HARRY: Albus, you just know how to get under my skin...

ALBUS: You meant it, Dad. And, honestly, I don't blame you.

There's a horrible pause.

You should probably leave me alone now.

HARRY: Albus, please...

ALBUS picks up the blanket and throws it.

Related Characters: Albus Severus Potter, Harry Potter (speaker), James Potter (Harry's Father)

Related Themes:  

Related Symbols: 

Page Number: 39-40

Explanation and Analysis

After Harry gives Albus his blanket the night before Albus leaves for his fourth year at school, their tempers start to rise. This exchange is a breaking point in their relationship and one that will have consequences throughout the rest of the play. The dialogue provides key insight into both of their struggles with their respective parental figures. On Harry's end, he struggles because he didn't have a real father figure growing up, and he was neglected and abused by his aunt and uncle. This also means, as he relays at the end of the play, that he doesn't have anything to base his parenting off of, which only adds to his lack of understanding of how to be a good parent to Albus.

Albus's response to the fact that Harry never had a dad is callous, but it reflects the difficulty that he faces being Harry's son, as being constantly compared to Harry is what is driving his "unhappiness" even if it's not Harry's fault. His statement that he wishes Harry weren't his father is an expression of the fact that it's difficult to have someone so famous as a dad. Harry's response, as well, can be interpreted as a statement that it's difficult for him to know how to treat or parent Albus, but it comes out as a much more personal attack on Albus's misery or perhaps even on the fact that Albus might be somewhat disappointing to Harry. In this way, Harry's lack of understanding of Albus—and his inability even to figure out how to understand him better—drives a wedge between them. And Albus throwing the blanket, representing Harry's connection to his dead mother and what he hoped would be his connection to Albus as well, only punctuates Albus's rejection of Harry as a parent.

Part 1, Act 1, Scene 10 Quotes


☛ ALBUS: When Amos Diggory asked for the Time-Turner my father denied they even existed. He lied to an old man who just wanted his son back—who just loved his son. And he did it because he didn't care—because he doesn't care. Everyone talks about all the brave things Dad did. But he made some mistakes too. Some big mistakes, in fact. I want to set one of those mistakes right. I want us to save Cedric.

SCORPIUS: Okay, whatever was holding your brain together seems to have snapped.

ALBUS: I'm going to do this, Scorpius. I need to do this. And you know as well as I do, I'll entirely mess it up if you don't come with me. Come on.

Related Characters: Scorpius Malfoy, Albus Severus Potter (speaker), Harry Potter, Amos Diggory, Cedric Diggory

Related Themes:   

Related Symbols: 

Page Number: 51

Explanation and Analysis

When Albus learns that the Ministry has a secret Time-Turner, he devises a plan to help save Cedric Diggory from his unjust death in the past (which occurred in *Harry Potter and the Goblet of Fire*). This exchange between Albus and Scorpius highlights several important aspects of the play. First, it illustrates Albus's primary motivations in using the Time-Turner. While over the course of the play the Time-Turner becomes a symbol of the dangers of fixating on or trying to remake the past, it is also a symbol of hope for second chances. And, particularly for Albus, it represents a second chance at trying to live up to Harry's reputation.

In highlighting one of the "mistakes" Harry made growing up—in not being able to save Cedric from death—Albus is trying to prove his own heroism by making it right. The fact that he also notes specifically that he is doing this for Amos—a man who "just loved his son"—is particularly salient because of Albus's own struggles with Harry. Albus doesn't feel that same care from Harry, and so he is trying to reward Amos for providing that unconditional love for Cedric in contrast to the way Albus doesn't always feel loved by Harry. This is particularly true of this moment in the play, because this occurs the day after Harry tells Albus that sometimes Harry wished Albus weren't his son.

In addition, this dialogue shows the strength of Albus and Scorpius's bond, and also how their bond enables them to be brave and overcome challenges that they couldn't face alone. In explaining that he'll "entirely mess it up if [Scorpius] doesn't come with [him]," Albus underscores how important Scorpius's support is in being able to face the dangers that trying to save Cedric will entail.

Part 1, Act 1, Scene 14 Quotes

DELPHI: I can think of one reason why you should trust them, Uncle.

They stop.

They're the only ones volunteering to help. They're prepared to bravely put themselves at risk to return your son to your side. In fact, I'm pretty sure they put themselves at risk even getting here...

AMOS: This is Cedric we're talking about...

DELPHI: And—didn't you say yourself, having someone inside Hogwarts might be a massive advantage?

DELPHI kisses the top of AMOS's head. AMOS looks at DELPHI, and then turns to look at the boys.

AMOS: Why? Why do you want to put yourself at risk? What's in it for you? ALBUS: I know what it is to be the spare. Your son didn't deserve to be killed, Mr. Diggory. We can help you get him back.

Related Characters: Albus Severus Potter, Amos Diggory, Delphi Diggory (speaker), Voldemort, Cedric Diggory, Scorpius Malfoy

Related Themes:   

Page Number: 61-62

Explanation and Analysis

When Albus and Scorpius go to visit Amos Diggory, they explain that they want to help save Cedric, but Amos is initially skeptical that two young boys will be able to do anything. This exchange introduces the play's perspective on sacrifice: Delphi's statement emphasizes the value of putting oneself at risk for others, highlighting that it marks them as "brave" heroes—a value that will recur throughout the play (even as Delphi becomes a more complicated character).

The exchange also further illuminates Albus's motivations for his actions: that he "know[s] what it is to be the spare." Albus is haunted by the idea of being "irrelevant," as other students have called him, which connects him to Cedric, whom Voldemort called "a spare" moments before killing him. Albus is working to live up to his father's heroic reputation—he doesn't want to be seen as just an extra person next to his father. Thus, he feels emotionally connected to Cedric but he also feels that he has an obligation to prove himself in Harry and the other students' eyes.

Lastly, the play also hints at Delphi's deception here, if very subtly. Amos's question, "This is Cedric we're talking about..." foreshadows the ultimate reveal that Delphi is not

in fact Amos's niece, and that she is using a Confundus Charm to trick him into going along with her plan, because he isn't fully aware of what's going on around him.

Part 1, Act 2, Scene 6 Quotes

SCORPIUS: From the moment I first heard of it, I was desperate to go. I mean, Dad didn't much like it there but even the way he described it... From the age of ten I'd check the *Daily Prophet* first thing every morning—certain some sort of tragedy would have befallen it—certain I wouldn't get to go.

ALBUS: And then you got there and it turned out to be terrible after all.

SCORPIUS: Not for me.

ALBUS looks at his friend, shocked.

All I ever wanted to do was go to Hogwarts and have a mate to get up to mayhem with. Just like Harry Potter. And I got his son. How crazily fortunate is that.

ALBUS: But I'm nothing like my dad.

SCORPIUS: You're better. You're my best friend, Albus. And this is mayhem to the nth degree.

Related Characters: Albus Severus Potter, Scorpius Malfoy (speaker), Voldemort, Harry Potter, Draco Malfoy

Related Themes:  

Related Symbols: 

Page Number: 102-103

Explanation and Analysis

Just before Albus and Scorpius first use the Time-Turner, Scorpius glimpses Hogwarts while standing at the edge of the Forbidden Forest. His intense awe at the castle and his feelings about it highlight interesting contrasts between not only Scorpius and his father, but also between Scorpius and Albus. One of Albus's and Harry's main struggles is that Harry can't seem to understand that, for Albus, Hogwarts often feels like a miserable and "terrible" place due to the bullies that he faces. Scorpius, similarly, admits that he and his father Draco also don't share the same perspective on Hogwarts, and this feeling of being misunderstood is something that bonds them.

While both boys don't share their father's perspectives on Hogwarts, the actual perspectives are different. Draco didn't love his time at Hogwarts, while Scorpius does because it's a place where he gets to have adventures with his best friend. Even though he struggles with being made

fun of as Voldemort's alleged son, he still finds the silver lining in the benefits of being there. Albus, in contrast, must content with the fact that his father loved being at Hogwarts while he does not. Further, he struggles with the sense that the reasons he dislikes being at Hogwarts are related to the ways that he constantly fails to live up to his father's reputation. Doubly demoralized by Hogwarts, Albus isolates himself and fixates on his past disappointments, which makes the place even more unpleasant.

Lastly, this exchange underscores again the importance of friendship in helping to overcome both the kind of "mayhem" that they are getting up to and the emotional struggles that the boys face. Scorpius makes Albus feel better by comparing him positively to Harry, illustrating how their shared love and understanding helps them deal with the problems in their lives.

Part 1, Act 2, Scene 8 Quotes

☛ HARRY: I've never asked how you felt about me naming him after you, have I?

DUMBLEDORE: Candidly, Harry, it seemed a great weight to place upon the poor boy.

HARRY: I need your help. I need your advice. Bane says Albus is in danger. How do I protect my son, Dumbledore?

DUMBLEDORE: You ask me, of all people, how to protect a boy in terrible danger? We cannot protect the young from harm. Pain must and will come.



HARRY: So I'm supposed to stand and watch?

DUMBLEDORE: No. You're supposed to teach him how to meet life.

HARRY: How? He won't listen.

DUMBLEDORE: Perhaps he's waiting for you to see him clearly.

Related Characters: Albus Dumbledore, Harry Potter (speaker), Severus Snape, Bane, Scorpius Malfoy, Albus Severus Potter

Related Themes:  

Page Number: 110

Explanation and Analysis

After Albus and Scorpius return from the first Triwizard Tournament task, Harry speaks with Dumbledore's portrait while Albus lies in the hospital wing, healing from a broken arm. This scene between Dumbledore and Harry

illuminates both of their mistakes as fathers. First, Dumbledore's response to Harry asking how to protect Albus illustrates Dumbledore's own shortcomings. He is referencing the fact that while Harry was at school, Dumbledore never seemed truly able to protect him—and in the end, Dumbledore was setting Harry up to sacrifice his own life for the good of the wizarding world. Dumbledore's own failing as a father figure is one of the reasons why Harry is having such trouble figuring out how to handle Albus, because Dumbledore wasn't, in the end, all that great a model.

However, Dumbledore's advice here is salient and gets at the crux of Harry's and Albus's issues. Whereas Harry is focusing on himself—what he can do to protect Albus—instead Dumbledore notes that Harry needs to "see [Albus] clearly." This suggests that Harry is thinking about Albus in terms of what *he* wants for his son, rather than what *Albus* might want for himself. Harry quickly disregards Dumbledore's advice and separates Albus and Scorpius, thinking that this is what is best for his son. But this parental action quickly goes awry, showing that Harry isn't truly listening or seeing his child, which causes deep strain between them.

Lastly, Dumbledore's comment that naming Albus after himself and Snape was "a great weight to place upon the poor boy" is an important detail, because it recognizes the way that Harry, in trying to honor those who were important to him from the past, put additional burdens of expectations on Albus—even in naming his son Harry was focused on his own needs. Harry, meanwhile, was never fully able to appreciate this burden he placed on his son—another aspect of misunderstanding Albus.

Part 1, Act 2, Scene 12 Quotes

☛ ALBUS enters and walks up one staircase.

SCORPIUS enters and walks up another.

The staircases meet. The two boys look at each other.


Lost and hopeful—all at once.

And then ALBUS looks away and the moment is broken—and with it, possibly, the friendship.

And now the staircases part—the two look at each other—one full of guilt—the other full of pain—both full of unhappiness.

Related Characters: Rose Granger-Weasley, Harry Potter, Scorpius Malfoy, Albus Severus Potter

Related Themes: 

Related Symbols: 

Page Number: 124

Explanation and Analysis

After Harry separates Albus and Scorpius, they later have a fleeting, silent scene on the Hogwarts staircase, demonstrating how their inability to be friends has clearly weakened them and made them unable to face some of their struggles. The fact that the scene is silent illustrates the boys' misery clearly. Rather than being their usual, joking selves, they've become completely shut off from the world. They are "lost" and "full of unhappiness" because they no longer have their best friend with which to face the world.

The parting of the staircases is symbolic of the fact that their bond has become "broken." And it is this fact that prevents them from fixing the problems that they have caused, like the fact that Albus's cousin Rose no longer exists because of the havoc that they caused in the past. Scorpius still has the Time-Turner, and could easily go back alone if he chose. But, as Albus emphasized when they went on their first time-traveling mission, he couldn't do it without Scorpius, and now they're unable to fix what they've done because they no longer have each other for support and to inspire their bravery.

Explanation and Analysis

After Harry separates Albus and Scorpius, Draco confronts Harry over the pain that his decision caused in both of the boys. Here Draco explains how Harry is motivated not by the fact that he thinks Scorpius is evil, but by the fact that Harry is figuring out how to be a good parent to Albus. Harry is looking at the situation from his own perspective, prioritizing his desire to protect his son rather than truly understanding Albus—just as Draco experienced with his own father. The exchange shows how Draco and Harry are still both dealing with their own childhood traumas. But as a result of fixating on the past, Harry hasn't been able to truly focus on repairing his relationship with his son and is only making it worse.

Lastly, Draco addresses how essential friendship and love are, particularly growing up. He emphasizes that without that love, people do not find the emotional strength and support that they need to overcome their inner demons—like Voldemort, who had followers rather than friends, and like Draco, who had the same. In both of their cases, not having true friends to rely on led them to a "dark place," as Draco describes it, only highlighting the beauty and importance of Albus and Scorpius's relationship as they rely on each other to overcome their struggles in life—and emphasizing why it is so devastating that they no longer have that support.

Part 1, Act 2, Scene 15 Quotes

🗨️ DRACO: My father thought he was protecting me. Most of the time. People say parenting is the hardest job in the world—they're wrong—growing up is. We all just forget how hard it was.

As hard as he tries to resist them, these words resonate with HARRY.

I think you have to make a choice—at a certain point—of the man you want to be. And I tell you that at that time you need a parent or a friend. And if you've learnt to hate your parent by then and you have no friends... then you're all alone. And being alone—that's so hard. I was alone. And it sent me to a truly dark place. For a long time. Tom Riddle was also a lonely child. You may not understand that, Harry, but I do—and I think Ginny does too.

Related Characters: Draco Malfoy (speaker), Albus Severus Potter, Scorpius Malfoy, Voldemort, Ginny Weasley, Harry Potter

Related Themes:   


Page Number: 134

Part 1, Act 2, Scene 16 Quotes

🗨️ SCORPIUS: Have you heard me, Albus? This is bigger than you and your dad. Professor Croaker's law—the furthest someone can go back in time without the possibility of serious harm to the traveler or time itself is five hours. And we went back years. The smallest moment, the smallest change, it creates ripples. And we—we've created really bad ripples. Rose was never born because of what we did. Rose.

Related Characters: Scorpius Malfoy (speaker), Harry Potter, Rose Granger-Weasley, Albus Severus Potter

Related Themes:  

Related Symbols: 

Page Number: 137

Explanation and Analysis

After Albus and Scorpius return from their first journey to the past, Scorpius points out the immensity of what they've

done, including making it so that Albus's cousin Rose was never born. This negative outcome of their messing with the past makes literal the problem with fixating on the past: they tried to change what happened to Cedric—as a result, as Scorpius notes, they have caused huge ripples in time. Even though using a Time-Turner is of course a hypothetical, it becomes a metaphorical representation of the problems that can occur when one becomes too focused on the past rather than trying to understand what you can change in the present, because of the intense (and in this case, dire) dangers that time travel can involve.

There is also a subtler implication in this quote about Scorpius and Albus's friendship and how avoiding each other has hindered them. Since their return, Harry has insisted on separating the boys because he believes Scorpius is dangerous, and it's clear how their broken friendship has created difficulties between them. Scorpius could go back to fix their problems himself—he still has the Time-Turner—but he knows that he would have difficulty doing so without Albus by his side helping him. This illustrates how, just as Albus and Scorpius's friendship helps bolster their bravery, without that friendship they don't have the courage to face their challenges.

●● SCORPIUS: Sometimes—sometimes I find myself thinking—maybe they're true too.

ALBUS: No. They're not true. And I'll tell you why. Because I don't think Voldemort is capable of having a kind son—and you're kind, Scorpius. To the depths of your belly, to the tips of your fingers. I truly believe Voldemort—Voldemort couldn't have a child like you.



Beat. Scorpius is moved by this.

SCORPIUS: That's nice—that's a nice thing to say.

ALBUS: And it's something I should have said a long time ago. And you don't—you couldn't—hold me back. You make me stronger—and when Dad forced us apart—without you—

SCORPIUS: I didn't much like my life without you in it either.

Related Characters: Albus Severus Potter, Scorpius Malfoy (speaker), Draco Malfoy, Voldemort

Related Themes:  

Page Number: 141-142

Explanation and Analysis

After Scorpius and Albus get into an argument in which Scorpius calls Albus a bad friend, Albus recognizes that he

hasn't been showing his friend as much support as he could and tries to remedy this problem. This exchange illustrates two of Scorpius's insecurities in life. First, it shows the burden of reputation and how Scorpius struggles with being known as Voldemort's alleged son. Here, Albus not only affirms that Scorpius couldn't be Voldemort's son, but he also does so by lifting up Scorpius and combatting some of the things that other people fear about Scorpius—that he is somehow evil or dark, when the very opposite is true. This is relieving to Scorpius, whose doubts about his parentage sometimes become so burdensome that he believes them himself.

Additionally, this exchange illustrates how crucial Albus and Scorpius's friendship is—to both of them. On Scorpius's end, Albus's friendship and support in this moment helps him overcome some of his deepest insecurities, illustrating how friends can provide important support in the face of people's inner and external challenges. And on Albus's part, he states explicitly how difficult it was to be without Scorpius, taking back an earlier outburst in which Albus said that Scorpius held him back. Here, he affirms that just the opposite is true, that Scorpius helps him overcome some of his darkest moments, which is why without each other, they struggle so much to deal with the bullies and the challenges in their lives.

Part 2, Act 3, Scene 2 Quotes

●● SCORPIUS: You—Polly Chapman—want me to take you to a—ball?

There is the sound of screaming behind him.

What is that screaming?

POLLY CHAPMAN: Mudbloods, of course. In the dungeons. Your idea, wasn't it? What's going on with you? Oh Potter—I've got blood on my shoes again...



She bends and carefully cleans the blood of her shoes.


Like the Augurey insists—the future is ours to make—so here I am, making a future—with you. For Voldemort and Valor.

SCORPIUS: For Voldemort it is.

POLLY walks on, SCORPIUS look agonized. What is this world—and what is he within it?

Related Characters: Scorpius Malfoy (speaker), Delphi Diggory, Voldemort, Harry Potter, Albus Severus Potter, Draco Malfoy

Related Themes:  

Related Symbols: 

Page Number: 166

Explanation and Analysis

When Scorpius and Albus accidentally trigger an alternate timeline in which Voldemort wins the Battle of Hogwarts and rules the wizarding world, Scorpius suddenly finds himself in a world in which he is a popular kid for the first time. As Scorpius realizes the terrible outcome that they have wrought, he recognizes the true dangers of fixating on the past and trying to change it—because it can wreak such immense havoc on the present. This supports the overall message that even if a person could change the past, it's better to focus on what a person can change in the future.

This exchange further explores the nature of reputation. Here, Scorpius must grapple with a different kind of reputation than the one that he has in the primary timeline. In this timeline, growing up with a father who was a supporter of Voldemort, Scorpius is popular. But he also discovers that this world comes with expectations to commit atrocities, like killing Muggles (non-magic people) and torturing “Mudbloods” (students with non-magic parents). Even though Scorpius has a better social position in this world, the world itself is not a better place, as he later says. What Scorpius is forced to see in this timeline is that an external reputation—whether good or bad—is something that is forced upon you from the outside, and living into that reputation can rob you of who you really are. Further, he sees here that expectations and loneliness (growing up without true, kind friends like Albus) have led him to an extremely dark version of himself.

This passage also introduces the Augurey, even though the play doesn't provide much information as to what the Augurey is or what it means quite yet. Polly's statement suggests that time is a very mutable thing, and that changes to the past can have drastic effects on the future such that people have the power to shape it however they want.


Part 2, Act 3, Scene 7 Quotes

☛ HERMIONE: We get this right, Harry's alive, Voldemort's dead, and the Augurey is gone, for that no risk is too great. Though I am sorry what it will cost you.

SNAPE: Sometimes costs are made to be borne.

Related Characters: Severus Snape, Hermione Granger (speaker), Voldemort, Harry Potter, Ron Weasley, Scorpius Malfoy

Related Themes: 

Related Symbols: 

Page Number: 183

Explanation and Analysis

In the dark alternate timeline in which Voldemort reigns and Harry is dead, Scorpius teams up with Snape, Ron, and Hermione in order to set the timeline straight again. Even though Hermione knows the risks of attempting to use the Time-Turner to set the timeline straight, she is willing to take that risk because sacrificing her own well-being, she posits, is worth it in order to benefit the countless people who will benefit from correcting the timeline.

For Snape, this sacrifice goes one step further. As Hermione points out here, in helping Scorpius to reset the timeline, Snape is making the ultimate sacrifice. In the timeline that Scorpius is hoping to return to prominence, Hermione is not only alive but happily married to Ron. But in that same timeframe, Snape is dead. Snape's firm but willing statement that “sometimes costs are made to be borne” suggests that Snape recognizes the true cost to himself of what he is doing, but he knows that it will benefit countless others and so he believes the sacrifice is worth it.

In all three of these instances, the play illustrates how sacrifice improves the lives of countless others, and thus it is what marks a person as a true hero.

Part 2, Act 3, Scene 9 Quotes

☛ SNAPE: Listen to me, Scorpius. Think about Albus. You're giving up your kingdom for Albus, right?



SCORPIUS is helpless. Consumed by all the dementor is making him feel. And SNAPE knows he needs to open his heart to save him.

One person. All it takes is one person. I couldn't save Harry for Lily. So now I give my allegiance to the cause she believed in. And it's possible—that along the way I started believing in it myself.

SCORPIUS steps decisively away from the dementor.

SCORPIUS: The world changes and we change with it. I am better off in this world. But the world is not better. And I don't want that.

Related Characters: Scorpius Malfoy, Severus Snape (speaker), Lily Potter (Harry's Mother), Harry Potter, Albus Severus Potter

Related Themes:  

Page Number: 189

Explanation and Analysis

As Scorpius and Snape try to correct the dark timeline that Albus and Scorpius accidentally created, they encounter dementors who feed off of their happiness. Scorpius is filled with despair, but Snape's counsel here illustrates again the importance of friendship in Scorpius's life. Without Albus in his life, Scorpius sometimes feels "helpless" because he doesn't have his friend's love helping to bolster him. Yet in invoking Albus, Snape shows that even simply being reminded of the friendship and the love that people share can help buoy someone's spirits. Similarly, Snape thinks of Lily (Harry's mother, with whom Snape was in love before her death), and that has helped him keep up the resistance even decades after her death. These characters' friendship and love—even in their absence—helps them maintain their bravery.



Additionally, the passage illustrates how in correcting the timeline, Scorpius is also making a sacrifice. Even though the world is not better, he does have a better social position in the world. And so it shows some additional heroism on Scorpius's part in that he is willing to sacrifice a better life for himself in order to do what he knows is morally right and which will help the most people. For that, the play portrays him as a hero alongside Hermione, Ron, and Snape.

Part 2, Act 3, Scene 14 Quotes

☛☛ ALBUS: And why was I so determined to do this? Cedric? Really? No. I had something to prove. My dad's right—he didn't volunteer for adventure—me, this, it's all my fault—and if it wasn't for you everything could have gone Dark.

SCORPIUS: But it didn't. And you're to thank for that as much as me. When the dementors were—inside my head—Severus Snape told me to think of you. You may not have been there, Albus, but you were fighting—fighting alongside me.

Related Characters: Scorpius Malfoy, Albus Severus Potter (speaker), Severus Snape, Harry Potter, Cedric Diggory

Related Themes:  

Page Number: 208

Explanation and Analysis

After Scorpius fixes the alternate timeline in which Voldemort rules over the wizarding world, Albus has a

reckoning with himself in which he honestly examines why he wanted to go back in time. While he had good intentions in trying to save Cedric, he recognizes that he also didn't do it entirely for Cedric. He did it just as much because he wanted to prove to Harry that he could be a hero, just like his father was. The burden of living up to Harry's reputation, the play suggests, was so great that Albus put the entire wizarding world at risk to feel worthy of being his father's son.

Yet Scorpius's statement also emphasizes that Albus had as much to do with saving the wizarding world as he did with initially putting it at risk. As Scorpius describes what happened with the dementors, he emphasizes that the only way he was truly able to fight off the despair that the dementors caused was by thinking of Albus. Even though Albus "may not have been there," his friendship still helped Scorpius maintain his bravery and save the wizarding world from the darkness as a result. This once again highlights the importance of Albus and Scorpius's friendship in fostering each other's bravery and overcoming the obstacles in their lives.

Part 2, Act 3, Scene 16 Quotes

☛☛ SCORPIUS: An Augurey?

DELPHI: Haven't you met them in Care of Magical Creatures? They're sinister-looking black birds that cry when rain's coming. Wizards used to believe that the Augurey's cry foretold death. When I was growing up, my guardian kept one in a cage.

SCORPIUS: Your... guardian?


DELPHI looks at SCORPIUS, now she has the Time-Turner she's enjoying the game of this.

DELPHI: She used to say it was crying because it could see I was going to come to a sticky end. She didn't like me much. Euphemia Rowle... she only took me in for the gold.

ALBUS: Why would you want a tattoo of her bird, then?

DELPHI: It reminds me that the future is mine to make.

Related Characters: Albus Severus Potter, Scorpius Malfoy, Delphi Diggory (speaker), Harry Potter

Related Themes: 

Related Symbols:  

Page Number: 215

Explanation and Analysis

When Delphi arrives to help Albus and Scorpius destroy the

Time-Turner, Albus notices a bird tattoo on Delphi's neck for the first time, which she explains is an Augurey. Delphi's exposition about the Augurey illuminates some of her character, particularly as the stage directions suggest that Delphi perhaps has more sinister motivations than the boys have realized up to this point. The Augurey becomes a symbol of Delphi's desire to shape her own future, as she takes Euphemia Rowle's rather sinister statement that the Augurey foretells a bad ending for Delphi and instead uses it as a symbol of empowerment for herself and her ability to change her tragic situation of growing up without real parental figures.

However, even though Delphi wants to shape her future, in reality she is fixated on the past, as she keeps trying to change it in order to remake that future—as made clear by her desire to use the Time-Turner for her own ends rather than destroy it, even after Albus and Scorpius recognize the danger of using the device. Rowle's statement in fact does foreshadow that Delphi will meet a sticky end, as Delphi ultimately ends up in prison after Albus and Harry thwart her plans. This end for Delphi suggests that her obsession with changing the past, rather than focusing on how she can find happiness in the present, leads her to tragedy. In this way, the play argues that fixating on the past can ultimately be harmful and focusing on the present is the only way to truly change one's life.

Part 2, Act 3, Scene 20 Quotes

🗨️ CEDRIC: Emancipare! Emancipare!

The boys are freed.

And now I can go on? Finish the maze?

The boys look at CEDRIC—they know exactly what it means for him to finish the maze.

ALBUS: I'm afraid you have to finish the maze.

CEDRIC: Then I shall.



CEDRIC walks confidently away. Albus looks after him—desperate to say something, unsure what to say.


ALBUS: Cedric-

CEDRIC turns towards him.

Your dad loves you very much.

Related Characters: Albus Severus Potter, Cedric Diggory (speaker), Voldemort, Delphi Diggory, Amos Diggory, Scorpius Malfoy

Related Themes:  

Related Symbols: 

Page Number: 231-232

Explanation and Analysis

When Delphi takes Albus and Scorpius back in time to the Triwizard Tournament for the third time, Albus and Scorpius encounter Cedric Diggory in the maze. Their exchange emphasizes a major lesson in the play: the fact that even when it's possible, it's important not to try to change the past. This is made literal by the fact that in this instance, saving Cedric means plunging the world into a dark timeline in which Voldemort reigns, but it metaphorically becomes a warning about the dangers of fixating too greatly on the past or wondering about alternate possibilities for past events. Scorpius and Albus have spent most of the play up until this point trying to save Cedric, but realizing the disastrous effect that doing so might have, here they recognize instead that the better choice is to let Cedric go, even if that means that Cedric will unjustly die.

However, it is notable that Albus tells Cedric that his dad loves him. This is because Albus is trying to fulfill the play's other lesson: that instead of changing the past, it is important to do what a person can in the present. Albus knows that Amos will find great comfort in communicating his love to his son in Cedric's final moments, and so Albus does what he can to make the situation better without changing it entirely.

Additionally, Albus's and Scorpius's awareness that they are essentially sending Cedric to his death in this moment shows how they recognize the importance of making sacrifices. Cedric's death is necessary for the good of the wizarding world, and the play thus portrays all of them—Cedric, Albus, and Scorpius, as heroic, because they are all making an important sacrifice.

Part 2, Act 4, Scene 4 Quotes

☝ HARRY: “Love blinds us”? Do you even know what that means? Do you even know how bad that advice was? My son is—my son is fighting battles for us just as I had to for you. And I have proved as bad a father to him as you were to me. Leaving him in places he felt unloved—growing in him resentments he’ll take years to understand—

[...]

DUMBLEDORE: No. I was protecting you. I did not want to hurt you...

DUMBLEDORE attempts to reach out of the portrait—but he can’t. He begins to cry but tries to hide it.



But I had to meet you in the end... eleven years old, and you were so brave. So good. You walked uncomplainingly along the path that had been laid at your feet. Of course I loved you... and I knew that it would happen all over again... that where I loved, I would cause irreparable damage. I am no fit person to love... I have never loved without causing harm.

A beat.

HARRY: You would have hurt me less if you had told me this then.

DUMBLEDORE (*openly weeping now*): I was blind. That is what love does. I couldn’t see that you needed to hear that this closed-up, tricky, dangerous old man... loved you.

Related Characters: Harry Potter, Albus Dumbledore (speaker), Scorpius Malfoy, Albus Severus Potter

Related Themes:  

Page Number: 231-232

Explanation and Analysis

After Scorpius and Albus have been kidnapped in time by Delphi, Harry confronts Dumbledore’s portrait about their relationship. This conversation exposes some of the parallels between Dumbledore and Harry as they both struggled with the best way to be father figures to young boys. Harry recognizes how, for so much of his childhood, he didn’t feel truly seen or loved, because Dumbledore left him at Privet Drive. Here Dumbledore claims that he was trying to protect Harry. He alludes to a past incident, where his actions led to his sister’s death at his friend’s hand, as a way of illustrating that he didn’t want to hurt Harry by bringing him too close—particularly because he knew that Harry would eventually have to sacrifice his life to save the wizarding world. But Harry emphasizes how being seen and understood and loved openly would have helped him growing up.

The same is true for Albus: Harry recognizes that he hasn’t always seen his son clearly, and as a result he made him feel alone and unloved at Hogwarts and put a strain on their relationship. But a particularly interesting detail in this passage is when Dumbledore attempts to reach out to Harry from his portrait and is unable to. This underscores how it is too late for Harry and Dumbledore to truly connect, because in reality, Dumbledore is dead and his portrait is just an echo of Dumbledore’s memory. However, it isn’t yet too late for Harry to connect with Albus, and this highlights how important it is for Harry to stop fixating on his past childhood trauma in order to repair his present relationship with his son.

☝ DRACO: Astoria always knew that she was not destined for old age. She wanted me to have somebody when she left, because... it is exceptionally lonely, being Draco Malfoy. I will always be suspected. There is no escaping the past. I never realized, though, that by hiding him away from this gossiping, judgmental world, I ensured that my son would emerge shrouded in worse suspicion than I ever endured.

HARRY: Love blinds. We have both tried to give our sons not what they needed, but what we needed. We’ve been so busy trying to rewrite our own pasts, we’ve blighted their present.

Related Characters: Draco Malfoy (speaker), Albus Dumbledore, Astoria Malfoy, Scorpius Malfoy, Albus Severus Potter, Harry Potter

Related Themes:   

Page Number: 257

Explanation and Analysis

When Albus and Scorpius have been kidnapped by Delphi, Draco and Harry commiserate over their lost sons. During this conversation, Draco gives some backstory on why Scorpius was plagued by rumors that he is Voldemort’s son. Here, Draco illustrates that he thought he was doing what he could for his family to protect them. And yet, in doing so, even though he wanted what was best for Scorpius, he ended up causing even greater harm. In Draco’s statement that Scorpius emerged “shrouded in worse suspicion than [I] ever endured,” Draco also recognizes how his reputation as a death Eater and his connection to Voldemort was a burden to him, and now it is a burden that Scorpius has also inherited.

Harry has done the same thing with Albus—he thought that by separating Albus and Scorpius, or encouraging Albus to

enjoy Hogwarts more, that he was doing what was best for his son. But in reality, Harry was only doing what made *him* feel better about trying to protect his son, not doing what Albus actually needed from him.

However, the fact that Harry recognizes this is progress. He is no longer “blind” due to his love for Albus, as Dumbledore suggested earlier in the scene and earlier in the play. Instead, Harry is starting to realize that both he and Draco need to honestly see their sons for who they are, rather than focusing on “rewrit[ing] [their] own pasts” through their sons’ experiences. In this way, the play also emphasizes how fixating on the past can impede people like Harry and Draco dealing with the problems that they have in the present.

Part 2, Act 4, Scene 11 Quotes

☛ DELPHI: Two of you? Choices, choices. I think I’ll kill the boy first. Avada Kedavra!

She fires the Killing Curse at ALBUS—but HARRY throws him out of the way. The bolt smashes into the ground.

He fires a bolt back.

You think you’re stronger than me?

HARRY: No. I’m not.

They fire bolts mercilessly at each other as Albus rolls quickly away and slams a spell into one door and then another, opening them.

ALBUS: Alohomora!



HARRY: But we are.

ALBUS: Alohomora!

HARRY: I’ve never fought alone, you see. And I never will.

And HERMIONE, RON, GINNY, and DRACO emerge from the doors, and fire up their spells at DELPHI, who screams out in exasperation. This is titanic. But she can’t fight them all.

Related Characters: Albus Severus Potter, Harry Potter, Delphi Diggory (speaker), Lily Potter (Harry’s Mother), Draco Malfoy, Ginny Weasley, Ron Weasley, Hermione Granger

Related Themes:  

Page Number: 287

Explanation and Analysis

In the final confrontation between Delphi, Harry, and the others, Delphi traps Harry alone before Albus is able to join him, followed by the rest of the adults. First, this exchange illustrates how Harry and Albus are both willing to put

themselves in harm’s way—Albus, by sneaking into the room to help his father, and Harry, by throwing Albus out of the way and putting himself in greater danger of being killed. These actions emphasize the heroism of both of the protagonists, as they are willing to sacrifice themselves for those they love. In particular, it draws a connection between Harry and Lily, his mother, because she also gave her life so that Harry could live when he was a baby. It is this kind of action that, throughout the *Harry Potter* series, has distinguished the selfless heroes from the treacherous villains.

Additionally, Harry’s statement emphasizes the importance of friendship in facing challenges. Harry notes that *he’s* not stronger than Delphi, but that *he’s* part of a group with his friends and family that is strong enough to overpower her—as the stage direction notes, she can’t fight them all. Fighting alone, Harry isn’t able to succeed. But having friends and family in his life makes him braver and also provides him with the support he needs to defeat dark magic and ultimately save the wizarding world once more.

Part 2, Act 4, Scene 12 Quotes

☛ HARRY: Voldemort is going to kill my mum and dad—and there’s nothing I can do to stop him.

DRACO: That’s not true.

SCORPIUS: Dad, now is not the time...

ALBUS: There is something you could do—to stop him. But you won’t.

DRACO: That’s heroic.

GINNY takes HARRY’s hand.

GINNY: You don’t have to watch, Harry. We can go home.

HARRY: I’m letting it happen... Of course I have to watch.

HERMIONE: Then we’ll all witness it.

RON: We’ll all watch.

Related Characters: Ron Weasley, Hermione Granger, Ginny Weasley, Albus Severus Potter, Scorpius Malfoy, Draco Malfoy, Harry Potter (speaker), Lily Potter (Harry’s Mother), Delphi Diggory, Voldemort, James Potter (Harry’s Father)

Related Themes:   

Page Number: 291

Explanation and Analysis

After defeating Delphi, Harry watches as Voldemort enters

his childhood home, knowing that he is going to kill Harry's parents. This passage is critical in addressing many of the play's key themes. First, it shows that Harry acknowledges the problems with trying to affect the past. Even though characters have been trying to change the past in the hopes of creating a better future throughout the play, Harry recognizes the futility of doing this. It is more important, he recognizes, to work through the trauma he endured so that he can deal with the strain between him and Albus in the present. Unlike Delphi, Harry knows that there are no shortcuts, and that he needs to stop focusing on his past so that he can instead work on remedying his problems in the present.

This sequence also emphasizes the valor of sacrifice. As Draco and Albus note, Harry could save his parents if he wanted to. But maintaining the integrity of the timeline is more important, and so sacrificing his parents (and allowing them to make their own sacrifices, in dying for Harry) is more ethical and truly "heroic."

Lastly, this dialogue illustrates once again the value of love, family, and friendship in overcoming hardship. Harry is devastated to watch his parents' deaths, but the assurance that he won't do it alone is a great comfort to him. Knowing that Ginny, Albus, Hermione, Ron, Draco, and Scorpius are all witnessing this with him, as Hermione states, allows Harry to be both vulnerable and strong as he works through his grief.

together and attempt to reconcile. Harry's apology here emphasizes how his perspective has shifted in an important way—a way that is helping them repair their relationship. First, Harry recognizes how much his childhood trauma has affected him and still continued to affect him. Throughout the play he has been deeply concerned about Voldemort's return, to the point where he made problematic decisions because of that concern rather than listening to Albus. It illustrated how Harry's fixation on the past came at the expense of his relationships in the present.

Now, Harry is trying to reverse that dynamic. He recognizes that he cannot change what has happened between them—he can't take back the "unforgivable" statement he made to Albus that he wished Albus weren't his son. But in asking to move past what happened, he illustrates how he wants to find a way to focus on how they treat each other in the present. And in being honest with Albus, he emphasizes how he wants that to be based on an openness that will help Harry see Albus more clearly, which will hopefully make him a better father. Once again, the play suggests the importance of focusing on the present rather than the past, and how parents need to understand their children's perspectives in order to foster a strong bond between them, as Harry tries to do here.

●● HARRY The boy who was killed—Craig Bowker—how well did you know him?

ALBUS: Not well enough.

HARRY I didn't know Cedric well enough either. He could have played Quidditch for England. Or been a brilliant Auror. He could have been anything. And Amos is right—he was stolen. So I come here. Just to say sorry. When I can.

ALBUS: That's a—good thing to do.

ALBUS joins his dad in front of Cedric's grave. HARRY smiles at his son and looks up at the sky.

HARRY: I think it's going to be a nice day.

He touches his son's shoulder. And the two of them—just slightly—melt together.

ALBUS (smiles): So do I.



Part 2, Act 4, Scene 15 Quotes

●● HARRY: The part of me that was Voldemort died a long time ago, but it wasn't enough to be physically rid of him—I had to be mentally rid of him. And that—is a lot to learn for a forty-year-old man.

He looks at ALBUS.

That thing I said to you—it was unforgivable, and I can't ask you to forget it but I can hope we move past it. I'm going to try to be a better dad for you, Albus. I am going to try and—be honest with you...

Related Characters: Harry Potter (speaker), Voldemort, Albus Severus Potter

Related Themes:  

Page Number: 301

Explanation and Analysis

In the play's final scene, Harry and Albus take a walk

Related Characters: Albus Severus Potter, Harry Potter (speaker), Amos Diggory, Cedric Diggory, Craig Bowker Jr.

Related Themes:  

Page Number: 304

Explanation and Analysis

In the final dialogue of the play, Harry and Albus start to reconcile as they bond over visiting Cedric's grave. This exchange represents an important shift: so much of the play has focused on trying to save Cedric's life and change the past. But with this gesture of coming to the grave and saying sorry instead, Harry acknowledges that he can't—and shouldn't—focus on changing the past, because the play has shown that it's unproductive, potentially dangerous, and distracts from issues in the present. Instead, it's more important to focus on what he does have the power to change, which is to try to make amends for what has happened, just as he has done with Albus.

This scene also shows how Albus and Harry are coming to a new understanding of one another. Craig represents a parallel to Cedric, because Delphi killed him simply because he was in the wrong place at the wrong time, just as Voldemort killed Cedric. This shared tragedy allows Albus

and Harry to bond, because they both feel guilty about what happened. What is particularly interesting about the scene is that it connects to Harry's earlier invitation that he and Albus might be together on the anniversary of his parents' deaths. In that moment, Albus dismissed him because Harry couldn't see that Albus didn't have the same connection to the incident that Harry did. But here, in collectively mourning Cedric and Craig, they are able to see each other in a new way and find that connection that was lacking.

Albus's final smile as they agree that it's going to be a nice day suggests their optimism that their relationship is improving and will continue to improve. Finally being able to connect and understand one another has nurtured the bond that was missing over the past few years of Albus's childhood. This puts a final point on the idea that being open and honest and trying to fulfill a child's needs fosters better parent-child relationships.



SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PART 1, ACT 1, SCENE 1

At the busy King's Cross station in London, Harry Potter, his wife Ginny, his two sons James and Albus, and his daughter Lily enter with luggage trolleys. James is teasing Albus about his potentially being in Slytherin House at school, which makes Albus nervous. Harry tells James to give it a rest, and Ginny assures Albus that they'll write to him as much as he wants—and that he shouldn't believe everything his brother tells him about Hogwarts. With that, the family runs into the barrier between platforms nine and ten and disappears.

The play's very first moments—which is the same scene depicted in the epilogue in [Harry Potter and the Deathly Hallows](#)—establish some of the burdens of expectation that Albus carries. He worries about being placed in Slytherin, a house particularly notorious for dark wizards, because he wants to be placed in Gryffindor like his famous father. In this way, Albus hints at the fact that he feels a weight of expectation. It also sets up Harry and Albus's dynamic at the beginning of the play, where Harry feels able to understand Albus's nerves in going to Hogwarts because Harry similarly felt unsure of himself as a child, but in fact the root cause of Albus's nerves is different from Harry's.



PART 1, ACT 1, SCENE 2

The magical platform nine and three quarters springs into view, where tons of wizard families are saying goodbye to their children. Just then, Ron, Hermione, and their daughter Rose approach Harry and Ginny. Ron (who manages Weasley's Wizard Wheezes) does a lame magic trick stealing Lily's nose, which everyone enjoys. Around them, people start to stare, and Ron jokes that it's because he's extremely famous.

Even many years after the events of the Harry Potter series, the play emphasizes how Harry, Ron, and Hermione—but particularly Harry—have an inescapable reputation. Harry will always be stared at as the boy who saved the entire wizarding world, and even though this is positive attention, it is still a burden he carries with him everywhere.



Albus pulls Harry aside, worrying again about what might happen if he's put in Slytherin, which is notorious for dark witches and wizards. Harry reassures his son by telling him that he was named after two men—Albus Dumbledore and Severus Snape. Snape was a Slytherin, and Harry tells Albus that Snape was the bravest man he ever knew. Harry adds that the Sorting Hat will take Albus's feelings into account—it did for Harry.

Albus's two names—for two men who sacrificed themselves in order to fight the dark wizard Voldemort—reinforce the burden of expectation that Albus feels. Even though Harry is trying to alleviate Albus's worry that he will be placed in Slytherin, Albus's name also hints at the burden of living up to two exceptionally brilliant and brave wizards in addition to his father's example.



Harry, Ginny, Hermione, and Ron then say goodbye to Albus, James, and Rose. Albus hugs his parents nervously and climbs on board. As they watch their children go, Harry thinks it's strange that Albus is worried about being sorted into Slytherin. Hermione remarks that Rose is worried about breaking Quidditch records and taking her O.W.L.s. Ginny asks how Harry would feel if Albus were sorted into Slytherin, but they're interrupted. Hermione asks to go, saying that people are always staring at them, and as they leave, Harry assures Ginny that Albus will be alright.

Albus isn't the only one worried about expectations—Rose, Hermione and Ron's daughter, also feels the pressure to play Quidditch well like her father and live up to her mother's lofty academic achievements at school. Harry's interest in Albus's worry—and the fact that he doesn't answer Ginny's question—foreshadows Albus's eventual disappointment and the wedge it will drive between him and Harry.



PART 1, ACT 1, SCENE 3

Aboard the Hogwarts express, Rose tells Albus that they need to seriously consider where to sit—their parents all met on the Hogwarts Express and became friends for life. Albus thinks that this is quite a lot of pressure, but Rose is excited, because she knows everyone will want to be friends with them because of their parents. She says that they should go into each cabin and then figure out which people to be friends with.

Albus ducks into a cabin with one boy sitting alone. The boy introduces himself as Scorpius and offers Albus some candy, but Rose treats him very coldly. Albus talks warmly to Scorpius, but Rose keeps hitting Albus, gesturing to him to stop talking to the boy. Scorpius acknowledges this, saying it's because his parents are Draco and Astoria Malfoy and they didn't get along with Albus and Rose's parents. Rose points out that Draco was a Death Eater.

Scorpius also addresses the rumor about him: that his parents couldn't have children, so Astoria used a **Time-Turner** to travel to the past and conceived Scorpius with Voldemort. Rose jokes that Scorpius couldn't be Voldemort's son because he has a nose. The tension breaks some, and Scorpius assures them that he looks just like Draco, and that he'd rather be a Malfoy than the son of the Dark Lord.

Rose starts to leave, but Albus tells her to go on without him, even when she says she's not going to wait for him. After Rose leaves, Scorpius thanks Albus for staying, and Albus says that he just stayed for the candy. As smoke comes out of Scorpius's ears from the Pepper Imp candy, he thanks Albus loudly for staying for the candy, and Albus laughs.

Rose and Albus feel additional pressure of expectation simply taking the train to Hogwarts, because their parents all found their best friends on their very first train ride to school. Rose also notes the benefits that they get from their parents' reputation, expecting that it will make them popular among the rest of the students—illustrating again the power of reputation and expectation in their lives.



Whereas at this point Albus benefits from his father's reputation (even though the prospect of living up to that reputation makes Albus nervous), the play provides an alternate perspective for a student like Scorpius. Unlike Albus, Scorpius's father's reputation as a former Death Eater plagues Scorpius and makes other students like Rose treat him very coldly.



Scorpius's potential ties to Voldemort also add to the idea that reputations can be burdensome, as the belief that he is Voldemort's son plagues him even more than his actually being Draco's son. Additionally, the play introduces the idea that fixating on the past is dangerous by introducing the Time-Turner. This illustrates how, even as wizards have the ability to change the past, this ability can come with severe consequences for the present, such as the rumors Scorpius experiences.



This moment is a key turning point for Albus, as he feels much more connected to a boy like Scorpius, who is also worried about the expectations and reputations that his parents place on him, than someone like Rose, who feels confident in herself. As they share candy (paralleling the way Harry and Ron shared candy in [Harry Potter and the Sorcerer's Stone](#)), the play hints at how friendship will help them overcome their shared and individual struggles.



PART 1, ACT 1, SCENE 4

A montage begins, with time rapidly shifting. In the Great Hall, the Sorting Hat starts to sort students as people whisper how much Albus looks like his father, Harry. The Hat sorts Rose into Gryffindor and Scorpius into Slytherin. When Albus steps up, the hat pauses before sorting him into Slytherin. There is a silence as everyone is dumbfounded, including Albus. Scorpius waves to Albus to stand next to him.

The scene shifts to the students' first flying lesson with the Gryffindors and Slytherins. Rose shows immediate promise as her broom flies into her hand when she calls it, while Albus's broom sits on the floor, refusing to come to him at all. Other students start to laugh at Albus, saying he isn't like Harry at all. They call him a squib.

The scene shifts back to platform nine and three-quarters, a year later. Albus asks Harry to stand away from him as people crowd Harry for autographs. Albus feels like Harry Potter's "disappointing" "Slytherin son." James teases Albus again for being placed in Slytherin, which Harry tries to quash. He asks if kids are being unkind, wondering if Albus might try to make more friends, and Albus assures him he has a friend—Scorpius. Harry says that as long as Albus is happy, that's all that matters, and Albus says Harry didn't need to bring him to the station.

Albus gets on the train, and Draco Malfoy appears next to Harry. He explains to Harry that the rumors about Scorpius's parentage aren't going away and Astoria is growing very ill. He asks if the Ministry could release a statement explaining that all the **Time-Turners** were destroyed in the Battle of the Department of Mysteries, but Harry tells Draco that the rumors about Scorpius will blow over, and he believes that addressing them will simply feed them.

As the train departs, Albus says that Rose doesn't have to talk to him. She replies that she's just keeping up the pretense of being nice to Albus for their parents' sake. When Scorpius runs up and greets them both, Rose leaves, annoyed, though Scorpius wonders if she's warming up to him.

The montage covers a lot of time in a short period, and focuses on the ways that Albus falls short of the expectations others had for him and that he had for himself based on Harry's reputation. His worst fear for his first day comes true: being sorted into Slytherin rather than Gryffindor. At the same time, it shows how Scorpius's friendship is already helping Albus get through these difficult moments, as he immediately makes Albus feel welcome next to him.



Albus continues to struggle in his first days at school—so much so that people even comment on how unlike Harry he is (even though just a few days earlier they had been saying how much Albus looks like him). This again highlights Albus's burden of feeling he is not living up to Harry's reputation.



This scene shows how the burden of being compared to Harry starts to weigh heavily on Albus's and Harry's relationship, as Albus feels "disappointing" in comparison to Harry because he isn't following the same path and hasn't found the same success in school. Harry has difficulty fully understanding Albus's perspective as Albus pushes him away, not knowing how best to make him feel happier. However, even Harry highlights the importance of friendship, knowing that a good friend—like Scorpius—can help Albus overcome these struggles.



Draco, too, is fixating on the past, as he struggles with how to combat the rumors about Scorpius's parentage. And again, Draco emphasizes the problems with fixating on or trying to change the past, as denoted by how people focus on Time-Turners to give credence to their theories about Scorpius's parentage.



Albus's failure to live up to expectations is hurting his relationships even with Rose, who is his cousin and previously was a close friend. However, Albus's closeness with Scorpius again shows how they rely on each other to overcome their respective struggles with the other students.



Time jumps to the Great Hall, when Professor McGonagall announces that Rose is the newest member of the Gryffindor Quidditch team. Albus tells Scorpius not to clap, because they hate Quidditch and she wouldn't clap for him. Later, in Potions class, Albus and Scorpius hear other kids talking about how Albus is "irrelevant" and Scorpius is Voldemort's son. Albus gets upset, frustrated with his life.

It's Albus's third year now, and he's back on platform nine and three-quarters with Harry. Harry gives him a permission slip for Hogsmeade, but Albus says he doesn't want to go because he knows it'll be full of Hogwarts students, and he lights the paper on fire. Harry says that Professor McGonagall commented that Albus has been isolating himself, but Albus doesn't know what to do. He can't "magic [him]self popular" or "transfigure [him]self into a better student." He tells Harry to cast a spell to make him into what Harry wants him to be.

Albus then boards the train and finds Scorpius, who looks miserable. Albus guesses correctly that Astoria passed away, and Scorpius says he didn't know how to tell Albus. Scorpius asks Albus to come to the funeral, and to be his friend, and Albus promises to do so. Later in the Great Hall, Albus's younger sister Lily is sorted into Gryffindor. Albus is dismayed, and the other students start to laugh at him again. Albus says angrily that he didn't choose to be Harry's son.

PART 1, ACT 1, SCENE 5

At Harry's office at the Ministry of Magic—he's the Head of Magical Law Enforcement—Hermione is sorting through mounds of papers when Harry enters in a rush. He explains that he apprehended someone with a **Time-Turner**, which he holds up to her, grinning. Then he asks her what she's doing in his office, and she explains that she wanted to see if he was keeping up with his paperwork—which he clearly has not been. Harry transforms the papers into neat piles, but Hermione says he has to tend to his paperwork better—there are strange movements among trolls and giants being reported.

Albus illustrates how the burdens of expectation and the reputation he is gaining at school as someone "irrelevant" is only leading to a downward spiral, as he then cuts himself off further from the other students and becomes bitter. Scorpius provides the only solace as they face these struggles together.



The play continues to show the building tension in Albus and Harry's relationship as Albus worries about not attaining the same popularity or academic achievement that Harry did. Additionally, Harry doesn't seem to understand exactly how to comfort Albus. Whereas Harry always understood Hogwarts as a place of magic and belonging, it is a source of constant misery for Albus. This introduces the problem with parents like Harry trying to understand their children in terms of their own experiences rather than seeing their children for who they are. As a result, Harry's attempts to soothe Albus actually leads Albus to feel even more misunderstood and inadequate.



Albus's exchange with Scorpius reinforces how friendship helps them brave the struggles and tragedies in their lives, like losing a mother. In cases like these, friends don't even have to do anything other than simply provide that friendship in order to make others feel bravery and stronger, as Albus does for Scorpius. Meanwhile, Albus now struggles with being the only person in his family who isn't living up to Harry's precedent, as his sister Lily is sorted into Gryffindor.



The introduction of the Time-Turner hints at the central conflict in the play, as so many of the characters in it are focused on the past. Even the reference to the trolls and giants calls back to some of Voldemort allies movements in the earlier series. This will become a recurring obsession for Harry, who fixates on the idea that Voldemort might return to the detriment of focusing on other problems in his life.



Hermione gently changes the subject, asking how Albus is. Harry says that he's as good at fatherhood as he is at paperwork, and he asks how Rose and Hugo are. Hermione reveals that Ron jokes that, since she is Minister of Magic, Hermione probably sees her secretary more than she sees him. She worries that they have both sacrificed being good parents to have successful careers. She then instructs Harry to go home to his family before the Hogwarts Express leaves for another year. Then he can come back with a fresh start on his work—because if there's something brewing, they'll find a way to fix it together, as they always have. Harry agrees and leaves the Ministry.

Hermione and Harry both grapple with parenthood here, as they (and particularly Harry) struggle to prioritize what their children need, which is why Hermione suggests that Harry try and spend more time with Albus to understand him. Additionally, Hermione emphasizes how their friendship has helped them overcome dark magic in the past, and how it can help them overcome whatever obstacles reveal themselves in the present as well.



PART 1, ACT 1, SCENE 6

Back at home, Albus can't sleep—he's at the top of the stairs listening to Harry argue with Amos Diggory, who has paid a surprise visit. Amos starts to talk about his son, Cedric, explaining that Voldemort wanted to kill Harry, not Cedric, and Cedric was simply collateral damage—Voldemort even said “kill the spare” as he murdered Cedric. Amos begs Harry to help him get Cedric back, because Amos heard that the Ministry now has a **Time-Turner**.

Here Harry is forced to grapple with the past in a new way as Amos Diggory confronts Harry. Even decades later, Amos maintains a constant obsession with how to get his son Cedric back, jumping at any possibility that could help him. Cedric's death, described here, takes place in [Harry Potter and the Goblet of Fire](#) during the Triwizard Tournament, as he was unluckily caught in the crossfire between Harry and Voldemort.



Harry is aghast at the suggestion, saying that they can't play with time in that way. Amos asks how many people have died for the “Boy Who Lived” and begs him to save just one. Harry is hurt by this, and he tells Amos that the rumor isn't true and that he doesn't have a **Time-Turner**.

Here Harry introduces the idea that trying to fix the past—even in a magical world in which it is possible to do so—is extremely dangerous. This exchange also underscores how Harry's reputation can sometimes be a burden to him, because his moniker of the “Boy Who Lived” and his failure to always live up to the reputation as the savior of the whole wizarding world makes him feel guilty in scenarios like Cedric's death, when he couldn't save everyone.



Suddenly, a young woman approaches Albus on the stairs, startling him. She introduces herself as Delphi Diggory and says that she looks after Amos. When Albus introduces himself, she's amazed that he's Harry's son, but he's clearly annoyed when she brings up the connection. Delphi apologizes, saying that people always make fun of her for putting her foot in her mouth, and Albus says he gets bullied, too.

Again, Albus emphasizes how he is still constantly struggling with other people's comparisons between him and Harry. However, he instantly forges a connection with Delphi because she was bullied, too. As with Scorpius, Albus recognizes how their shared experience can bond them and then help them overcome their struggles.



As Delphi gets up to leave, she acknowledges that they don't choose who they're related to. Amos is her uncle in addition to her patient, and it's tough to live with people who are stuck in the past. As Amos calls to Delphi to leave, she tells Albus that she works at St. Oswald's Home for Old Witches and Wizards and he should visit her sometime. She heads into the room with Harry and Amos, and Amos calls Harry "once-great" and a "stone-cold Ministry man" as they leave.

Delphi's comment suggests that both Amos and Harry are fixated on their pasts—Harry's reputation as a hero, and Amos's loss of his son. And the final exchange between Harry only reinforces that idea, as Amos is plagued by wanting to bring his son back and Harry feels upset at Amos pointing out that he was "once-great" but is no longer. Harry wants to live up to the expectations of heroism that other people have of him.



PART 1, ACT 1, SCENE 7

The next day, Albus is sitting in his room as his siblings pack chaotically—James talks about his Invisibility Cloak and Lily insists on wearing her fairy wings to school the next day. Just then, Harry appears in Albus's doorway; it's awkward between them. Harry gives Albus a love potion that Ron sent before pulling out a small **blanket**.

Albus and Harry's awkward interaction shows how Albus's time at school has taken a toll on their relationship. This is true not just in public, when Albus is forced to confront Harry's reputation and his inability to live up to his father's legacy, but also in private in their home.



Harry explains that Albus is 14 now, and he wanted to give his son something of significance. This **blanket** is the only thing he has from his mother, Lily—he was given to the Dursleys wrapped in it as a baby. Growing up, anytime he needed luck, he would hold the blanket, and he hopes that Albus wants it, too. Albus says callously that he certainly needs some luck, but he insists that Harry should keep it.

The blanket represents Harry's connection to his parents and the love that they showed him, and so in giving it to Albus, he wants to extend that love to Albus as well. However, Albus's rejection of the blanket indicates his rejection of Harry's love and attempts at connection.



Harry is hurt, explaining that he thinks his mother, Lily, would have wanted Albus to have the **blanket**, too. Harry can also come visit on the anniversary of his parents' death and he and Albus can be together. Albus dismisses Harry, saying that he has a lot of packing to do and that he doesn't really know what he'd do with the blanket. Harry is heartbroken and desperate to connect with his son. He offers to help Albus pack, saying that he always loved packing because it meant he was going back to Hogwarts.

While Harry continues to try and use the blanket as an extension of his love, it also shows how Harry isn't fully understanding Albus's perspective. While it is a meaningful object for Harry, it doesn't carry the same weight for Albus and therefore it is difficult for Albus to find a meaningful connection to Harry within it.



At this Albus gets frustrated, saying that he doesn't love Hogwarts in the way that Harry does—he wasn't an orphan traumatized by his relatives and he didn't become a hero. Harry gets frustrated, knowing that Albus is trying to push his buttons. Albus wonders what Harry thought giving Albus a "moldy **blanket**" would accomplish, mockingly suggesting that Albus would say he always loved Harry and that they would hug and everything would be okay.

This exchange highlights the crux of Albus and Harry's problems. Initially, their struggles are based on the fact that students compare Albus and Harry. But here it also becomes clear that Harry is trying to evaluate Albus's experiences based on his own childhood. For Harry, Hogwarts was an escape from a terrible life with the Dursleys. For Albus, though, Hogwarts is the terrible place, and it's a terrible place because of the ways that he can't measure up to Harry's reputation.



Harry loses his temper, saying that he doesn't want to be responsible for Albus's unhappiness—he didn't even have a dad growing up. Albus implies that he wishes he didn't have a dad—or he wishes that Harry weren't his dad. Angry, Harry quickly responds that sometimes he wishes Albus weren't his son.

There's a horrible silence between Harry and Albus, and Harry says he didn't mean that. Albus says he doesn't blame Harry, picking up the **blanket** and throwing it. It collides with Ron's love potion, which spills all over the blanket. Albus says he doesn't get any luck or love, and he runs out of the room.

PART 1, ACT 1, SCENE 8

In a dream that night, Harry, his Uncle Vernon, his Aunt Petunia, and cousin Dudley escape to an island in a storm on Harry's 11th birthday and Hagrid arrives out of thin air. Hagrid gives Harry a birthday cake and introduces himself as the Hogwarts groundskeeper. When Harry doesn't know what that is, or about magic at all, Hagrid is furious and tells Harry that he's a wizard—the most famous wizard in the world. And then, out of thin air, Voldemort's voice chillingly says, "Haaarry Pottttter."

PART 1, ACT 1, SCENE 9

Harry wakes from his dream with pain shooting through his scar. Ginny wakes beside him, asking what's wrong. Harry says he had a nightmare, but that he'll be fine. Ginny says it can't have been easy talking to Amos Diggory, but Harry gets upset, knowing that Amos lost Cedric because of Harry. Ginny replies that he's being hard on himself—what happened wasn't his fault. But Harry feels like he can never seem to say the right thing to anyone.

Ginny acknowledges that she heard Harry and Albus's argument, and she knows Harry will say sorry and be honest about his failures and worries as a parent. Harry wishes he could understand Albus the way he understands James and Lily. But Albus is different, Ginny explains, and that's a good thing—although Albus can also tell when Harry isn't being fully genuine with him.

This exchange is a serious breaking point in Albus and Harry's relationship. Whereas Albus meant that he wishes Harry weren't his father because of the comparison made between them, Harry's outburst is much crueler because it suggests that Harry doesn't love Albus because Albus is so unhappy or, worse, because he is disappointing to Harry.



Throwing the blanket and ruining it reflects Albus's rejection of Harry as a parent, and it symbolizes the severe break in their relationship as a result of this conversation.



This dream—which pulls from one of the opening scenes in [Harry Potter and the Sorcerer's Stone](#)—reminds the audience of Harry's own struggles in his childhood. Up until his 11th birthday, he was entirely without love from parental figures, and from that point on, he also had to contend with being a savior figure among the wizarding world. That he continues to have nightmares about his childhood, and about Voldemort, shows how he hasn't yet worked through this childhood trauma.



Just as Amos fixates on the past and his loss of Cedric, Harry reveals that he, too, worries about the past and what he might have done differently in order to save Cedric's life. Even though what happened wasn't his fault, his role in Cedric's death and his inability to live up to the expectation that he is a hero who can save everyone weighs on him.



Even Harry understands the crux of his difficulties with Albus: that he doesn't understand Albus's perspective, and therefore has a hard time forming a bond with him in the same way that he is able to with James and Lily.



Harry says Dumbledore once told him that “The truth is a beautiful and terrible thing, and should therefore be treated with great caution.” This made sense in hindsight, because Dumbledore believed Harry had to die to save the world. Ginny then asks how long it’s been since Harry’s scar hurt. With apprehension, Harry says 22 years.

This quote of Dumbledore comes from [Harry Potter and the Sorcerer’s Stone](#), when Harry asks why Voldemort wanted to kill him as a baby. Dumbledore doesn’t tell Harry the reason, because, as Dumbledore notes, the truth might be too hard for Harry to hear at such a young age. But the quote also illustrates, again, that Harry’s relationships with his own father figures were complicated, as he never felt that Dumbledore was truly honest with him or understood him, just as Albus feels about Harry.



PART 1, ACT 1, SCENE 10

The next day, on the Hogwarts Express, Rose approaches Albus, saying she wants to turn over a new leaf and be friends again. Albus is confused, saying they never really were friends. Rose makes conversation, saying that she heard rumors that the Ministry found an illegal **Time-Turner**. Surprised, Albus turns to find Scorpius, but Rose stays with Albus. When he asks her why she’s being nice to him, she explains that their parents are worried about him.

Learning about the Time-Turner sparks Albus’s interest in figuring out what he can change about the past, particularly after hearing Harry lie to Amos about having one. However, Albus doesn’t have the same frame of reference or knowledge that Harry does about the danger of Time-Turners and messing with the past, and much of the play’s conflict centers on the dangers of messing with time even when it’s possible.



Albus turns and finds Scorpius, who tells Rose that she smells like fresh flowers and bread. Rose is annoyed at his comment and leaves in a huff. Scorpius says he got on the train early to avoid stares and people writing “son of Voldemort” on his trunk. Albus hugs Scorpius fiercely, saying that it’s been a difficult 24 hours.

The play again highlights how Scorpius constantly has to deal with his reputation as Voldemort’s son and the real consequences that he faces. It also shows how Scorpius’s friendship is critical to Albus as he deals with the hurt that Harry caused him the previous evening.



When Scorpius asks what happened, Albus says he’ll explain later and that they have to get off the train. At the last Triwizard Tournament, Albus explains, Cedric Diggory was killed because Voldemort was trying to kill Harry—Cedric only died because he was in the wrong place at the wrong time. But, Albus says, they can make it right by using a **Time-Turner**. He wants to correct one of Harry’s mistakes and help Amos get his son back. Scorpius is hesitant, but Albus says he has to do this. He climbs out of the train window and Scorpius follows.

Albus shows how much Harry’s reputation is weighing on him, in that he wants to run away from school, steal a Time-Turner from the Ministry, and then go back in time to save Cedric—all for the purpose of proving himself a hero and correcting one of Harry’s mistakes. The fact that Scorpius goes along with the plan immediately also demonstrates how their friendship enables each other’s bravery.



PART 1, ACT 1, SCENE 11

On top of the train, the wind howls around Albus and Scorpius. Albus calculates that if they jump off soon, it won't be far to St. Oswald's Home for Old Witches and Wizards. Suddenly, they see the trolley witch selling her snacks on the top of the train. She explains that it's her job to make sure no one gets off the train before it reaches its destination. Her hands transfigure into claws and she lobs exploding candies at them. Desperate, Albus casts a Cushioning Charm and jumps off the train. Eyeing the trolley witch in fear, Scorpius jumps after his friend.

As Albus and Scorpius start to face dangerous obstacles like the trolley witch, they show how much they are willing to sacrifice their own well-being in order to do what they think is right and remedy Cedric's unjust murder. And, in addition, they are able to do it because they have each other supporting them, as Scorpius comes along both to help Albus, and also because Albus's bravery makes him want to do the right thing as well.

**PART 1, ACT 1, SCENE 12**

At the meeting room in the Ministry of Magic, Harry and Hermione explain to a crowd (with Ginny, Ron, and Draco among them) that Voldemort's allies have been showing movement for a few months after the wizarding world has been living in peace for decades. Harry is concerned about what it might mean and asks if anyone has seen or felt anything.

Again, Harry's concern illustrates how he has still not fully worked through his childhood trauma, because he is so fixated on the idea of his past returning to haunt him.



Professor McGonagall explains that the Potions stores at Hogwarts have been interfered with—Boomslang skin and lacewing flies have been stolen—and Hermione replies that they can investigate. Draco protests, saying that Voldemort is dead, but Hermione wonders if it's possible that Voldemort might be back.

Here the play illustrates how the characters are so focused on the idea that Voldemort might be coming back that they aren't able to see the potential actual threats around them. Boomslang skin and lacewing flies are ingredients to Polyjuice Potion—which allows people to impersonate others—but the characters are more focused on Voldemort than potential intruders.



Harry asks if those with a Dark Mark have felt anything, and Draco accuses Harry of being prejudiced. He says that Harry is just stirring up rumors to get his face back in the newspapers again. When Draco points out that Ginny writes for the *Daily Prophet*, Ginny protests that she writes for the sports pages. Draco accuses Harry of using his celebrity to benefit his friends, too—it's what got Hermione elected Minister of Magic. Meanwhile, Draco says, they're just adding to the gossip about Scorpius's parentage. He calls the meeting a sham and leaves. Others disperse after him despite Hermione's protests.

Here Draco, Harry, and the other characters have to grapple with their reputations as adults. Draco continues to deal with the fact that he has a history as a Death Eater—a fact that still affects people's opinions of him. By contrast, he illustrates how the good reputations that Harry, Ron, and Hermione enjoy allow them to gain even more power and potentially slander others like himself and Scorpius.

**PART 1, ACT 1, SCENE 13**

St. Oswald's Home for Old Witches and Wizards is a chaotically magical place, with knitting wool enchanted into fantastical shapes and walkers conjured into life. Albus and Scorpius enter in wonder, asking after Amos Diggory. Delphi appears, pleased that Albus has come. She shows them into another room to see Amos.

The fact that Delphi is so pleased to see Albus and Scorpius at St. Oswald's suggests that she, too, values their burgeoning friendship to help her mitigate Amos's pain regarding the past and Cedric's death.



PART 1, ACT 1, SCENE 14

In Amos's room, Albus says that they're there to help save Cedric, but Amos is skeptical that two teenagers can help him. When Albus argues that Harry was a teenager when he saved the world, Amos again protests, saying that Albus is a Potter in Slytherin House working with a boy who might be a Voldemort. With strength, Albus says that he wants to correct his father's mistakes, but Amos is hearing none of it.

Delphi interjects, explaining that Albus and Scorpius are the only ones volunteering to help, bravely putting themselves at risk to save Cedric. Amos asks what's in it for them, and Albus explains that he knows what it feels like to be the "spare" and that Cedric didn't deserve to be killed. Amos finally breaks down, thanking them for wanting to correct the injustice. He asks Delphi to go with them, knowing that even getting the **Time-Turner** will be dangerous. She agrees, and Amos says he hopes they succeed.

The play again underscores how much Albus's and Scorpius's reputations—and their failure to meet expectations set by themselves and others—are burdens for them. Even as they're trying to help Amos, he doesn't believe they can do it because Albus doesn't boast the same accomplishments as his father and Scorpius is rumored to be Voldemort's son.



Here Delphi portrays Albus and Scorpius's actions as heroic because they are willing to put themselves in harm's way and sacrifice themselves for someone else. Albus again reinforces his desire to be a hero and not to be the "spare," which is what Voldemort called Cedric as Cedric died. Albus underscores how he is motivated by the way other people perceive him.



PART 1, ACT 1, SCENE 15

Back in the Potter home, Harry, Ron, Hermione, and Ginny are having a meal together, talking about Draco. Ginny says that he's simply grieving Astoria and he's obsessed with trying to dispel the rumors about his son. Ron says that he's sorry for Draco's loss, but that his grief doesn't justify his baseless accusations.

Ron also assures Hermione and Harry that Voldemort's supporters' movements could be nothing, joking that Harry's scar is just hurting because he's getting old. Hermione says that if Voldemort survived, they need to be prepared. She doesn't want to stick her head in the sand like Cornelius Fudge, even if it makes her unpopular with Draco. Just then, an owl swoops into the room with a letter. It's from Professor McGonagall: Albus and Scorpius never made it to the school. They're missing.

The play highlights how Draco is grappling with Scorpius's reputation, as Ginny recognizes that he feels the heavy burden of not being able to protect his son from others and having to recognize that Scorpius's life is the worse for it.



Hermione is also dealing with the burden of reputation at the Ministry. She recalls how Cornelius Fudge (the Minister for Magic when they were young) often tried to avoid the rumors of Voldemort's return, and as a result, Voldemort was able to gain power much more easily and quickly. She doesn't want to continue that legacy, showing how her role means that she struggles not just with her own reputation, but with upholding the Ministry's reputation as well.



PART 1, ACT 1, SCENE 16

Outside the Ministry of Magic, Albus thanks Delphi for her amazing prep work on the Polyjuice Potion so that they can get into the Ministry of Magic. They each take the potion: Delphi turns into Hermione, Albus turns into Ron, and Scorpius turns into Harry. Scorpius enjoys the drama of acting as Harry and telling Albus to go straight to his room; Albus laughs at the impersonation. The trio then heads into a telephone box together and dial 62442 before disappearing into the floor.

This exchange between Albus and Scorpius illustrates how heartening friendships can be even when discussing difficult topics. Scorpius is able to joke with Albus about Harry's harshness as a way of helping Albus feel more understood and able to face his problems with his father.



PART 1, ACT 1, SCENE 17

Inside the Ministry, Harry, Hermione, Ginny, and Draco meet up, racked with worry about Albus and Scorpius. There haven't been any incidents reported by Muggles, though they've alerted the Muggle Prime Minister. Hermione wonders if what's happening is connected to Harry's scar hurting. She says that they're investigating anyone involved in dark magic, though Draco protests that this isn't Death Eater-related.

Ginny agrees with Draco, looking at Harry pointedly and saying that she thinks Albus and Scorpius ran away. Catching her meaning, Harry explains that two days earlier, he and Albus had an argument and he told Albus there were times he wished Albus weren't his son. After a silence, Draco starts to threaten Harry, but Ginny interrupts, saying that both of them are missing children. Draco says he would give everything he has to get his son back, and as he leaves, he says that Harry is a "constant curse" on his family.

In this exchange, Draco recognizes the weight of his own reputation as a Death Eater (a dark wizard and a follower of Voldemort). As such, the play acknowledges that Draco feels the burden of his past as he struggles to prove that he has become a better person.



In this exchange, the play illustrates some of the problems of fixating on the past. Both Harry and Draco are dealing with childhood traumas and are too focused on their past rivalry (Harry as a "constant curse" for Draco), rather than trying to work together in order to get their sons back and repair their relationships.



PART 1, ACT 1, SCENE 18

Outside Hermione's office, Scorpius, Albus, and Delphi (still transformed into Harry, Ron, and Hermione) try to act casually. They've used Veritaserum on a Ministry official and found out that the **Time-Turner** is in Hermione's office. Suddenly, they hear the real Harry and Hermione approaching the office. They quickly decide that Scorpius and Delphi have to hide in the office, while Albus (as Ron) will distract Hermione and prevent her from getting into her office. They quickly slip inside even as Albus protests that he doesn't know what to say.

As Hermione and Harry approach in an argument, Albus (as Ron) greets and kisses Hermione. Turning back to Harry, she explains that Harry shouldn't dwell on telling Albus that Harry wished he weren't his son. Hermione says that everyone says things they don't mean, but Albus/Ron explains that sometimes people say stuff they do mean. Hermione dismisses Ron, saying that this isn't the time, and Harry leaves. When Hermione tries to get inside, Albus (as Ron) blocks the entrance. Hermione stares at him suspiciously, but she's due for another meeting anyway, so she exits. Albus goes inside the office, relieved.

It's apt that Scorpius, Albus, and Delphi have transformed themselves into the trio of Harry, Ron, and Hermione. It creates parallels between these two trios: just as Harry leaned on Ron and Hermione during all of his adventures, Albus is relying on Delphi and Scorpius. This again demonstrates how friendship is key to fostering bravery and overcoming obstacles in one's life.



This exchange is poignant in two ways: first, it shows how Harry relies on his friends to work through and overcome his obstacles (like the pain that he has caused Albus). But the fact that he says it around Albus, who is pretending to be Ron in order to ultimately prove his worth to Harry, makes literal Albus's and Harry's difficulties in being honest and open with one another.



PART 1, ACT 1, SCENE 19

Scorpius and Delphi are waiting—still in disguise— as Albus enters. They commend him on keeping Hermione away, though Scorpius thinks it's weird that Albus had to kiss his aunt. They start to look for the **Time-Turner**, but as they do, Scorpius asks about what Harry said about wishing Albus weren't his son. Scorpius says he relates, knowing that his dad sometimes wonders how Scorpius could be his son. Albus says that his father probably wonders how he can give Albus back.

Delphi, Scorpius, and Albus start to search the bookshelves, noticing how many cursed and banned books there are there. Scorpius pulls Sybill Trelawney's *My Eyes and How to See Past Them*, and the book falls open on the floor and gives them a riddle, which Delphi believes will lead them to the **Time-Turner**. They soon puzzle out that the answer is "Dementors," and they search for a book on dementors. As they do, the bookcase swallows Delphi violently and the boys work faster.

Opening *Dominating Dementors: A True History of Azkaban*, the book starts to speak and gives Albus and Scorpius another riddle. They figure out that the answer is Voldemort, and the bookcase spits Delphi back out—now as herself, no longer as Hermione. Scorpius finds *Marvolo: The Truth*, and the book gives another riddle. The bookshelf continues to swallow up and spew out the kids (transforming them back into themselves) as they work together on the riddles. When Scorpius figures out the final answer is a shadow, he climbs up the bookcase and finds *Shadows and Spirits*. At this, the noise and chaos stop and the bookcase stops attacking them. Inside the book, they find the **Time-Turner**.

PART 1, ACT 2, SCENE 1

In another dream, Aunt Petunia criticizes a young Harry for not cleaning the kitchen adequately and makes fun of him for wetting the bed. He says that he was having a nightmare—he thinks he saw his parents die. He recalls that a man shouted something strange, and he heard a snake and his mother screaming. Petunia explains that they died in a car accident before commanding him to get scrubbing.

As Scorpius talks to Albus about Harry's horrible comment, the play emphasizes how both of these boys struggle with feeling like they don't fully live up to their father's expectations of them or feel fully accepted as their sons. But it also shows how they use this common struggle as a foundation for their friendship and how that friendship, in turn, helps each of them overcome these feelings of inadequacy.



The play continues to illustrate parallels between Albus's journey and Harry's journey, particularly some of the challenges that Harry faced at the end of his first year at school, when he, Ron, and Hermione had to face a series of tasks to get to the sorcerer's stone. It is only together that Albus, Scorpius, and Delphi can puzzle out these riddles. They are willing to sacrifice themselves to do what they believe is right.



Alone, Albus and Scorpius likely wouldn't have been able to solve the riddles and get to the Time-Turner. But with their friendship, they give each other the motivation and strength to overcome these magical obstacles. It's also symbolic that they do so while transforming back into themselves, affirming how they don't need to live up to anyone else in order to be brave and heroic.



Harry's nightmare affirms not only the struggles he faced in childhood without parental figures who truly understand or care about him, but it also shows how he still fixates on his past trauma and lonely childhood, unable to fully work through his problems and change what he can in the present.



The stage contorts, trees rise, and the dream twists into something else. Albus appears in red robes and looks at the young Harry before Albus is pulled away. Parseltongue whispers reverberate around the stage, and Voldemort says, “Haaarry Pottttter.”

As the dream twists into a vision of Albus being pulled away from Harry and Voldemort returning, it suggests that Harry’s fixation on the past and inability to fully confront his struggles with his son in the present put Albus at risk of being lost to him forever.



PART 1, ACT 2, SCENE 2

Harry wakes from his nightmare—he fell asleep sitting on the staircase. Ginny enters, saying that they haven’t had any news about Albus. Harry explains that he was dreaming about his childhood, then he heard Voldemort and saw Albus wearing Durmstrang robes. Harry realizes that he might know where his son is.

Harry’s explanation of the dream to Ginny shows the beginning of Harry conflating the two issues of Voldemort returning and his struggles with Albus, which will ultimately prove quite harmful to Albus, as Harry’s dream suggested. In this way, the play suggests the dangers of worrying about the past when trying to resolve issues in the present.



PART 1, ACT 2, SCENE 3

Harry and Ginny are in Professor McGonagall’s office at Hogwarts, explaining that they think Albus might be in the Forbidden Forest. Just then, Hermione and Ron both appear out of the chimney, offering to help search the forest. Draco emerges as well, cascading out of the soot. Harry is surprised to see him there, and Draco says he just wants his son back.

The fact that Hermione and Ron come out to help Harry and Ginny search the Forbidden Forest again affirms the importance of friendship in helping the characters solve their problems. The fact that Draco also comes out not only shows his care as a parent as well, but it also suggests that he and Harry are beginning to overcome their past differences for the sake of helping each other get their sons back.



PART 1, ACT 2, SCENE 4

At the edge of the Forbidden Forest, Albus and Delphi are practicing their disarming spells. Albus feels like he’s getting better—he’s never been particularly good at spells, but Delphi encourages him, saying that he’s becoming a good wizard. Scorpius lingers in the background, a little jealous of their interaction.

Albus and Delphi’s interaction illustrates that part of Albus’s problem with meeting others’ expectations is the fact that people have expectations in the first place. Away from the weight of those expectations, and with an encouraging friend, Albus is relieved of the burden of trying to measure up to Harry and as a result is able to actually improve his spellcasting skills.



Scorpius emerges, going over the plan with Albus and Delphi. If Cedric hadn’t won the Triwizard Tournament, then he wouldn’t have been killed. So they decide to sabotage Cedric in the first task so that he can’t win, thereby avoiding his death. Delphi explains that they’re going to disarm Cedric so that he can’t use his wand during the task, which is to avoid a dragon and retrieve a golden egg.

Albus and Scorpius’s plan reveals how deeply intent they are on trying to change the past, even though they aren’t fully thinking through the potential ramifications that allowing Cedric to live could have on the present.



Delphi then produces Durmstrang robes for the boys to wear so that they can blend in better with the crowd. When Delphi explains that she'll just hang in the background—she looks a little too old to be a student—Scorpius suggests that she shouldn't come because she just adds risk to what they're doing. Delphi is really upset, but she agrees. She impresses on them that they have an opportunity that few people rarely get—to change history. Kissing Albus on both cheeks, she walks away into the forest. Albus is dumbstruck.

Delphi's comment to Albus illustrates the importance and the responsibility that Albus and Scorpius are taking on by going back to the past and trying to ensure Cedric lives. But, as Scorpius notes, it is also something that comes with great risk: they are willing to put themselves in harm's way in order to do what they think is right—which the play portrays as a noble sacrifice.



PART 1, ACT 2, SCENE 5

The scene shifts, and Harry stands alone in the forest looking for Albus and Scorpius. He hears hooves, and suddenly Bane the centaur emerges. Bane criticizes Harry for trespassing on the centaurs' land, but Harry explains that he needs help finding his son Albus. Bane explains that he has seen Albus in the movements of the stars, and there is a black cloud around him that may endanger everyone. He says that Harry will find Albus again, but that Harry may lose his son forever. Bane leaves, and Harry cries out for Albus with new desperation.

Bane's exchange with Harry shows Harry's deep love and care for his son. But it also suggests that while Harry may be able to find Albus, his lack of understanding of his son puts him at risk of losing Albus completely. Bane's vague prophecy only compounds Harry's tendency to misunderstand his son as he struggles with what he needs—getting Albus back and protecting him—rather than what Albus needs, which is to have a father who understands him.



PART 1, ACT 2, SCENE 6

At the edge of the Forbidden Forest, Scorpius and Albus catch a glimpse of Hogwarts. Scorpius explains that he still gets excited every time he sees the castle. When he was young, he was desperate to go—he always wanted to find a best friend to get up to mayhem like Harry Potter, and he got Harry's son. Albus says he's nothing like his father, but Scorpius protests that Albus is better—he's his best friend, and they're getting up to some pretty great mayhem. When Scorpius and Albus then hear voices in the forest, looking for them, Albus activates the **Time-Turner**. It vibrates and explodes as the stage warps. Time spools backwards.

As Scorpius talks about how much he wanted a friend like Harry Potter, Albus again struggles with the comparison to his father—and it is this comparison that makes his time at Hogwarts so difficult. But Scorpius illustrates, and also helps Albus see, that it is precisely their friendship that makes Hogwarts so magical: they are able to go on adventures together and lift each other up, showing again how important friendship is in helping overcome both internal and external barriers.



PART 1, ACT 2, SCENE 7

Scorpius and Albus emerge at the Triwizard Tournament in 1994, as Ludo Bagman announces the first task. Scorpius and Albus join the gathered crowd and cheer as Victor Krum emerges. When Bagman announces Harry, Albus looks amazed as he notices that the cheering for Cedric was greater than the cheering for Harry. Albus also notices a nervous-looking young Hermione in the crowd. They greet her, and she grows skeptical that two Durmstrang students are talking to her and that they know her name.

The fact that the cheering for Cedric is greater than the cheering for Harry reminds readers that during school—particularly during the time of the Triwizard Tournament—Harry was largely criticized and ostracized because of his participation in the tournament rather than revered. This reminds the audience that Harry also struggled in his childhood, and he also needed his friends' support—like Hermione—to get through the tasks, connecting Harry and Albus's experiences.



Cedric Diggory is the first to compete, and Albus readies his wand. Ludo narrates the action as Cedric dives out of reach as the dragon. As this happens, Scorpius notices that the **Time-Turner** has started ticking. As Cedric pulls out his wand, Albus disarms him, and everything starts to go wrong for Cedric. Bagman announces that this could be the end of the task—and the tournament—for him. The Time-Turner's ticking crescendos, and a flash goes off.

Back in the present, Albus is hollering in pain. Scorpius realizes that there must be some time limit on the **Time-Turner**, and Albus wonders if they've changed anything. Suddenly, Harry, Ron, Ginny, and Draco emerge, and Albus and Scorpius look at them all dumbly. Albus asks if something is wrong before collapsing on the floor.

PART 1, ACT 2, SCENE 8

Albus is asleep in a hospital bed while Harry sits beside him. Above them is a portrait of Dumbledore. Dumbledore asks if Albus will be all right, and Harry explains that Madame Pomfrey had to reset Albus's arm—she said it was like he broke his arm 20 years ago and it set in a very strange way, but he'll be fine.

Harry realizes then that he never asked Dumbledore about naming Albus after him. Dumbledore's portrait observes that it's a great weight to place on the boy. When Harry asks how he's supposed to protect his son, Dumbledore laughs at the idea that Harry is coming to him about advice on how to protect a boy from terrible danger. Instead, Dumbledore says, Harry has to teach Albus how to meet life.

Dumbledore says that he's heard concerns about Harry and Albus—that they are struggling. He thinks that Harry is blinded by his love for Albus but doesn't actually see who the boy is. But Dumbledore acknowledges that he's only "paint and memory," and he never had a son. Dumbledore then leaves to go to another of his portraits.

While Bagman's statement that everything seems to be going wrong for Cedric indicates that Albus's and Scorpius's plan has worked in this moment, it also hints at the fact that in doing so, they have created more problems than they have solved in using the Time-Turner and messing with time.



Albus's pain, though not yet explained, indicates his bravery in putting himself in harm's way for the sake of saving Cedric. However, it also indicates the dangers in messing with time—a metaphor for the danger inherent in fixating on the past.



Dumbledore's presence in his portrait here allows for a broader conversation about parenthood, reintroducing the idea that Dumbledore was a kind of father figure for Harry and introducing the parallels between Harry struggling with parenting Albus and Dumbledore struggling with being a good mentor to Harry.



Dumbledore's point that Harry placed a great burden on Albus with the names he gave him reinforces that Albus had an additional weight of expectation in bearing the name of two great wizards. Additionally, Dumbledore's advice here indicates some of Harry's struggles with Albus. While Harry wants to protect Albus, Dumbledore reminds Harry that it's more important to help Albus know how to find his way through life rather than trying to figure out how to solve Albus's problems for him.



Dumbledore emphasizes that Harry isn't taking Albus on his own terms—instead, Harry is viewing Albus through his own context and acting according to what Harry wants for his son, rather than what Albus needs himself.



Just then, Albus wakes, and Harry assures him that he's going to be fine. He offers Albus some chocolate and eats it alongside his son. He asks how Albus's arm feels, and Albus says it feels great. Harry then asks softly why Albus ran away. Albus lies and says that he and Scorpius didn't want to go to school—they thought they could run away, but they changed their minds and came back. Harry asked if he ran away because of what Harry said, but Albus says that he just didn't want to go back to Hogwarts—he never felt he really fit in there.

Harry asks if Scorpius encouraged Albus to leave, but Albus says no. Then Harry encourages Albus to stay away from Scorpius, because he's dangerous. Albus protests that Scorpius is his only friend, but Harry replies that Bane told him that there's a black cloud around Albus and he thinks Scorpius is bringing dark magic into Albus's life. Albus refuses to do what Harry is asking.

Growing angry, Harry tells Albus that Professor McGonagall is going to keep an eye on him using the Marauder's Map so that he and Scorpius can't spend time together. He will go to class, and besides that, he will stay in the Gryffindor common room. Albus is stunned, saying that he's a Slytherin. Harry tells Albus not to play games, and in the meantime he's going to set up an investigation into Scorpius's true parentage. At this, Albus starts to cry.

Harry says that he thought he wasn't a good enough dad because Albus didn't like him, but now he realizes that he doesn't need Albus to like him, he just needs Albus to obey him because he knows better. He apologizes but says that it has to be this way.

PART 1, ACT 2, SCENE 9

As Harry leaves the Hospital Wing, Albus jumps out of bed and follows after him. Albus insists that he will run away if Harry tries to separate him and Scorpius. Just then, Ron approaches, looking much more serious than usual. Albus is grateful to see Ron, hoping that he can lighten the mood with one of his jokes. But Ron gets confused, saying that he doesn't know any jokes. He brought quills from Padma—she thought it would be practical. When Albus asks who Padma is, Ron gets even more confused, saying that Padma is Ron's wife—Albus's aunt.

This scene is a complicated one, because even though Albus is lying about the reason that he ran away, he still was deeply hurt by not feeling that he fit into Hogwarts and was in fact upset because of what Harry said. Yet at the same time, he ran away because of wanting to live up to Harry's reputation as a hero in saving Cedric. That Albus can't be fully honest with his dad about what's wrong shows that he still doesn't feel Harry will fully understand or sympathize.



This is another example of how Harry isn't able to see what Albus needs, and instead his parenting stems from what he feels is best for his son or will make himself feel better. The play also suggests that Harry is prejudiced against Scorpius because of the rumors about Scorpius or because of the rivalry that Harry and Draco shared in childhood, indicating Harry's problems in fixating on the past rather than actually trying to repair his relationship with his son.



The more Harry describes his plan to Albus and makes his son cry, the clearer it becomes that Harry is focused only on what he wants for his son, rather than what his son needs. The fact that Albus now seems to have become a member of Gryffindor hints at some of the changes Albus has wrought from changing the past.



Harry's new perspective on parenting only heightens his conflict with Albus, because Harry is actively ignoring what Albus wants and who he is and instead only acts based on what Harry wants for Albus.



Albus starts to understand the massive impacts that meddling with time can have. Because of his actions, though it's not fully explained exactly how the changes have come about, Ron and Hermione are no longer married. This drastic impact on Ron and Hermione's life suggests the dangers of fixating on or trying to change the past.



Albus is stunned, saying that Ron is married to Hermione. Ron is shocked, and Harry also comments that Albus forgot he was sorted into Gryffindor. Albus asks how that happened, and Ron says that his son Panju bet Albus that he couldn't get into Gryffindor if his life depended on it, and so Albus chose to be in Gryffindor to spite him. None of this makes any sense to Albus.

This story illustrates how adjusting the past can create ripples in time for decades. Because Padma and Ron had a son who made this bet with Albus, Albus is also no longer in Slytherin. Additionally, the fact that Albus was able to choose Gryffindor when he really wanted to perhaps implies that he also had some choice in choosing Slytherin. This suggests how important his friendship is with Scorpius, in that their bond on the train may have changed Albus's path completely.



Harry concludes their discussion by saying that Albus has a choice: either stay away from Scorpius or get into much deeper trouble. Just then, Scorpius appears and Harry walks dismissively past Scorpius with Albus in tow. Albus stops briefly and asks if their plan worked, and Scorpius says no. Harry then tells Albus to stop talking to Scorpius, and Albus informs Scorpius that they can't be friends anymore. Albus walks away, leaving Scorpius heartbroken.

Scorpius and Albus's mutual devastation when Albus says that they can't be friends anymore highlights how important their friendship is to each other, and how without that friendship, they are severely isolated and weakened.



PART 1, ACT 2, SCENE 10

Harry and Ginny are meeting with Professor McGonagall in her office. McGonagall tells Harry that she doesn't think they should use the Marauder's Map to surveil Albus and Scorpius. Harry says that Bane told him that Albus should stay away from Scorpius for everyone's sake. He also says that Dumbledore spoke to him, saying that love was blinding Harry. McGonagall reminds Harry that the portrait is just a memory, it doesn't represent a full person.

Professor McGonagall points out the problems with the way Harry is trying to deal with Albus and Scorpius. Harry is prioritizing what he wants—even though he has good intentions and just wants to keep Albus safe—rather than trying to understand his son, which would ultimately be more effective at protecting him. Ironically, this is what Dumbledore meant when he said that love was blinding Harry, even though Harry takes it in the opposite way to indicate that he doesn't want to be as understanding as he has been thus far.



Professor McGonagall acknowledges that Harry is under a lot of pressure and likely feels a lot of fear about what his scar means, but she thinks he's making a mistake. Harry notes that McGonagall doesn't have children and doesn't understand, taking Ginny aback and deeply offending McGonagall. Harry says that he expects McGonagall to use the map to monitor Albus, or else the Ministry will come after the school. McGonagall and Ginny are both bewildered by his anger.

McGonagall suggests that Harry is acting in the way he is because of the trauma from his past and the expectations placed on him—the pressure to make sure nothing happens to the people he loves, which he often feels that only he can stop. But the resulting burden only leads him to act irrationally and threaten the people he loves, illustrating the difficulties with this kind of expectation.



PART 1, ACT 2, SCENE 11

Later, Albus arrives at Defense Against the Dark Arts class—only to find that Hermione is the professor. He is stunned that she's teaching and that she's not Minister of Magic, and she harshly tells him his stupidity has lost him 10 points from Gryffindor. Other students protest, saying that Albus is losing points on purpose because he hates Gryffindor. Hermione tells the students to be quiet and Albus to sit down, taking another ten points from them.

Looking around, Albus asks where Rose is. Hermione asks who Rose is, and Albus says that Rose is her and Ron's daughter. Albus quickly realizes, however, that because Ron and Hermione aren't married, Rose doesn't exist. Hermione grows furious, taking 50 points from Gryffindor as she starts to explain how to conjure a Patronus charm.

The play continues to explore the different problems and ripple effects that Albus and Scorpius have wrought on the present. Because Ron and Hermione never fell in love, Hermione lacked joy in her life and has become somewhat embittered, also leading her to be a teacher rather than the Minister of Magic. But it also shows that some things remain constant: even though Albus is not in Slytherin, he has not become popular, showing how expectations affected him regardless of the house he was placed in.



Here the play illustrates the dire consequences that fixating on the past and meddling with time can have. In trying to save Cedric, Scorpius and Albus have now made it so that Rose never existed, essentially killing Albus's cousin.



PART 1, ACT 2, SCENE 12

On the moving staircases, Albus and Scorpius both seem abjectly lonely. Then, their staircases meet and they look at each other—"lost and hopeful." But Albus looks away, and their friendship seems totally broken. Albus is guilty, and Scorpius is in pain.

This silent scene indicates just how "lost" Albus and Scorpius are without their friendship. Even knowing the havoc that they have wrought on the timeline, the break in their friendship prevents them from doing anything about it because without each other's friendship, they don't feel that they can fix what they've done alone.



PART 1, ACT 2, SCENE 13

Back at the Potter house, Harry and Ginny start to argue about what Harry is doing to Albus, but they hear a knock on the door. Ginny leaves, and Draco enters, consumed by anger. He says that he has come to talk about Albus and Scorpius. Scorpius is devastated, and he wonders why Harry is threatening both teachers and Albus. Harry explains Bane's prophecy and wonders if Scorpius might really be Voldemort's son.

Harry's fixation on the past, on Draco's history and on his own shared with enmity with Draco from childhood, now drives Harry's behavior. Draco has come to try to find a way to bring Albus and Scorpius back together, as he can see the way that Harry's breaking of the friendship has caused his son pain. But Harry, focused on the past, can see no such thing.



At this accusation, Draco takes out his wand. He and Harry start to duel, blasting spells at one another and dodging them in turn. Draco sends Harry twirling through the air, and Harry binds Draco tightly. Bodies and chairs fly as they hit each other with spells, until Ginny comes back in the room aghast and sets everything back in its place, asking what she missed.

The fact that Harry and Draco immediately take out their wands to duel illustrates how fixating on their histories as rivals has created deep problems in the present. As a result, Harry has made Albus and Scorpius miserable and is also causing conflict between himself, Draco, and Ginny.



PART 1, ACT 2, SCENE 14

At Hogwarts, Delphi approaches Scorpius surreptitiously. She acknowledges that she shouldn't be there, but she notes that there's pretty lax security at the school—she mentions that she's never been to Hogwarts before. Scorpius asks why she didn't attend Hogwarts, and she explains that she was unwell as a child and couldn't attend. When he remarks that he didn't know that, Delphi explains that she prefers not to be seen as a tragic case.

Scorpius tells Delphi sadly that nothing changed. Delphi knows this—Albus sent her an owl explaining what happened. Losing the first task only made Cedric want to win even more, so he still died. But now Ron and Hermione aren't together, creating other problems. Delphi acknowledges that they have to fix what they've done—but first they have to fix Albus and Scorpius's friendship. She says that Albus seems completely destroyed in all the owls that he sends her, and Scorpius grows resentful that Albus has found a shoulder to cry on. She assures him that Albus needs him, and that they belong together.

Scorpius is surprised to hear Delphi's story, particularly given his own struggles that he's going through without a friend. Even though Delphi doesn't want to be seen as a tragic case, it's clear to Scorpius (and thus, to the audience), how much not attending Hogwarts was likely a very isolating experience as a child, and thus something with which Delphi likely still struggles.



As Delphi and Scorpius go over the consequences of what they did, the play illustrates again the danger in trying to change the past. Not only did they cause problems between Ron and Hermione, but they also didn't fix the problem that they set out to fix. Additionally, Delphi's statement that Albus is completely destroyed emphasizes the importance of friendship in overcoming obstacles, because she implies that the only way for them to solve the problems that they've created is by first becoming friends again.



PART 1, ACT 2, SCENE 15

Back at the Potter home, Draco apologizes for losing his temper. He says that he can't reach Scorpius, and he knows that Harry struggles to connect to Albus, too. That's what this is really about—not about Scorpius being evil.

Draco then explains that he always envied Harry for having Ron and Hermione. Draco didn't really have fun with Crabbe and Goyle, nor did they like each other that much. Ginny agrees, saying that she envied the trio, too. Harry says he's trying to protect his son, but Draco explains that Harry isn't helping Albus grow up. Boys need a parent or a friend, and Albus clearly hates Harry and no longer has a friend.

Draco explains that being truly alone is very difficult—it sends you to a dark place. Voldemort was also lonely, and Draco understands that. Ginny says she understands that, too. Draco suggests that maybe the black cloud Bane saw was Albus's loneliness, and that Albus needs Harry and Scorpius.

Draco points out here the problems with Harry's actions. Harry is struggling with being a good parent (just as Draco is) and would rather try and blame something external than work through his problems with Albus and see his son—and Scorpius, for that matter—genuinely for who they are.



Draco emphasizes how important friendship is in helping people get through school. Harry understands this because of the relationship he shared with Hermione and Ron, but Ginny and Draco provide the opposite perspective—the difficulty of isolation, of not feeling the same sense of courage and adventure that comes from true friendship.



Draco implies some of the trouble that can come from lack of friendship, implying that loneliness can lead people to do terrible things. Friendship and love, on the other hand, can help people fight their own demons as well as external obstacles.



PART 1, ACT 2, SCENE 16

Scorpius finds Albus in the library, and Albus tries to protest that they can't talk. Scorpius says that the world has gone crazy and they can't just ignore what they've done. Because of them, Rose wasn't even born. Scorpius explains that he learned Ron took Hermione to the Yule Ball as friends, and then he started dancing with Padma Patil and they started dating and got married.

Hermione didn't go with Krum to the ball because she had suspicions that two strange Durmstrang boys were responsible for disarming Cedric—she thought that they were doing so under Krum's orders and cost Cedric the first task. And because of that, Ron never got jealous of Krum and he and Hermione never fell in love or got married. Albus and Scorpius thus created huge ripples in time.

Albus says that they have to go back and fix it—to get Cedric and Rose back. They'll be more careful this time. Scorpius takes out the **Time-Turner** but worries about doing further damage. Albus grabs the Time-Turner and says they have to do something. Scorpius insists that they'll get it wrong—that's what they do. They're losers and they mess things up. Albus protests that he wasn't a loser until he met Scorpius. He pins Scorpius to the ground and insists that without Scorpius holding him back, he can make things right.

Scorpius sarcastically remarks that poor Albus Potter has such a sad life with a chip on his shoulder. He says that people look at Albus because Harry is a savior, whereas people look at Scorpius because they think his dad is Voldemort. Albus has always been selfish and has never considered anything beyond his own conflict with his father, but there are actually worse things in life.

Scorpius says that he got excited when they came back, that maybe Astoria didn't get sick and die—but she still did. So people still think he's Voldemort's child while he doesn't have a mother, and he supports Albus even though Albus doesn't give anything back. Scorpius says Albus is a terrible friend.

Scorpius appreciates the truly dire consequences of what they've done in changing the past, even though they were only there for five minutes. He also acknowledges that they have to fix it together, knowing that only in this way will they have the courage and the ability to fix what they've done.



Scorpius's explanation illustrates how simply interacting with Hermione—even in a small way—has had a deep consequence on the future. This again highlights the danger (even though this is a magical hypothetical) of fixating on or wanting to change the past.



Albus's harsh statement that he wasn't a loser until he met Scorpius shows how even Albus has a preconceived perception of Scorpius as a loser due to the reputation Scorpius had. This also becomes a kind of self-fulfilling prophecy, because it makes Scorpius isolated and insecure in a way that makes him truly feel like a loser. In this way, the play shows again the burdens that reputation place on people, and how such reputations can even introduce conflict into their most supportive relationships.



While Scorpius and Albus share problems based on the reputations of their fathers (or alleged fathers), even Albus buys into an idea that Scorpius is a "loser" which only exists because of a reputation that Scorpius cannot control.



Albus's inability to truly support Scorpius and help him overcome this reputation shows problems within their friendship, because friends are expected to provide that encouragement and help overcome the obstacles that Scorpius faces.



Just then, Professor McGonagall approaches the library, calling to Albus and Scorpius that they shouldn't be in there together. Albus says that they need to hide, pulling out the Invisibility Cloak. As they hide underneath the Cloak, McGonagall enters. Seeing nothing (though she knows that they're hiding under the Cloak), she says that if she didn't see them, she can't do anything, and she exits.

Albus and Scorpius emerge from under the Cloak, which Albus admits he stole from James. He apologizes for being a bad friend—for not talking about Astoria enough, and for avoiding Scorpius. He says that Harry explained Scorpius is a dark cloud around him and that they're investigating his parentage. But Albus assures Scorpius that he doesn't believe he could be Voldemort's son, because he doesn't believe Voldemort could have a child as incredibly kind as Scorpius is.

Albus knows Scorpius doesn't hold him back—Scorpius makes him stronger, and he didn't like his life without Scorpius in it. Besides, he knows that he has to sort out his problems with Harry, and that he's lucky compared to Scorpius. Scorpius thanks Albus for the apology, and they hug, reconciling.

As they break away, Albus gets an idea about how to fix their mess. They can go back in time and humiliate Cedric in the second task. And he has an idea about how to get Rose back. But he needs Scorpius there—he wants to do this together. Scorpius agrees, though he points out that Albus isn't allowed to leave the building, and the second task took place in the lake. Albus suggests that they find the girls' bathroom on the first floor.

PART 1, ACT 2, SCENE 17

On the Hogwarts staircases, Ron runs into Hermione. He explains that Panju got in a little trouble in Potions class and now he has no eyebrows and a large mustache. Ron then asks if she's done something with her hair—it suits her. Hermione is surprised to see Ron looking at her so intently. Ron explains that Albus thought they were married the other day, and Hermione and Ron both agree that that would be strange and they're better as friends—although their locked eyes imply something different. They both grow awkward until Ron breaks away, commenting again that her hair suits her.

Unlike Harry, Professor McGonagall recognizes that the boys need each other dearly, and so she puts their well-being over Harry's need to control his son. Though she's not technically a parent, her care for the boys shows that she is trying to see them on their own terms—something that Harry isn't yet doing.



Albus's acknowledgement that he's been a bad friend for not supporting Scorpius underscores again how love and friendship are crucial for overcoming obstacles, even emotional ones like Scorpius dealing with the grief over his mother's death. Albus tries to repair the friendship by making Scorpius feel supported through his struggles over being discriminated against as Voldemort's son.



Albus explicitly affirms that Scorpius's friendship makes him stronger, enabling him to overcome the struggles he faces in life. The love that they share even enables them to overcome obstacles in their own relationship, as shown here.



This exchange illustrates exactly the kind of obstacles that Albus needs Scorpius's friendship in order to overcome. However, they still don't fully appreciate the dangers in trying to go back and change time, choosing instead to change time once more rather than try to correct what they've done.



Ron's exchange with Hermione highlights the fallout of what Albus and Scorpius have done (in that Ron and Hermione no longer have each other's love in their lives). But the play also suggests that love can persevere even across several timelines, as the suggestion that they might have married and had a child makes them reevaluate their relationship to one another.



PART 1, ACT 2, SCENE 18

In McGonagall's office, Ginny emerges from the fireplace, followed by Harry. McGonagall explains that she doesn't want to monitor Albus anymore, and Harry agrees. He apologizes for the way he spoke to her and says he needs to apologize to his son as well. Draco then emerges from the chimney, and they all say that they need to find Albus and Scorpius. Opening the map, they see that they're both in the girls' bathroom and the third floor, and they wonder what the boys could be doing there.

Following Harry's conversation with Draco, Harry recognizes the importance of Scorpius's friendship in Albus's life. He is attempting to understand his son on his own terms rather than pushing his own wants and needs onto Albus.



PART 1, ACT 2, SCENE 19

In the girls' bathroom, Albus and Scorpius again go over their plan. During the second task, Cedric used a Bubble-Head charm to swim through the lake, and they'll use an Engorgio charm on his head so that he floats out of the lake and away from the task. Scorpius then asks how they'll get to the lake in the first place. Just then, Moaning Myrtle emerges, and Albus asks her how they can get to the lake, explaining their plan. Myrtle directs Albus and Scorpius to a sink that has pipes that empty out directly into the lake. Albus pulls out gillyweed for them to take, and they remind each other that this time, they can't let time expire. They take the gillyweed and disappear down the sink.

Even after seeing the dangerous ramifications that their actions in the past had on the present, Albus and Scorpius are still focused on "fixing" the past as a way to also fix the present. Like Harry, they are obsessing over the past rather than focusing on what they can actually do in the present to make change.



The stage warps, and time begins spooling backwards. Just then, Harry, Ginny, Draco, and Professor McGonagall arrive in the bathroom. Myrtle explains that Albus and Scorpius just disappeared, traveling under the Hogwarts grounds. Harry asks what they're using, and Myrtle explains that they have a trinket they're using to save Cedric Diggory. Harry wonders in horror if it's possible that they could have gotten the Ministry's **Time-Turner**.

As Harry and the others discover that the boys have been using a Time-Turner, they react in horror because they recognize the dangers of trying to change the past. Though the time travel in the play is, of course, the product of a magic, it is also symbolic, and advances the idea that it is more important to focus on solving problems or dealing with trauma in the present.



PART 1, ACT 2, SCENE 20

In 1995, Albus and Scorpius swim through the lake, hearing Ludo Bagman announce above the surface. Cedric Diggory swims through the water, and Albus and Scorpius fire an Engorgement charm at him. Cedric starts to grow and float out of the water, and Bagman announces that Cedric is out of the second task. Bagman also states that Cedric is turning into a balloon, and that fireworks are exploding around him, declaring, "Ron loves Hermione." Albus and Scorpius high five as people laugh.

Rather than going back to correct what they did in messing up the first task, Albus and Scorpius choose to go back to a different time to try and make even further changes that will hopefully prevent Cedric from winning the tournament and still keep Ron and Hermione together, showing how they still don't fully appreciate the dangers of this kind of time travel and trying to affect the past.



Just then, the world becomes darker, almost black, and the **Time-Turner** stops ticking in a flash. Back in the present, Scorpius emerges from the lake, triumphant. But then he quickly realizes that Albus isn't coming up. Scorpius looks back into the water, calling Albus's name, and then he starts to panic.

Whispers in Parseltongue erupt, and Dolores Umbridge pulls Scorpius Malfoy out of the water. She says that his family may be important, but she's the headmistress and she doesn't have time for his dillydallying. Scorpius says there's a student in the lake—Albus Potter. Umbridge explains that there hasn't been a Potter at the school for years, and he died. Scorpius is aghast—Harry Potter is dead.

Wind blows throughout the theater, and dementors begin to fly, sucking the happiness from the stage. Whispers grow; Harry's nightmares have come to life. Umbridge says that Harry died as a part of a failed coup on the school more than 20 years earlier. She says to stop the nonsense—he's upsetting the dementors and ruining Voldemort day. Giant banners with snake symbols descend over the stage, and Scorpius is horrified.

PART 2, ACT 3, SCENE 1

The scene opens on a darker world, one in which Harry is dead and Voldemort lives and rules. Scorpius enters Umbridge's office. She thanks him for coming to see her and tells him that he's a student whom the faculty really value: pure-blood, a natural leader, athletic, helpful in rooting out the more troublesome students. While she speaks, Scorpius hears a scream but knows he has to control himself.

Umbridge explains that, in the days since she pulled him from the lake, Scorpius has been odd: asking everyone about Harry Potter and Cedric Diggory. She asks what she can do to restore him to what he was, but Scorpius assures her he's fine. She agrees to continue their work together, dismissing him with a wrist gesture that he tries to copy and saying, "For Voldemort and Valor."

The play now hints at the dire ramifications that Albus and Scorpius's actions in the past have had on the present—the world has become darker, and Albus seems to have ceased to exist.



Albus and Scorpius's actions have changed the world so much that Umbridge (a menacing professor from Harry's fifth year at school) is now the headmaster of Hogwarts and Harry is dead.



As the play reveals just how much has changed in the present—with Voldemort ruling over the wizarding world—the full implications and danger of Scorpius's and Albus's intense focus on trying to change the past comes into full view.



The play continues to explore just how different the world has become with Voldemort at its helm, and the problems that Scorpius and Albus have wrought in the wizarding world because of their attempts to change the past. It highlights the fascistic nature of the school, where only "pure-blood" students are allowed to flourish, while anyone who doesn't follow that mold is labelled as troublesome and, it is implied, tortured.



The salute and alliterative pledge to the leader at the end of this scene echoes real-world authoritarian regimes, such as Nazism. This parallel again emphasizes the awful consequences of what Scorpius and Albus have created. Additionally, Umbridge hints that the different outcome of Voldemort's uprising has also resulted in Scorpius having a different persona and social situation: the Scorpius of this alternate future has a high reputation at the school, and he is a noted leader rather than being bullied and ostracized. In working to revert this alternative world back to the world that he knows, Scorpius will have to give up the status and reputation that he has here for his situation in the former world.



PART 2, ACT 3, SCENE 2

As Scorpius walks through Hogwarts, students greet him as the “Scorpion King.” They talk about how excited they are to “spill some proper Mudblood guts,” and one girl asks if he wants to take her to the Blood Ball. Scorpius is stunned that any girl is interested in him. Again, he hears screaming, and he asks her what that is. She tells him it’s Mudbloods in the dungeons being tortured—his idea. She tells him that the **Augurey** insists the future is theirs to make, and she wants to make one with him. She walks away, and Scorpius grows more and more concerned about this world and who he is within it.

These interactions with other students flesh out a new aspect of Scorpius’s reputation in this world. He has earned that “good” reputation through truly evil actions, such as devising the torture of “mudbloods.” The play is showing here that reputation is not necessarily related to any positive virtues, such as goodness or kindness. It is something someone gains by meeting societal expectations, whether those expectations are good or evil. That Scorpius has become evil in this world also ties back to Draco’s statement that without friendship, people can sink to very dark places. Without Albus, Scorpius didn’t have the bravery to be kind and defy the cruelty in the world. Meanwhile, who or what the Augurey is the play purposely leaves vague at this point.



PART 2, ACT 3, SCENE 3

Scorpius visits Draco—he is the Head of Magical Law Enforcement at the Ministry. Around his office are flags with an **Augurey** on them. Draco is authoritative and scolds Scorpius harshly for being late. Scorpius is baffled at his father’s tone. Draco says that Scorpius’s questions about Harry Potter are disgracing the Malfoy name. Scorpius pushes back, asking if Draco is responsible for the “Mudblood” death camps, the torture, and wizards blowing up bridges to see how many Muggles they could kill.

Even though this is an alternate timeline, it brings out a different shade of Scorpius and Draco’s relationship, as in this timeline Draco is disappointed in Scorpius. Scorpius doesn’t feel that he is what his father wants him to be—living up to the Malfoy name—and as a result, their relationship is strained.



Scorpius says that Astoria told him Draco was a better man than Scorpius could see, but he’s not so sure. At this, Draco pulls Scorpius onto his desk violently, and Scorpius is terrified. Draco steps back—he doesn’t want to hurt Scorpius—and says that he has not been the one blowing up bridges.

This exchange, and Draco’s violence toward Scorpius, show just how difficult their relationship has become in this alternate timeline. Much like Harry and Albus in the primary timeline, Draco feels the pressure of maintaining his positive reputation in the world and struggles to connect with a son who doesn’t feel fully seen.



Draco asks if Astoria really said that about him, and Scorpius says that she always thought it was very brave how Draco stood up to his father to marry her. But that was a different version of Draco. Scorpius says he doesn’t like what they’ve become as a family. He says the Malfoys have always made the world a “murkier” place.

Love can inspire bravery, as Draco was able to stand up to his father in order to marry Astoria because of the love she inspired. But without that love, Draco and Scorpius have been left making the world a “murkier” place, unable to foster that same bravery to do the right thing.



Draco asks what's brought this on, and Scorpius says that he's seen himself in a different way. Draco says that he always loved Astoria because she helped him find light in the darkness, and that Scorpius does the same. Draco says that whatever Scorpius is doing, he should do it safely—Draco doesn't want to lose him as well. Scorpius agrees. Draco and Scorpius salute with their wrists and say, "For Voldemort and Valor."

By the end of the scene, Draco and Scorpius have come to a better understanding: Draco starts to recognize Scorpius for who he is rather than who Draco wants him to be—particularly when he realizes how much of his wife Astoria's kindness and courage he sees in Scorpius. As a result, they are able to begin to reconcile and appreciate each other anew.



PART 2, ACT 3, SCENE 4

Scorpius pores over history books in the library, figuring out that Cedric survived and became a Death Eater, but Scorpius isn't sure how. Seeing Scorpius, another student in the library named Craig assures him that he's almost finished with Scorpius's Potions homework, but he has a lot to do because Snape gave so much of it. Hearing this, Scorpius gets an idea.

Scorpius begins to discover just how his and Albus's actions affected the timeline, as Cedric survived as they hoped but then became a Death Eater, showing how even simple attempts to change the past can have a huge effect on the future, which is why it's better not to fixate on the past or worry about changing it.



PART 2, ACT 3, SCENE 5

Scorpius barges in on the Potions classroom, amazed to see Snape. Snape dismissively tells him that just because Scorpius acts like a king doesn't make everyone his subjects. Scorpius asks for help: he knows that Snape was watching the Death Eaters and spying for Dumbledore. Snape snarls at the accusation, knowing it's very dangerous.

In the primary timeline, Snape was killed by Voldemort while secretly working for Dumbledore's interests, and so he represents another person who was inadvertently saved by Albus and Scorpius's actions. But his reaction to Scorpius's statement that he was spying for Dumbledore illustrates again the danger in reputation, because Snape knows he can be killed for what Scorpius is saying.



Scorpius tells Snape that there's another world in which Voldemort was defeated at the Battle of Hogwarts. He explains how he used a **Time-Turner** to try to save Cedric Diggory by preventing him from winning the Triwizard Tournament, but they turned him into a different person. Scorpius discovered that because he was humiliated, he became a Death Eater—but Scorpius can't work out how that changed the Battle of Hogwarts.

Scorpius's explanation reveals how Cedric's humiliation then prompted him to become a Death Eater, confirming how Scorpius and Albus actively trying to change the past actually made the world worse. Unlike the first time they tried, in their second attempt they were able to accomplish what they set out to do, but the play demonstrates the unintended consequences of such success, and therefore implies that it's better not to get caught up in trying to fix the past.



Snape explains that Cedric killed Neville Longbottom in the Battle of Hogwarts. Scorpius realizes that Neville originally killed Nagini, Voldemort's snake, and because Nagini didn't die, Voldemort couldn't die and so he won the battle. Snape then tells Scorpius to get out before he alerts Draco about Scorpius's nonsense.

Snape's explanation demonstrates how Cedric becoming a Death Eater had even greater ramifications, again confirming the danger in changing or trying to fixate on the past, because one never knows how things might have been worse, not better.



Scorpius brings up the only thing he can: he knows Snape loved Harry's mother Lily and asks how he could know that if he hadn't seen the other world. He says that he knows Snape is a good man—Harry Potter named his son Albus Severus. Scorpius then begs Snape for help, and hearing this, Snape agrees. He opens a hatch at the back of his classroom, whisking Scorpius away to a hiding place under the Whomping Willow.

Here Scorpius brings up how Snape's love for Lily's mother has inspired his own bravery—both in the alternate timeline, in trying to protect Harry while working as a double agent for Dumbledore—and here, in helping Scorpius correct the problems that he has created.



PART 2, ACT 3, SCENE 6

Scorpius finds Hermione in the underground hiding place, and Hermione immediately pins Scorpius to the table in fury. Snape assures Hermione that Scorpius is not a threat, but she's not sure. Just then, Ron enters, also aghast to see Scorpius, but Snape again assures them both that he's trustworthy.

As Snape leads Scorpius to the underground bunker where Hermione and Ron are hiding, it shows how Snape (and Hermione and Ron) have continued to put themselves in harm's way to fight for Dumbledore's cause, highlighting them as heroes for doing so.



PART 2, ACT 3, SCENE 7

After hearing Scorpius's whole story, Ron and Hermione are amazed. Scorpius asks for help, and Ron says that they're basically all that's left of Dumbledore's Army. Hermione asks what their lives are like in the other world, and Scorpius explains that she's Minister for Magic, Ron runs a joke shop, and they're married and have kids. Hermione and Ron are both shocked to hear this and don't quite know what to say to each other.

Scorpius knows that he can't correct the timeline alone, and so he asks Hermione and Ron for support, knowing that they can help inspire his bravery and enable him to overcome his obstacles. This exchange also underscores the calm, pleasant life that Albus and Scorpius's attempts to change the past have destroyed for Ron and Hermione.



Snape says that he must be dead, presumably, noting that Scorpius was very surprised to see him. Scorpius explains that he died bravely, killed by Voldemort, and Snape digests this. Turning back to the matter at hand, Hermione explains that Shield charms should fix what Albus and Scorpius did and insists on going herself. Snape says that as soon as she steps outside, the dementors would find her, but Hermione replies that this is their only chance to reset the world.

In this moment, Scorpius brings up the crucial value of sacrifice. In the alternate timeline, Snape sacrificed himself for the good of the wizarding world, and now, Hermione is willing to put herself in harm's way in order to do the same. These actions are what establish the characters as heroes, as they are willing to risk their lives for the betterment of society.



Hermione says that they can turn time in their world, go back to the first task, then go to the second task, and return safely. If they get it right, Harry is alive, Voldemort is dead, the **Augurey** is gone, and no risk is too great. Though she says that she is sorry for what it will cost Snape. Snape assures her that some costs are meant to be borne. They start up the **Time-Turner**, and the stage warps once more.

Snape is particularly portrayed as heroic because not only is he putting himself in harm's way in this timeline, but he acknowledges that helping Scorpius will cost him his life in the other timeline.



PART 2, ACT 3, SCENE 8

The action returns to the Forbidden Forest, 1994, but this time the scene faces the back of the stage rather than the front. Scorpius and Albus stand watching in their Durmstrang robes, and in the foreground, Scorpius, Hermione, Ron, and Snape look on anxiously. As Albus attempts to disarm Cedric, Hermione blocks his spell. Then, the **Time-Turner** spins as they're pulled back into it.

The fact that Hermione goes back specifically and only to correct what Scorpius and Albus did shows not only that she understands how dangerous it would be to continue to meddle with time in new ways, but also acknowledges the problems with what Scorpius and Albus did in the first place.



PART 2, ACT 3, SCENE 9

Back in the present, Ron, Scorpius, Hermione, and Snape are in the middle of the forest, and Ron is in severe pain. Snape realizes that they're way too exposed—they need to find shelter. Suddenly, wind starts to rise, and dementors float down in approach. Hermione tells Ron that she loves him, and she says that she's going to sacrifice herself for them to ensure a better future.

Here Hermione shows her true heroic colors again, being willing to sacrifice herself so that Scorpius and the others can get away and complete their plan, thereby restoring the world to its natural order and presumably saving countless lives.



Snape and Scorpius run off, but Ron stays with Hermione, saying that he will help her keep the dementors there. They nod to each other sadly, acknowledging that they have a daughter and son. They kiss, and then the dementors descend on them, sucking their souls out of their bodies.

Ron shows that he, too, is willing to sacrifice himself, not only for the broader wizarding world but also for the lives and the children that he and Hermione share. This exchange also emphasizes how their love bolsters their bravery as they face the dementors.



Scorpius and Snape stumble down to the lake, and Scorpius is consumed by despair. A dementor swoops towards them, but Snape assures Scorpius that they will only attack if they sense Scorpius's fear—he's a Malfoy, after all, and Snape is a professor. Snape tells him to think about those he loves—about Albus. He says that Scorpius is giving up his kingdom for Albus, just as Snape devotes his life to the cause that Lily (Harry's mother) was fighting for. Scorpius acknowledges that he is better off in this world, but the world is not better.

Even though Albus isn't even there to help fight off the dementors, Scorpius still uses the love that they share to feel braver in the face of the dementors' despair-inducing powers. His and Albus's friendship—even in Albus's absence—thus helps him overcome the obstacles he faces, showing the importance of that kind of love in accomplishing one's goals. Meanwhile, Scorpius also willingly sacrifices his own more powerful position in this alternate world in order to try to bring back the other, better world.



Suddenly, Dolores Umbridge emerges behind Snape and Scorpius. She informs them that they found the traitorous Hermione Granger, and she becomes increasingly suspicious of why Snape and Scorpius are outside as well. Snape wonders how long Umbridge has suspected him, and she tells him years. Snape pulls out his wand, casting a spell that propels her backwards.

Snape continues to sacrifice himself, attacking Umbridge in order to give Scorpius the best fighting chance to correct the timeline.



Dementors close in on Snape and Scorpius, and Snape casts a Patronus—a doe, like Harry’s mother Lily’s Patronus. Snape tells Scorpius to run, and Scorpius thanks Snape for everything he did. Snape tells Scorpius to tell Albus Severus that he’s proud the boy carries his name. Scorpius runs after the doe toward the lake, and dementors descend on Snape, pulling him into the air and sucking out his soul.

There’s a flash and a bang as time warps, and then silence—until Scorpius ascends from the lake’s waters. He looks up at the sky, which seems lighter. And then, suddenly, Albus emerges after Scorpius—they’ve just come from the second task. Scorpius smiles, so glad to see his friend again, hugging him fiercely. Albus says that Scorpius saw him two minutes earlier, but Scorpius explains that a lot has happened since then. Albus asks if they succeeded, but Scorpius says delightedly that they failed.

Suddenly, Harry, Draco, Ginny, and Professor McGonagall find Scorpius and Albus, explaining that Myrtle told them some of what happened. Scorpius realizes suddenly and with dread that he lost the **Time-Turner**. Professor McGonagall tells them that they have a lot of explaining to do.

PART 2, ACT 3, SCENE 10

After hearing the full story, McGonagall is furious at how stupid Scorpius and Albus have been. She tells them that they are in detention for the rest of the year, with no visits to Hogsmeade or breaks. Suddenly Hermione bursts in, and McGonagall tells her that it was also incredibly stupid for her to keep a **Time-Turner** in a place that the boys could find it.

McGonagall continues her tirade, saying that after all that Dumbledore did, she couldn’t live with herself if it had all come undone. While Albus and Scorpius’s intentions to save Cedric were honorable, and they acted bravely, they had no idea how dark the world could have become and how much people sacrificed to prevent that from happening. She tells them all to get out and find the **Time-Turner**.

Like Ron and Hermione, Snape makes an ultimate sacrifice in allowing the dementors to suck out his soul so that Scorpius can save the wizarding world from Voldemort’s wrath. The play highlights how it is this bravery and sacrifice that makes him a great wizard, and one worthy of Harry naming his son after Snape.



As Albus emerges from the lake—thus indicating that their plan succeeded—it shows how Hermione, Ron, and Snape’s sacrifices were not in vain, and they were able to save the wizarding world. Scorpius’s delight at the fact that they failed emphasizes how wrong they were to try to change the timeline in the first place. The play thus suggests that even when presented with the opportunity to change the past, it doesn’t mean one should do so.



Harry, Draco, Ginny, and Professor McGonagall’s disappointment confirms the danger that they’ve posed in trying to affect the past. But the fact that Scorpius loses the Time-Turner, which symbolizes that danger, only foreshadows the looming danger ahead.



McGonagall acknowledges here the danger of keeping a Time-Turner, perhaps even being more aware of the consequences than Hermione because of the problems that Time-Turners can create.



While McGonagall acknowledges the value in the sacrifice that Albus and Scorpius were trying to make, she also confirms the idea that trying to affect the past (or, in a less hypothetical scenario, thinking about what might have been) is dangerous and unproductive because it could always change for the worse, not for the better.



PART 2, ACT 3, SCENE 11

In the Slytherin dormitory, Albus is sitting in his room, and Harry enters cautiously. Harry explains that they're negotiating with the Merpeople to dredge the lake and find the **Time-Turner**. When Harry asks why Albus did what he did, Albus says that it's unfair what happened to Cedric. Harry understands that—he saw Cedric die—but it was reckless to risk so much. Harry explains that he never volunteered for adventure, and to pursue danger in this way could have destroyed everything. Albus says he knows, wiping away a tear.

Harry also admits that he was wrong—that he knows Scorpius isn't Voldemort's son and that he's not a dark cloud. He says he's locked away the Marauder's Map, and he also admits that Albus really scared him when he ran away. Albus comments that he thought Harry Potter wasn't afraid of anything. Harry asks if that's how he really makes Albus feel, and Albus says that when he returned after failing to fix the first task, he was in Gryffindor, but nothing was better between them—so that's not the reason for their problems. Harry knows that it's not about that, too. They both acknowledge that they're not quite okay.

As Harry and Albus discuss what Albus and Scorpius did, he emphasizes the problems with the actions Albus took. While Albus states that he wanted to correct an injustice, he also did it because he had something to prove. This exchange thus directly links the pressure of high expectations to the reckless—and sometimes seriously dangerous—actions that people often take to meet expectations and prove themselves.



At this point, Harry is trying to make amends for the way he treated Albus, recognizing that he was acting only on his own behalf and not truly seeing Albus for what he needed, which is what caused such deep strain. In realizing that Albus being in Slytherin isn't the only thing that creates problems between them, Albus acknowledges that their problems aren't just because Albus doesn't meet his own or Harry's expectations—it's because Harry needs to find a way to genuinely connect with his son.



PART 2, ACT 3, SCENE 12

In a dream, a young Harry visits his parents' graves. He asks his Aunt Petunia why they didn't have any friends. Petunia responds that it's because his mother Lily repelled people, and his father James was obnoxious. Harry asks, then, why there are so many flowers all over their grave. Petunia is moved for a moment, but then she tells Harry that someone must be playing a trick.

Suddenly, Voldemort's voice surrounds Harry, saying that there is guilt in the air. He rises out of the grave, and Petunia tells Harry that they have to get out of there. Harry runs off, disturbed, and Albus bursts out of Voldemort's cloak, calling after his dad. There are whispers in Parseltongue, a scream, and then a voice saying, "Haaarry Pottttter."

Again, Harry's dreams emphasize not only how little parenting he received growing up because of his parents' deaths, but also that his aunt and uncle made no effort to be caring parents or give him the love that he needed, and Harry is still working through those childhood traumas.



Harry's dream suggests that the constant threat of Voldemort—who killed his parents—has haunted him throughout his life, and the dream implies that he fixates on it so desperately that he is at risk of losing Albus, who calls out helplessly from Voldemort's cloak.



PART 2, ACT 3, SCENE 13

At the Potter House, Harry sits in the kitchen and Ginny rushes out to him, saying that he was screaming. Harry wonders what his dreams mean—he was never in Godric's Hollow with Petunia. He says that Voldemort came back, and Albus was there, and Voldemort said he was guilty. Ginny asks if Albus is in danger, and Harry, touching his scar, says he thinks everyone is in danger.

Harry's dream, and his explanation to Ginny, implies that Harry's trauma in the past is frustrating his ability to connect with his son in the present because he is only concerned with making sure Voldemort can't return.



PART 2, ACT 3, SCENE 14

In the Slytherin dormitory, Scorpius can't sleep. He wakes Albus and tells him how fearless he's been feeling since coming back from the scariest place imaginable. He recalls how earlier that day, Rose came up to him in Potions and called him "Bread Head," and he nearly hugged her before she kicked him in the shin.

Scorpius says he discovered another side of himself—entitled, angry, and mean, and he didn't like it. He says it feels like that version of the world tested everyone, and everyone failed. Albus assures him that he had a chance and changed things back, but Scorpius says that this is only because he knew what the world should have been like.

Albus says he was arrogant to go back and try to change the world. He realizes he wasn't really doing it for Cedric; he was doing it to prove to Harry that he could do it. And if it wasn't for Scorpius, they wouldn't have survived. Scorpius assures Albus that memories of him helped Scorpius fight the dementors, which moves Albus.

Scorpius says that they have to destroy the **Time-Turner**, pulling it from under his pillow. Albus is surprised that Scorpius lied and told everyone it was at the bottom of the lake. Albus says that they should tell someone about this, but Scorpius doesn't trust the Ministry to keep it again, particularly because they didn't experience how dangerous the thing was. He says it's time to destroy the Time-Turner.

PART 2, ACT 3, SCENE 15

Harry and Ginny barge into the Slytherin dormitory while Craig (a Slytherin student) protests that they're not allowed to visit so late at night. McGonagall enters, telling Craig that it's all right. Together, they find that Albus and Scorpius are gone again, and McGonagall instructs Craig to go looking for the boys. Harry says that this disappearance feels worse than the last time. Ginny asks what Harry said to Albus earlier in the dorm. Harry says that he didn't say anything—but he wonders if he scared Albus away again. Ginny grows frustrated, noting that Harry has made many mistakes with their son.

After Scorpius experiences the trauma of the alternate timeline, the play emphasizes that now, surrounded once again by his friends (particularly Albus), Scorpius feels fearless in a new way. His bravery in the face of bullying is buoyed by the renewed sense of love around him.



Scorpius's other side of himself reveals a different issue with expectation and reputation. People expected him to be entitled and mean in that alternate timeline, and this became such a burden to him that he ended up fulfilling that promise and doing things that he regrets. Put another way, he has realized he would rather be himself than be beholden to the expectations of others.



Albus again reinforces how problematic and burdensome his desire to live up to others' expectations have been, showing how they led him to do reckless things. Additionally, Scorpius notes explicitly how the friendship and love that they share helped him overcome his obstacles and save the world—even in Albus's absence.



Scorpius's decision to keep and destroy the Time-Turner suggests that they finally acknowledge the danger in trying to change the past or fixating on it, which is why they have to eliminate the possibility of doing so again. The play thus suggests that just because one can alter the past, even in this magical world, doesn't mean one should.



As Harry and Ginny realize that Albus and Scorpius have disappeared once again, Ginny's frustration with Harry over what he might have said to Albus illustrates that Harry and his son still don't have a trusting and open relationship. Albus and Scorpius are, in fact, choosing to take matters into their own hands rather than trust their parents, suggesting that Harry, Draco, and the others' inability to understand Albus's and Scorpius's motivations is still causing distance in their relationships.



PART 2, ACT 3, SCENE 16

On the roof of the Hogwarts owlery, Albus and Scorpius debate what spell to use to destroy the **Time-Turner**. Suddenly, Delphi appears, and Albus explains that he sent her an owl to let her know what they were doing—it concerns her too. Albus tells Delphi that they need to destroy the Time-Turner, describing the horrible alternate timeline they created when Cedric lived, became a Death Eater, and enabled Voldemort to rule the world. Delphi agrees that they have to destroy it—Cedric would have understood the importance of saving the world.

As Delphi takes the **Time-Turner**, Albus notices a tattoo on the back of her neck for the first time. She tells him it's a bird called an **Augurey** that cries when rain comes—wizards used to believe that they foretold death. She explains that when she was growing up, her guardian, Euphemia Rowle, kept one in a cage. Rowle only took Delphi in because she received gold for fostering her. Rowle said that the Augurey cried because it knew Delphi would come to a “sticky end.” She got the tattoo because it reminds her that the future is hers to make. Scorpius realizes that the Rowles were pretty extreme Death Eaters, and he demands that she give the Time-Turner back.

Scorpius says that he doesn't believe Delphi was ill, or that that's the reason she didn't come to Hogwarts. In the other world, they called her the **Augurey**. Delphi starts to smile sinisterly, and she quickly binds Albus and Scorpius, snapping their wands in half. Albus asks her why she's doing this and who she is. Delphi says that she's the new past, the new future, and the answer the world has been looking for.

PART 2, ACT 3, SCENE 17

In Hermione's office, Ron tells Hermione that he can't believe that there are some realities in which they're not married—they've been together so long. He says that he wants to renew their vows, because they were so young when they got married and he still loves her deeply. She smiles and kisses him at the sweet gesture.

Just then, Harry, Ginny, and Draco walk in, explaining that Albus and Scorpius are missing again and Harry is still having terrible dreams. Hermione says she'll summon the Aurors, but Ron says he was having a couple of firewhiskies with Neville in Hogsmeade and he spotted Albus and his beautiful older girlfriend along with Scorpius on the owlery roof. When Ron describes the girl's silver and blue hair, Harry realizes that it's Delphi Diggory—this is about Cedric again.

Delphi's comment that Cedric would have understood destroying the Time-Turner in order to save the world—rather than trying to save him from his unjust death—suggests that even sacrificing others, when done for the benefit of society as a whole, is an ethical and heroic thing to do. Delphi even suggests that Cedric would likely have made the same choice if given the chance, thus also marking him as a hero.



The Augurey symbolizes Delphi's desire to shape her own future, and in some ways is contrasted with the Time-Turner. While Albus and Scorpius realize the problems with trying to affect the past and craft the future, Delphi suggests that she finds empowerment in trying to change her own path forward by affecting the past. Ironically, the Augurey comes out of Delphi's childhood trauma, suggesting that even though she appears to be focusing on the future, in reality she is simply trying to make up for her difficult past.



As Scorpius figures out that Delphi was the “Augurey” mentioned in the alternate timeline, it provides some clarity on the bird symbol from earlier in the act, showing how Delphi used the Augurey to demonstrate that she was the master of her own—and the world's—fate.



This scene puts a bookend on Ron and Hermione's relationship, after going through so many timelines in which they aren't married. This timeline (and Ron's proposal) highlights the importance of love in their lives, as it makes them both stronger and more successful people.



The play has illustrated how, over time, Draco has become aligned with Harry. Following the conversation about their need to be better parents to their sons, they are putting their past rivalries behind them in order to focus on repairing their relationships in the present.



PART 2, ACT 3, SCENE 18

Harry and Draco barge in at St. Oswald's home for Old Witches and Wizards, asking Amos where Albus and Scorpius are. Harry explains to Amos that they were last seen on the Hogwarts tower with his niece when they disappeared. Amos is confused—he doesn't have a niece. Draco and Harry look at each other in horror, realizing they have to figure out who Delphi is.

As Harry and Draco start to realize Delphi's villainy at the same time that Albus and Scorpius do, the play illustrates how Harry's fixation on the past and his worry about Voldemort has distracted him from the danger right in front of him.



PART 2, ACT 3, SCENE 19

Delphi takes Albus and Scorpius, who are still bound, to the Hogwarts Quidditch pitch. Scorpius realizes that Delphi plans to return to the third Triwizard Tournament task—which was a hedge maze on the Quidditch pitch—to try to alter time once more. Delphi explains that she wants to ensure Voldemort's return. She will force Albus to humiliate Cedric and make the world as it should be.

Delphi's desperation to carry out the plan to save Cedric and ensure that Voldemort rules, even knowing the way it will wreak havoc on the future, marks her as the villain of the play and shows once again how dwelling on the past can have disastrous consequences on the future.



Albus refuses to do Delphi's bidding, until she turns her wand on Scorpius and shouts "Crucio," causing Scorpius to yell out in pain. Albus begs her to stop, when suddenly, another student named Craig runs up to them and says everyone is looking for them. Delphi shouts "Avada Kedavra!" killing Craig instantly.

Craig's unnecessary death, coming only because he was in the wrong place at the wrong time, mirrors Cedric's death and further ties Harry and Albus together as they both have to deal with the fallout of not being able to save their peers and their inability to always live up to their expectations of themselves as the heroes.



Delphi says that it took her a while to discover Albus's weakness—she thought it was pride, but it really was friendship, like Harry. If Albus doesn't do as he's told, Scorpius will die, just like that "spare" Craig did. She quotes a prophecy: "When spares are spared, when time is turned, when unseen children murder their fathers: Then will the Dark Lord return." She pulls Albus and Scorpius towards her and sets off the **Time-Turner**. Time warps once more.

While Delphi suggests that friendship is a weakness in Harry and Albus, the fact that this is coming from the villain of the piece suggests that the play actually argues for the opposite: friendship is crucial and provides people with strength and bravery. Additionally, Delphi's mention of the word "spare" even more directly illustrates the parallels between Cedric and Craig, and thus also between Harry and Albus in being unable to save their peers.



PART 2, ACT 3, SCENE 20

At the third Triwizard Tournament task in 1995, Delphi drags Albus and Scorpius through the ever-shifting hedge maze. Ludo Bagman is once again announcing, explaining that the Triwizard trophy stands within the center of the maze. As Delphi looks for Cedric, the hedge tries to grab at Albus and Scorpius. They move through the maze, with Delphi leading and Scorpius and Albus being compelled behind her.

Again, even though Delphi claims to be focused on the future, she is just as obsessed with changing the past as the other characters have been. And the fact that she is doing so in order to save Cedric and bring about Voldemort's rise to power only underscores how dangerous that obsession can be.



Scorpius and Albus quietly try to talk to each other. They don't know what to do; Scorpius says he's ready to die to prevent Voldemort from returning. Albus is desperate, thinking that they can try to run out the clock on the **Time-Turner**—it only lasts five minutes. They try to run away, but Delphi flies without a broom and finds the boys, throwing them to the ground. She knows that they only have two minutes left and commands them to do as she says.

Scorpius and Albus insist that they will defy Delphi, but Delphi says that the prophecy has to be fulfilled. Scorpius points out that prophecies can't be inevitable, because they are trying to fulfill it, and therefore they can also be prevented and broken. Delphi starts to torture Scorpius and Albus, telling them that she will kill them, when suddenly, Cedric Diggory disarms Delphi and binds her.

Cedric asks if Albus and Scorpius are another obstacle in the maze, but they say he only has to free them. He does so, and he asks if he can go on. The boys tell him that he can finish the maze, even though they know this will mean his death. Before Cedric leaves, though, Albus tells him that Amos loves him very much. Cedric is slightly confused, but he thanks Albus and walks on.

As Albus watches Cedric go, Delphi crawls away and pulls out the **Time-Turner** from her robes. Scorpius and Albus realize that she's trying to leave them behind. They run close to her and scramble to grab the Time-Turner. It flashes and bangs, and time warps. In this new time, Delphi destroys the Time-Turner. She says that Scorpius is right—maybe prophecies can be broken. She ascends into the air and leaves, and Scorpius and Albus have no chance of catching up with her. They realize in despair that they're stuck in whatever time they're in—and they need to stop her from whatever she's planning to do.

Scorpius affirms his willingness to sacrifice himself for the good of the wizarding world, again illustrating how sacrifice which improves the lives of countless others is an action worth taking and marks a character as heroic.



Here Scorpius emphasizes how the future is a very mutable thing and something that everyone has the power to change, and therefore is much less dangerous to try to affect than changing the past. In this way, the play again suggests that it's better to focus on what a person can actually change in the present or the future rather than fixating on the past, as Delphi is.



Albus and Scorpius here make a conscious decision to let Cedric finish the maze, essentially sacrificing his life for the good of the wizarding world. However, it is notable that Albus does try to make a difference, even in a small way, by telling Cedric that his father loves him. He knows he can't change the past, but also views it as important to do what he can to give Amos more comfort in the future.



While Delphi destroying the Time-Turner may seem like her acknowledgement that she can't affect the past, in reality the opposite is true. She destroys the Time-Turner so that none of them are forced to return to the present, reflecting the idea that she is so completely fixated on the past that she is willing to give up her present life to live in the past permanently.



PART 2, ACT 3, SCENE 21

Back at St. Oswald's, Harry, Hermione, Ron, Draco, and Ginny look around Delphi's room. They realize that she must have used a Confundus Charm to fake being Amos's niece and a nurse there; there's no record of her at the Ministry. When Ginny unscrews a lamp, they hear Parseltongue. Harry says in fear that he hasn't been able to understand Parseltongue since Voldemort died, but now he can again. He speaks in Parseltongue back, and suddenly the walls reveal painted snakes and the prophecy: "When spares are spared, when time is turned, when unseen children murder their fathers: Then will the Dark Lord return."

Harry and the others realize in horror that Delphi must have the **Time-Turner** and that she's using Albus (the "unseen child") and Scorpius to fulfill the prophecy. They then see more words written on the walls: "I will rebirth the Dark. I will bring my father back." They all understand then that Delphi is Voldemort's daughter.

As Harry and the others understand more about who Delphi is, Harry begins to recognize the mistakes he's made with Albus. He's been so haunted by and fixated on his past—at the prospect of Voldemort returning and harming his family again—that he hasn't been able to clearly see the danger that has been right in front of him the whole time.



The reveal that Delphi is Voldemort's daughter illustrates her own preoccupation with changing the past—using the Time-Turner—in order to try and bring her father back into her life and escape the childhood trauma that she endured. Additionally, the prophecy acknowledges Harry's difficulty truly understanding Albus in calling him the "unseen child."



PART 2, ACT 4, SCENE 1

In the meeting room at the Ministry, tons of witches and wizards gather to hear Hermione speak. She explains the events that took place at Hogwarts, including Craig's death, and what they discovered at St. Oswald's. People are shocked to hear about the possibility of another prophecy and that Voldemort had a daughter.

Hermione goes on, explaining that they think Delphi has hidden herself in time. Professor McGonagall, who is in the crowd, is shocked that Harry and Hermione kept the **Time-Turner** (not realizing Albus and Scorpius lied about what happened), but Draco defends Hermione and Harry, saying that they've just been trying to protect everyone. Ron stands up as well to defend them. Hermione says that they haven't given up trying to stop Delphi or find her, but it's likely that she's trying to change things in the past—and if she succeeds, most of them will cease to exist, and Voldemort will rule again.

One of the positive aspects of realizing that Delphi is Voldemort's daughter is that it helps to clear Scorpius's name, because she is actually the child Voldemort was rumored to have. This again highlights the unjust burden of that kind of reputation, especially because those rumors and reputations turn out to be untrue.



Draco's defense of Harry and Hermione demonstrates how his character has shifted. He and Harry are starting to be able to put their past rivalry behind them, and as a result, have become stronger for it. This again reinforces how focusing on what a person can change in the present (as Harry and Draco do), rather than dwelling on the past (as Delphi does), is the best way to improve one's life.



PART 2, ACT 4, SCENE 2

At a Muggle train station, Albus and Scorpius debate how to get information, knowing that they can't talk to Muggles about Delphi. Albus is frustrated; he knows that Harry will think he ran away on purpose. Scorpius is exasperated by the fact that Albus is still thinking about their relationship when they're permanently lost in time.

This exchange reveals how Albus and Harry still have a great deal of conflict in their relationship. Albus doesn't feel fully understood, knowing that Harry will assume that he's trying to prove himself or run away from his family again. However, Harry does know that they've been kidnapped and cares deeply about getting his son back, suggesting that their relationship is improving and that he actually does see Albus more clearly than Albus thinks.



The Stationmaster approaches, telling Scorpius and Albus that the train is running late and handing them an amended timetable. Seeing the date on the timetable, Albus realizes Delphi's plan. It's October 30th, 1981—the day before Hollow's Eve, the day that Voldemort attacked Harry as a baby. Albus realizes that she isn't trying to bring about her prophecy—she's trying to prevent the one in which Voldemort curses himself trying to kill the baby Harry Potter. Delphi is going to kill Harry herself, and they need to get to Godric's Hollow to stop her.

As Scorpius and Albus realize the date, and Delphi's plan as a result, it again shows how she has become fixated on the past. Rather than try to affect change in 1995, she has gone back even further to prevent Voldemort from becoming weakened in the first place by attacking baby Harry. The play illustrates how she is obsessed with trying to make the past—and thus the future—into what she wants it to be, and because she is positioned as the villain, the play now implies that it's even sinister to try and change the past in this way.



PART 2, ACT 4, SCENE 3

Albus and Scorpius look around Godric's Hollow—a bustling, beautiful village. Albus has never been there, even though Harry tried to take him several times. Scorpius points out the church, and Bathilda Bagshot's house, and Harry's parents' house. Suddenly, they see Harry's parents pushing baby Harry in a stroller. Albus moves towards them, but Scorpius pulls them back, explaining that he can't damage time. They look around, trying to figure out where Delphi is and how they can protect Harry.

This episode illustrates a kind of reversal between Albus and Harry. In this moment, Albus realizes that he hasn't truly seen his father clearly or strove to understand some of the trauma that Harry experienced as a child, because he never cared to visit Godric's Hollow with his father. And now, Albus is the one trying to protect Harry when it is traditionally the other way around. Both Albus and Harry are now trying to understand and protect each other better and improve their relationship.



PART 2, ACT 4, SCENE 4

At Harry's office in the Ministry of Magic, Dumbledore appears in his portrait. He asks what Harry is doing, and Harry says he's going through papers to see if he's missed anything, trying to figure out what he can do to help Albus. Harry grows frustrated that Dumbledore is just showing up now, explaining that Dumbledore is always absent when Harry needs him most.

In this scene, Harry comes to terms with the fact that he and Dumbledore had a difficult relationship just as Albus and Harry have a difficult relationship. Dumbledore never fully understood how best to help Harry, and as a result, Harry felt alone and abandoned, just as Albus did.



Harry says that “love blinds us” was terrible advice and that Albus is fighting Harry’s battles just as Harry fought Dumbledore’s. And Harry has now left Albus in places where he felt unloved, just as Dumbledore left Harry at Privet Drive for years without knowing why he was there or that anyone cared about him.

Dumbledore starts to cry, saying that he loved Harry, even though he knew he was going to have to hurt him. He laments that he has never loved anyone without causing harm. Harry wishes Dumbledore had said this when Harry was in school. Dumbledore weeps, acknowledging that he didn’t realize Harry needed to hear that Dumbledore loved him. Harry is overcome with emotion as well, and he says that he loved Dumbledore, too, before Dumbledore disappears from his portrait.

Just then, Draco arrives, remarking that Scorpius said that in the alternate reality, Draco was Head of Magical Law Enforcement, not Harry. Draco says that he never really wanted to be a Ministry man anyway—his father wanted him to be one. He goes on, explaining that the **Time-Turner** that the Ministry found was a prototype—it was limited, only being able to go back for five minutes. Draco’s father, he explains, had a Time-Turner without the five-minute problem, producing it for Harry. Harry smiles, explaining that Hermione kept the first Time-Turner for fear that there was a second. Draco says he didn’t come forward with this because of the rumors about Scorpius’s parentage.

Draco explains that Astoria was always very sick, and he didn’t want to risk her health by having children. But Astoria knew she wouldn’t live into old age, and she wanted Draco to have family after she died. She didn’t want him to be lonely, plagued by the past. So he hid her away when she was having Scorpius so that she would have time to recover and to conserve her strength. But as a result, suspicions emerged—worse than Draco ever endured.

Harry brings up some of the childhood trauma that have been plaguing him throughout the play, specifically being left with the Dursleys when they abused him so terribly—and he knows that Albus feels similarly miserable at Hogwarts. This again creates a parallel between Harry and Albus, as Harry is frustrated with Dumbledore for not fully supporting him or understanding how best to care for him, just as Albus feels about Harry.



As Dumbledore and Harry have this reckoning, the play illustrates the problems with not feeling fully accepted or understood, and as a result, how that hampers a good parent-child relationship. Dumbledore hiding his deep fatherly love for Harry was an attempt to protect himself, but as a result, Harry felt neglected. Now, as they try to reconcile, the play argues for the importance of having an open and honest relationship, because that improves the bond between a parent and child.



Just after Harry grapples with his relationship with Dumbledore, Draco explains his own issues with his father not seeing him for who he was as well. This again reinforces the problems with parent-child relationships in which children don’t feel fully understood, but it also shows how Draco and Harry are both still affected by their childhood traumas in a way that has made it difficult for them to work through their relationships with their sons, underscoring the problems with focusing on the past at the expense of the present. This obsession with the past is only underscored by the symbol of the Time-Turner. And yet, now, Harry and Draco have begun to be open and honest with each other, to act as allies if not friends, and to gain strength from that bond.



In explaining the story of how Scorpius was born, Draco acknowledges the profound burden that rumors and reputation have had on both himself, as a former Death Eater, and on Scorpius, as the alleged son of Voldemort. Those burdens, Draco illustrates, led him to choices he now regrets.



Harry says that he and Draco both tried to give their sons what they themselves needed—not what Scorpius and Albus needed. They've been so busy trying to rewrite their pasts that they've failed their sons. Draco says that's why they have to use the **Time-Turner**—they have to find their sons. Harry protests, saying that they have no idea where or when they are, and searching would be a fool's errand. It's up to Albus and Scorpius now to save them.

Here Harry acknowledges two of the major themes in the play: first, that Harry and Draco focusing more on what they needed, rather than what Scorpius and Albus needed, has added to the conflict between them and in some ways actively led them to the dangerous situation that they're in now. And it shows the problems with Harry and Draco fixating on their pasts, rather than trying to focus on what they can do in the present to improve their relationships with their sons.



PART 2, ACT 4, SCENE 5

Back in Godric's Hollow, Albus and Scorpius try to figure out their best plan. Scorpius points out that they can't ask anyone for help, because Albus's very existence proves that Harry survives, and that information could shift the future. Albus realizes that they need to find a way to get a message to the future—to Harry—and hope for help from there. Scorpius says that they could wait in hiding for 40 years and deliver the message themselves, but Albus knows that Delphi would try to find them and kill them. They need to figure out something that Harry will see at exactly the right time.

Albus and Scorpius finally recognize the incredible dangers in trying to change anything in the past, and so they understand that it's better to try and focus on what they can do in the present, where Harry is. This reinforces the play's metaphor: that even if one could change the past, it's more important to focus on fixing problems in the present.



Just then, Harry's mother Lily leaves her house with Harry in a stroller, and Albus sees that she's wrapping Harry in a **blanket**. Albus remarks that that blanket is the only thing that Harry ever had from her. He sees how much she loves Harry, and he wishes he could tell Harry about this moment. Scorpius wishes he could tell Draco that he's braver than Draco thinks.

Before, Albus rejected the blanket—a symbol of his rejection of Harry's love. But here, he recognizes more fully that the blanket is important because it is the only connection Harry has to his mother's love. Albus's recognition of this fact implies that Albus is starting to understand Harry more, just as Harry understands his son more. Scorpius's statement also demonstrates that he, too, wants to foster a stronger and more open relationship with his father.



Albus realizes then that Harry still has the **blanket**—and just before the start of the year, it got soaked with a love potion. Albus knows that Harry always finds that blanket on Hollow's Eve, and so—back in the present time—he will probably take it out soon. If they can find something that reacts with the ingredients in a love potion, they can write on the blanket and the message will appear in the present. Breaking into Bathilda Bagshot's house, Scorpius and Albus resolve to steal some wands and make some potions to carry out their plan.

As Albus comes up with the plan to connect to Harry through the blanket, the play suggests that Albus and Harry are repairing their relationship. Albus is able to use the blanket to forge a connection between them across time (in the same way that any heirloom forges a connection between family members across time), thus proving how Albus is now open to receiving Harry's love through the blanket, and also open to returning that love in communicating to Harry through it.



PART 2, ACT 4, SCENE 6

In the Potters' home, Harry sits on Albus's bed, mourning. Ginny comes in, apologizing for blaming him for driving Albus away, when in reality Albus was kidnapped by a dark witch. Harry says he did chase Albus away, and he apologizes, too. Harry worries, recalling that so many people had to die for him, but Ginny interrupts, saying that Albus isn't dead. They hold each other for a minute.

Harry then picks up the **blanket** from where Albus tossed it, saying that it's all he has left to remember his parents. Just then, Ginny realizes that there's something written on the blanket. The stage splits: on one side, Albus and Scorpius are writing the message, and on the other, Ginny and Harry are trying to decipher it. Harry and Ginny eventually work it out: "Dad. Help. Godric's Hollow. 31/10/81." Harry realizes that it's a message from Albus, telling him where and when to meet.

Harry kisses Ginny excitedly, knowing that they have a chance to get Albus back. They decide to send an owl to Hermione and Draco to meet them at Godric's Hollow with the **Time-Turner**. Ginny and Harry kiss again, full of gratitude and love.

Harry continues to acknowledge the mistakes he has made in parenting, in that his lack of understanding of Albus helped to drive Albus away. Harry also implies how his childhood struggles added to this problem, because of how many people died in the conflict between him and Voldemort, including Cedric—which is what made Albus go back in time in the first place.



Just as the blanket represented Albus's ability to connect with Harry, the blanket now also allows Albus to receive Harry's support as Harry rescues Albus from being stranded in time. Through the blanket, which connects Harry to the love of his own mother, Harry and Albus are forging new bonds in their relationship as they begin to reconcile.



Harry's reaction again illustrates the importance of family and love, as Ginny's support has enabled Harry to figure out how to find Albus.



PART 2, ACT 4, SCENE 7

Ron, Hermione, Draco, Harry, and Ginny walk through present-day Godric's Hollow. Hermione looks over to Harry, asking if he remembers the last time they were there together. Ron then insults Draco, saying he's unwelcome because of the things he said about Hermione, but Hermione assures Ron that they're all on the same team, and Ron relents. Draco takes out the **Time-Turner**, and time warps around them.

Hermione's reference to the last time they were in Godric's Hollow together, when they were 17, recalls another instance in which Harry relied heavily on Hermione for her support as he grieved his parents' deaths, further connecting these two visits and the importance of friendship. Now Draco has joined that group of friends, both on the merits of his actions and because the others have started to focus on the present rather than the past.



PART 2, ACT 4, SCENE 8

When Albus looks up to find Ginny, Harry, Ron, Draco, and Hermione, he runs into Ginny's arms, thrilled that they got the note. Draco and Scorpius hug awkwardly, too. Albus explains that Delphi is trying to kill Harry before Voldemort attempts to do the same and inadvertently curses himself. Hermione deduces that since they don't know where she'll be coming from, they need a place that gives them a good view of the town while keeping them hidden—like the nearby church.

The primary characters are now all together, and a reconciliation has begun. Of course, that reconciliation is not yet complete, as is made clear by the fact that Albus runs into his mother's arms rather than his father's, and by the awkwardness of Scorpius and Draco's hug. Nonetheless, it is a start.



PART 2, ACT 4, SCENE 9

Later, Albus is sleeping in a church pew while Harry looks out the window, waiting for Delphi. Harry tells Ginny that Albus thought he had to save the world. Ginny points out that he *has* saved the world—even though he almost destroyed it in the first place. She assures Harry that Albus is going to be okay.

Ginny says that after she opened the Chamber of Secrets and almost destroyed Hogwarts, everyone ignored her—except for Harry, when he invited her to play a game in the Gryffindor common room. She says that the best aspects of him have always been heroic in quiet ways. She tells him to remember that sometimes kids just need to play and feel loved, the way she felt that day.

Harry says that he would do anything for Albus, but Ginny points out that he'd do anything for anybody—he sacrificed himself for the world. Albus needs to feel specific love, it'll make them both stronger. Harry says that it wasn't until Albus ran away that he truly understood what his mother Lily was able to do for him: express a love so powerful it repelled death. He tells Ginny that he does love Albus specifically, but Ginny points out that Albus needs to feel it. Harry agrees, and he tells Ginny that he's lucky to have her.

Harry and Ginny turn back to focus on stopping Delphi, but Ginny realizes suddenly that Delphi could have killed Harry at any point in the previous year and three months. Because of this, Delphi might not be waiting for Harry—she's waiting for Voldemort. She wants to meet him, because the best way to break the prophecy is not to kill baby Harry, it's to stop Voldemort from doing anything at all and to meet her father.

PART 2, ACT 4, SCENE 10

The group gathers. Ron is confused that they're fighting to protect Voldemort now. They try to formulate a plan to use their knowledge to their advantage: Albus suggests that they can try to transfigure someone into Voldemort to throw Delphi off, because then she won't know when Voldemort actually arrives. They all offer themselves up to become Voldemort, but Harry knows it has to be him because he's the only one who speaks Parseltongue. The others realize that Harry is right.

In this exchange, Harry seems to finally understand the kind of expectation that his son has placed on himself—that he felt he had to save the world, just as Harry often felt he had to do what he thought was right growing up. Ginny's response captures not just Albus's burden but also his potential.



Ginny's advice reinforces the importance of love in helping people get past some of their greatest challenges, like when Harry helped her get over the trauma she endured in her first year. She emphasizes that Harry understanding Albus's perspective as a 14-year-old is crucial to building a strong relationship between them.



This exchange highlights the importance of love and sacrifice in a variety of ways. First, it shows how Harry's mother's love provided literal protection for him as a child, and that his specific love can help Albus similarly overcome his difficulty. But, as Ginny points out, Albus needs to feel that love openly. The exchange also illustrates how Ginny's love for Harry helps support him and overcome his conflict with Albus.



When Ginny figures out that Delphi isn't trying to kill Harry—instead, she's trying to meet Voldemort—it reinforces again how fixated Delphi is on trying to change her past. Specifically, she wants to meet the father that she never knew and connect with him, hoping as a result to remedy her childhood trauma.



Acting as Voldemort is an incredibly risky thing to do, and the fact that each of the characters offers to do it shows how much they value making that sacrifice. They all want to ensure the others' safety as well as the wizarding world as a whole. This is one of the things that marks the group as the heroes because they are willing to make that sacrifice.



The group works through the rest of a plan: Harry will lure Delphi into the church and then they can all attack her. Draco isn't sure, saying there are too many variables, but Albus assures Draco that Harry won't let them down. Harry is moved by his son's confidence. Hermione and the others start to transfigure Harry, until the form of Voldemort emerges—it worked.

This exchange illustrates how Harry's earnest attempts to understand his son are starting to repair their relationship, as Albus no longer resents Harry for being a kind of golden child that Albus has not been, but instead Albus appreciates the love and support that his dad is now giving to him.



PART 2, ACT 4, SCENE 11

Ron, Hermione, Draco, Scorpius, and Albus watch the church window. Albus assures Ginny that it's going to be okay, but Ginny says it's just hard for her to look at the man she loves shrouded in the man she hates. Albus confesses to Ginny that he really liked Delphi, and she turned out to be Voldemort's daughter. Ginny assures him that it's what Voldemort and Delphi are good at—catching innocent people. Albus laments that this is all his fault, and Ginny says that's funny, because Harry thinks it's all *his* fault.

Ginny provides another connection between Harry and Albus here, as both of them struggle with their reputations and the expectation that they set for themselves, and both feel that they fail to live up to it. Recognizing this fact is a way to help Albus feel more connected to Harry, because they actually share a lot in common.



Scorpius interrupts—Delphi has arrived. Hermione instructs everyone to hide in their positions behind the doors, and Harry (as Voldemort) reenters the church. Delphi follows him inside, telling him that she is his daughter—his and Bellatrix Lestrange's, born in Malfoy Manor before the Battle of Hogwarts. She speaks in Parseltongue and flies in the air as proof, explaining that she is the **Augurey** to his Dark Lord, and she is ready to serve him.

In calling out the Augurey (suggesting that she is a kind of omen of Voldemort's return), Delphi again implies her obsession with shaping the past, and thereby using it to change her own future as one of the heads of the wizarding world.



Harry (as Voldemort) tries to draw her into the church, but Delphi warns him about killing the baby Harry Potter—that his spell will rebound and make him weak. As she speaks, Harry can feel some of his features shifting back to his own. Delphi starts to grow suspicious, realizing that he isn't Voldemort. They shoot spells at each other, their blasts meeting in the middle of the room. Delphi then seals the doors from the inside so that the others can't help Harry.

Delphi continues to attempt to change the past while Harry again puts himself in danger for the good of the wizarding world, knowing how important it is not to allow her to change the past. Meanwhile, Delphi sealing the doors shows an implicit understanding that without his friends and family, Harry is much easier to beat because he can't draw on their support.



Delphi disarms Harry easily, saying that she's studied his weaknesses. As she shoots spells at him, he crawls behind a church pew, and Delphi mocks his desperation: the hero of the wizarding world cowering like a rat. Just then, Albus emerges from a grate in the floor, throwing Harry a wand. Delphi shoots a Killing Curse at Albus, but Harry throws Albus out of the way and fires back.

This exchange illustrates Albus's own bravery as he lives up to the heroic expectations he has of himself. He is willing to put himself in harm's way to protect Harry. Likewise, Harry is willing to sacrifice himself for Albus in order to save him, reinforcing how they are both the heroes of the story.



Delphi asks if Harry thinks he's stronger than her. He agrees he isn't, but as Albus unlocks the doors, Harry assures Delphi that he's never fought alone. Hermione, Ron, Ginny, and Draco emerge and fire spells at Delphi, who tumbles to the floor, bound. Without taking his eyes off Delphi, Harry asks if Albus is okay, and Albus assures his father that he's fine. Harry is outraged that Delphi dared to try to hurt his son.

As Harry states, he couldn't defeat Delphi alone—she's too powerful. But when Harry is joined by the others, the play emphasizes that having friends and family in his life not only makes him braver, but it also provides him with the support he needs to defeat Delphi's dark magic. And, in saying that he's never done anything alone, Harry acknowledges how important love has been to fostering bravery throughout his life.



Delphi says pitifully that she only wanted to know her father. Harry says that she can't remake her life—she will always be an orphan. That never leaves her. Harry says, however, that he can't kill her, because they have to be better than she is. She'll come back to the present and go to Azkaban. Suddenly, they hear a cold voice: "Haaarry Pottttter..." It's Voldemort. He comes through the back of the stage, bringing death with him.

Harry's comment to Delphi is a direct repudiation of her obsession with the past. Like Harry, Delphi can't focus on her childhood trauma in order to change it. Instead, it's more important, as Harry has learned for himself, to work through his childhood trauma and fix what he can in the present.



PART 2, ACT 4, SCENE 12

Harry watches from the church as Voldemort enters the Potter home, knowing that his parents are going to die. Draco and Albus comment that it's heroic to know that Harry could stop him, but to do nothing. They all decide to watch together, to support Harry, and Ginny and Albus take his hands. Offstage, Harry's father James tells his mother Lily to take Harry and run, and a blast goes off as Voldemort kills James. Harry flinches, and the others assure him that James did everything he could. Voldemort approaches Lily, who begs him to kill her instead of Harry. Voldemort kills Lily, sending Harry into a mess of grief as screams fill the theater.

This passage demonstrates the value of not trying to change the past, the valor of sacrifice, and the importance of friendship and love in overcoming obstacles. Harry recognizes the dangers in tampering the past by allowing Voldemort to kill his parents, knowing that—just as he told Delphi—being an orphan is part of him and it's more critical to overcome his trauma in the present than to try and eradicate it altogether. And it shows how with Ginny and Albus's love and support, Harry is able to be both vulnerable and strong as he watches his parents die.



PART 2, ACT 4, SCENE 13

In the burning ruins of Harry's parents' house, Hagrid discovers their dead bodies. He starts to sob, and he tells them he won't be forgotten. Suddenly, Hagrid sees baby Harry and gathers him up in his **blanket**. Hagrid tells Harry that he's going to be Harry's friend.

This short scene emphasizes the importance of love, family, and friendship in Harry's life even on his most traumatic day. He still has Hagrid's love as Hagrid transports him to the Dursleys, and he also will always carry with him the love that his parents gave to him, in the form of his blanket, and this support helps him move past his traumatic origins.



PART 2, ACT 4, SCENE 14

In the present, in a Hogwarts classroom, Scorpius is full of excitement—he just asked out Rose. Even though she said no, he tells Albus that he hopes it'll be the seed that leads to their eventual marriage. He says that Rose pities him, and that's a good first step to love. Scorpius also suggests that Albus can date the new Potions professor—but Albus protests that he doesn't have a thing for older women. As they walk through the stairs, they pass Rose, who says hi, calls Scorpius the "Scorpion King," and walks off with a smile. Albus says that maybe pity is a good start.

Scorpius says he's heading to Quidditch, and Albus says he thought they hated Quidditch, to which Scorpius replies that people can change. Albus says that he can't join: Harry has come to talk to him about something—some kind of bonding. As they part, Scorpius hugs Albus. Even though they said they don't hug, Scorpius thinks that in the new version of their friendship, they should. They smile at each other and then agree to meet up at dinner.

Scorpius's newfound confidence shows how realizing that a reputation does not have to define him has allowed Scorpius to find a greater confidence and freedom with the other students at the school. He realizes that he can make his own reputation through his own actions, and does not have to be defined by a reputation thrust upon him.



Just as Harry has been working on not becoming caught up in the past, Scorpius and Albus try to do this as well. They recognize that they can change their present—and themselves—by engaging with other students and the word, as well as by affirming how important their friendship is to each other. That they are willing to hug shows an openness in sharing how much they care for each other, both to each other and to everyone else.



PART 2, ACT 4, SCENE 15

Harry and Albus walk together on a hill, enjoying the sun. They talk about Albus's end-of-year exams, before Albus starts to say that he watched Harry's parents for a while, before they died. He says that they all had fun together, and that Harry would have liked them. Harry nods.

Harry says that he thought he finally got rid of Voldemort, but even though he got rid of Voldemort physically, he didn't get rid of him mentally—and that's a lot to overcome for a 40-year-old man. Harry acknowledges that what he said to Albus was unforgivable, but he hopes they can move past it. Harry also said that he is scared of things, even if Albus doesn't think he is—the dark, small spaces, and pigeons. But the thing that scares him the most is being a dad, because he didn't really have much of a father figure growing up. So he's going to try to be a better dad for Albus.

Albus agrees that he'll try to be a better son—he knows he's not his brother James. Harry points out that James is nothing like Harry—everything comes easy to James, whereas Harry's childhood was a constant struggle. Albus agrees, saying that that's something they have in common. Harry says Albus is also like Ginny—bold, fierce, and funny, and that makes him a pretty great son.

Just as Harry is starting to be more open and honest with Albus, Albus is also starting to put an effort into sharing a connection with Harry—especially because he now appreciates the incredible loss that Harry endured growing up without real parental figures of his own.



Harry recognizes the problem with constantly grappling with the past trauma of his experiences with Voldemort, and how they affected his relationship with Albus in a harmful way because they made him do and say things he wouldn't have otherwise. And Harry affirms the importance of trying to change what he can in the present, like moving forward from their conflict and trying to be a better father for his son.



While Albus always thought he didn't live up to his father's expectation, here Harry affirms that Albus and Harry have a lot in common, and appreciating Albus's struggles (as well as his good points) clearly for the first time fosters a camaraderie and important understanding between them.



Albus points out that he almost destroyed the world, but Harry says that Delphi was going to find a way to try to fulfill her prophecy, and Albus found a way for them to fight her. Albus asks if he should have done better, and Harry says he asked himself the same questions all the time.

Albus admits that when they caught Delphi, he wanted to kill her, wondering if that's his Slytherin side. Harry acknowledges that Albus was just angry, and whatever label he's been given, his heart is a good one, and he's going to be a good wizard. Albus's names come with huge weight, but both Dumbledore and Snape were great men with huge flaws whose flaws made them greater.

Harry and Albus come to a stop, and Albus asks where they are. Harry explains that it's a graveyard, where Cedric is buried. He asks Albus how well he knows Cedric, the boy who was killed. Albus says not well enough. Harry says he didn't know Cedric well enough either. Cedric could have been anything, but instead his life was stolen. So Harry comes to his grave to say sorry when he can. Albus says that that's a good thing to do. Harry touches his son's shoulder and says it's going to be a nice day, and Albus agrees, smiling back.

Again, Harry and Albus bond over the fact that both of them had such high expectations for themselves and reputations that they had to live up to, and how that has weighed heavily on Harry's mind throughout his life and even Albus as he considers the problems he's caused in the last few months.



Harry recognizes that a reputation can become a great weight for a child such as Albus, but he notes that everyone—even the great wizards Albus is named for—still had flaws. And, alleviating his fears about being Slytherin, Harry affirms that labels are unimportant burdens compared to what a person truly believes or how they act.



Harry and Albus's reconciliation shows how, when Harry and Albus are open with each other and able to see each other clearly, they are able to find points of connection and comfort in each other. And in showing how Harry tries to make amends with Cedric by visiting his grave and apologizing, the play affirms that rather than trying to fixate on what a person can't really change in the past, the best way to live is to acknowledge and learn from that past but to live and create change in the present.





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