Harry Potter and the Sacred Text - Special Edition – Owl Post with Stephanie Paulsell

(intro music begins)

Voicemail 1: Hello Vanessa and Casper

Voicemail 2: Hi Vanessa and Casper

Voicemail 3: Hi Vanessa and Casper

Voicemail 4: Hi Ariana, Vanessa, and Casper

Voicemail 5: Hi Vanessa, Ariana, and Casper

Voicemail 6: Hi Everyone

Vanessa: I'm Vanessa Zoltan

Stephanie: And I'm Stephanie Paulsell

Vanessa: And this is an Owl Post edition of *Harry Potter and the Sacred Text*

(intro music fades)

Vanessa: Before we launch in today, we have a couple of announcements. One is that Ariana and I are preparing to be at Leaky Con in two weeks. We’re so excited. We have some Harry Potter-themed coloring books ready. We're going to ask everybody to bless a character with us. We're really excited to be there and to hang out with a lot of you. Also, we have our first every *Hot & Bothered* live show. I know that only those of you local to the Boston area will be able to join us, but for those of you who can, it is August 3rd at the Somerville Armory at 6:30 p.m. and our amazing intern Amanda Madigan has gotten us ice cream. And if that doesn't get you there, I really don't know what will. So...and then Ariana and I are going to be teaching a podcasting workshop at the PRX Podcast Garage on August 7th, and we're really excited. So go to podcastgarage.org to learn more about that, and we hope to see you there. So, Stephanie, we’re going to start responding to voicemails soon, but I just want to say how lovely it is to see you.

Stephanie: It's lovely to see you.

Vanessa: I got used to seeing you every day for a couple of weeks on our Virginia Woolfe pilgrimage...
Stephanie: Yes

Vanessa: ...in London. And now I sometimes have to go days without seeing you.

Stephanie: Are we going to walk 10 miles after this?

Vanessa: Yes. Right?

Stephanie: Excellent.

Vanessa: Our first voicemail today is from Angela Hronek.

(dial tone)

Angela: Hi Vanessa and Casper. This is Angela, and I'm calling in response to your episode on grief, Book 4 Chapter 34. I was really struck by your conversation about Peter Pettigrew's hand. When Casper read the quote from Saint Catherine of Siena and said that we undermine the preciousness of our own bodies, it gave me chills. I spent a semester abroad in Siena, Italy in 2009 and walked by the Basilica San Domenico every day, often stopping inside. What kept drawing me back was Saint Catherine's relics, including her head and her thumb, preserved from the 14th century. These 700-year-old body parts are now precious sources of sacred reflection and renewal. I hadn't thought about the cathedral or Saint Catherine for a really long time. About two years ago, at age 27, I noticed a lump in my breast and was diagnosed with Stage 3 breast cancer. I had a mastectomy, chemo, radiation, and I'm now on hormone therapy, all of which have changed my body in radical ways. One of the strangest experiences I had was talking to a medical resident about the skin and breast tissue that were removed during my surgery. I kept asking what had happened to them. I just didn't really understand. And he said, "They're in a bucket somewhere in the basement of this hospital." That felt very shocking and sad to me. Not that that's where they were stored, that kind of makes sense. But the way he said it, it made my body parts sound like trash. When I was in the midst of treatment, I was in survival mode, and now that I'm coming out of that intense time, I've found myself in a season of grief for the life I thought I would have and the body I've lost. As your guest Matt Potts suggested, I'm learning to live with that grief. But Casper's words and the memory of Saint Catherine's precious relics have given me hope for a future where I don't see my own skin and tissue as trash or feel so betrayed by my body. Where I could love and value it as if it were a sacred relic and God's beloved creation. Thank you so much and keep doing what you're doing.
Stephanie: Angela, thank you for bringing up Catherine of Siena again. I've been to Siena too and seen her head and her finger, and it is truly amazing. Catherine, of course, was a real badass, and I think Catherine, too, was very attentive to the embodied nature of the spiritual. And that truth was not just something to be apprehended intellectually but to be smelled and tasted and touched and shared. But I love, Angela, your desire to bless your body. The parts of your body that you've lost and the body that you have. It reminds me of when I was much younger, I had a miscarriage. And when they went to look and see what was going on, the technician, the ultrasound technician, told me, "Who told you you were pregnant?" as if I wasn't pregnant, and the midwife came and rescued me and kind of talked me through the fact that I'd lost my baby. And I said, you know, "Where is it? They didn't find much inside of me." And she said, "Well, you know, when you have a miscarriage early, sometimes, the baby just gets reabsorbed by your body, just all the body, the parts, the cells, and everything, they reabsorb into you." And that was very comforting to me, to think about my baby kind of still in my blood, pumping through my body. That somehow, it was lost but not quite lost.

Vanessa: Wow. What a disturbing word, like, "I've lost the baby." Right?

Stephanie: Mhm.

Vanessa: It makes it seem like it's your fault.

Stephanie: Yeah, like you've misplaced it somewhere.

Vanessa: Right.

Stephanie: Yeah. I think, Angela, one of the things your story really shows us is how we need better language to talk about our bodies, and we need better language to talk about what happened to you. No one should've said to you, "It's in a bucket in the basement of this hospital." We need better ways to talk about what happens, um, when we lose parts of ourselves like that.

Vanessa: When I did my clinical pastoral training at the hospital, we had a pediatric chaplain come and talk to us. And she often would get called when an adult was dying but there were children present. Like a parent dying. And she told us the most beautiful story about how with children it's important to feel comfortable to make up rituals. And she was like, the most successful I've ever felt in that was this man was dying, and the children were little, like 3 and 5 or something. And so the only way she could think to like let them have a meaningful goodbye with him was as he was dying, they sat there and they bless every part of his body and kissed him up and down his body. And they said goodbye. They said, "Bye daddy's toes, bye daddy's knee, bye daddy's tummy." And how meaningful of an experience
it was for the children but also for the man. Angela, after your voicemail, I'm really touched by the fact that it was such a body-centered ritual.

Stephanie: Absolutely. I mean, you know, if we think about the body as Plato said, as a, that our soul is "trapped in the body like an oyster in a shell." If our body's just the shell, and it doesn't really matter and what matters is our soul, then right. It's just down there in a bucket in the basement of the hospital. But if, as Angela understands, that's part of her, and it's not her shell. It's part of herself. Then we need ways of talking about the body that always blesses the body.

Vanessa: Our next voicemail is from Michelle Solomon.

(dial tone)

Michelle: Hi Vanessa and Casper. This is Michelle in Savannah, Georgia. I've just finished listening to the episode on chance and was inspired by your lectio divina, "The gargoyle remained immovable." And that scary stone gargoyle trying to ward off evil in front of Dumbledore's office, that sacred inner sanctum of the school, reminded me of the metal detectors that have just been installed in my child's elementary school. Which, like the gargoyle, are utterly useless. There's one metal detector. It's at one of many entrances. It can easily be walked around. It's staffed by somebody with no training who is unarmed. It's in use most of the time. The middle schoolers don't go through it. I mean it's just useless. And the thing is, even if we hardened up this target, it would still be useless because you can't ward off evil. If the school was a hard target, inside there would be a soft target someplace else. There's kids coming and going at pick-up and drop-off. There is no defense in this way. Just as the gargoyle in front of Dumbledore's office has completely and totally failed. Harry runs through all of the passwords, all the candies he can think of, and up he goes. And inside the office, he finds the Death Eater who is going to be responsible for Cedric's murder and the rise of Voldemort and the next attempt on Harry's life. And he's gotten right past that gargoyle. And that's the way gargoyles work, right? They don't actually ward off evil; they just make us feel better. They're just a story we tell to make us feel safe. But in your lectio divina, you talked about how that gargoyle matters to Harry. It does make him feel safe. And he does feel safe in Dumbledore's office, even though he's standing there with a Death Eater and it's a false sense of security. So I wonder if the stories that we tell ourselves about being safe in an unsafe world are necessary and that maybe I should give the makers of gargoyles more generosity than I have been because I first saw this metal detector and I got so angry at the waste of money that could be spent on like mental healthcare. But maybe I need to rethink that and offer a blessing of gargoyles who are doing the best they can and telling us the stories we need to hear. So, thank you guys so much and I'd love to hear your thoughts.
Vanessa: Thank you, Michelle, for that really thoughtful voicemail. The way that you were talking about that gargoyle made me think for the first time about how I feel about mezuzot, which are, sometimes you'll see in Jewish households, there's this little capsule in the doorways and inside those capsules is a prayer blessing over the house. I, as a secular Jew, still hang a mezuzah every time I move into a new house, and I always have a mezuzah up on my front door. It's always sort of one of the last things I do when I move in. I put up my mezuzah to say like, "This is no longer a pile of stuff. This is now my home." And so I think that the gargoyle might not effectively be protecting Dumbledore? Right? Like Barty Crouch Jr.'s in his office? But I agree with you. I still think it matters.

Stephanie: I have a similar story. My sister and I went on a pilgrimage in the UK a year ago. And we walked on Saint Cuthbert's Way and we each bought a Saint Cuthbert's cross at the end of it and brought it home with us. And I hung mine by my front door and when I lock my front door at night before I go to bed, I touch it. And I don't touch it because I think that will keep intruders out of my house. I touch it to bless my house, to express my hope that I will be safe through the night, that my family will be safe through the night. My daughter and I have a ritual that when we get onto a plane, we always touch it as we cross the threshold into the plane and just offer a little prayer for the pilots and the mechanics and just hope that everything's going to work. And while I don't think that my touching the plane keeps the plane in the air, if I forget to do it, I always wish I had. Not because I think I'm going to keep us flying safely but because my ritual is undone, it's incomplete. But there's something about the metal detector at the door of the school that doesn't quite provide an analogy to the mezuzah or the cross or even the gargoyle. It seems more than a story we tell ourselves or maybe less than a story we tell ourselves. It seems to be saying, "This is going to keep our children safe." It's less ambiguous a symbol. It seems to promise something that the gargoyle and the mezuzah and the cross can't promise.

Vanessa: Right. The problem is in its specificity. It's like, "If I can catch metal, then your children will be safe." When we know that it's, A. it won't catch all the metal and B. it's not just metal that can harm our children. And so it gets to the heart, I think, of like what we say sacred versus profane is. That a text is sacred as long as it's generative, as long as you can tell more stories based on it, which you can about a cross or a mezuzah or a gargoyle. There are books written about these symbols, but a metal detector is a promise of a single skill. It is a metal detector, like, that is its only job.

Stephanie: And it might keep us from doing other things. Like we might think, "Well, I've got the metal detector. I don't need to work for better gun laws. I've got a metal detector. I don't need to vote." That the metal detector is somehow the last thing that needs to be done.

Vanessa: This next voicemail is from Jaxn Hill.
Jaxn: Hi Ariana, Vanessa, and Casper. This is Jaxn, an old married lady who could be your grandma and who enjoys your podcast very much. I just listened to Chapter 32, and I was stricken by Casper's mention of the ritual surrounding Voldemort's resurrection. I thought it would occur to Casper, as it did to me, that the incantation had the sound of a bizarro world Eucharist ceremony. Wormtail spoke of "bone of the father, flesh of the servant, blood of the enemy." An unholy trinity of sorts where Catholics and other high church Christian denominations would speak of father, son, and spirit. I feel that probably J.K. Rowling with her Church of Scotland-upbringing was well aware she had created a sort of anti-communion in this scene. The blood of Christ administered in the Eucharist, wine was anything but forcibly taken according to the Christian teaching. In fact, Jesus said no one takes his life, but he lays it down willingly. The same for his flesh, which is what we receive in communion, the body of Christ given for you. Eucharist is designed in high church tradition for our resurrection. We consume the body and blood of Christ and so partake in His holiness. In this reverse communion, in the cemetery, nothing is willingly given, no matter what Wormtail says. He isn't willing to give his flesh. He's afraid not to. You know Tom Riddle's father was so mean, he never would've given Tom his old bones. And, of course, Harry doesn't want to give his blood. The contrast is quite obvious. This Eucharist resurrects evil while the body and blood of Christ are said to be resurrecting love, which is the nature of Christ in us. What do you think?

Stephanie: Thank you, Jaxn, for that beautiful Eucharistic theology that you've offered us. I think your point that nothing is freely given in this reverse Eucharist is the really important point. That everything is coerced and forced, and this is not a space of freedom but a space where only one person is going to benefit. Voldemort. So I like your reading very much. I think it's powerful.

Vanessa: And it certainly is a stark contrast from the other ways that we see sort of Eucharistic moments in Harry Potter. Right? Through like the Weasleys' breaking of bread and the fact that the children take all of their meals together and Dumbledore at the beginning of the year sort of says this blessing over them. Right? We have a lot of dinner-church type situations in these books? We know what it means to like break bread in a sacred way in these books. We're shown what that means.

Stephanie: Right

Vanessa: This next voicemail is anonymous, and we just want to offer a warning that it contains a very sensitive story about violence against children, so please take care of yourself and skip forward if you need to.
Anonymous: Hi everyone. I just want to say, first off, thank you so much for this podcast. I get so much out of reading my favorite book series and listening to your voices every week. I just wanted to say thank you from the bottom of my heart, and I have a blessing this week. And I'll get to who it's for in a minute. But, when I was five years old, I was abducted and sexually assaulted. And once I was out of immediate danger, once I was back home and safe, I could see how much pain my parents were going through because of this. And so, being the all-knowing five-year-old that I was, I decided that I would never mention it again, so my parents didn't have to think about it either. And that way, they wouldn't be in so much pain. And so that's what I did. I refused therapy. I never wanted to talk about it. And so, my parents, thinking that that's what was best for me, went along with it. And they just never talked about it, we never mentioned it for years. I think in the past two decades, I've talked to my mom about it once. But this really caught up to me in my teens. And when I was in high school, I was going through horrible depression, I was just starting to develop symptoms of PTSD, and everyone in my life was concerned about me. And my parents were adamant that I was fine because that's what I was telling them, and that's what I thought I was supposed to tell them. And I don't know why, but they let me keep this face for years and years that I was okay when I wasn't. And...this is a blessing for Molly Weasley. For those four words that she says to Harry. "It wasn't your fault." And...I know my parents said those words to me before, and I know that it's almost stupid to think that the pain that my parents were going through in that moment was my fault. But this is something that I think we easily forget. That survivors of trauma need to hear. I just wanted to bless Molly Weasley for, even now, letting Harry know that it wasn't his fault and that it's okay to be sad and to feel broken after something like this. Because it is.

Stephanie: Thank you so much for sharing this story with us and for sharing that really significant and important blessing for Molly Weasley. I think we all have a lot to learn from that. Your story reminds us that we often ask, even unconsciously sometimes, we ask survivors of trauma to not only to do the work they need to do to get through what's happened but to do the emotional work for caring for those around them. And you obviously did that for your parents as a child out of your great love for them and your desire for them not to feel pain.

Vanessa: I wonder if Molly is saying that regularly to Ginny. Because I think that your story also points to how long these traumas haunt us. And Ginny was abducted and taken into a basement, but we just don't hear about it again for books and books, for hundreds and hundreds of pages. And then it only comes up once, Ginny says one line about it. And so I guess this is also a blessing for Molly in that I hope that she is saying this to Ginny. We've talked about this on the podcast before that I think I have the instinct often to follow the lead of the person in pain and not necessarily create space for them to talk about what it is that's
giving them because I don't want to push them, I don't want to retraumatize them by asking
difficult questions. But, I think you've really shown us something that we can always say to
someone who's going through a hard time.

Stephanie: I think a lot of people listening are going to be really grateful for your words
today. So thank you so much. This next voicemail is from Margaret Cooney.

(dial tone)

Margaret: Hi Vanessa, Ariana, and Casper. I just finished listening to the episode about
grief from "Priori Incantatem," and I wanted to give a possible answer to a question that you
posed. And that was in your discussion about the reincarnated spirits and what they were
saying to Harry and what they could've been saying to Voldemort. And you pointed out that
we don't know what they're saying to Voldemort. And you tossed around the ideas that
maybe it was revenge, maybe they were rebuking and cursing Voldemort. And then Casper
said, "Well they must be saying something really intimate to him because they overpower
him. And Voldemort loses in that moment." And right when Casper said that, I was really
struck and just taken aback by this thought, which is that the only thing we know has ever
been effective at overpowering or stopping Voldemort is love. So, when Casper said, "What
is this intimate thing that they are saying that has the power to stop him?" And my only
thought was, "Well, they must be speaking love to him." And then I felt guilty for thinking
that, thinking certainly they don't owe him that and maybe he doesn't even deserve that.
And then I thought of how Vanessa always says that love is a radical act. So maybe this is a
moment of radical love where these people and their spirits are willing to do just the
opposite of what Voldemort would choose to do. And they show love to him instead of
revenge.

Stephanie: Thanks so much, Margaret, for this voicemail. I was really struck by what you
said about feeling guilty for imagining that Lily and James and the others were whispering
love to Voldemort. I think that is something, perhaps especially right now, that we can all
relate to. We want to uphold love as a force in the world, but confronted with danger and
evil and all of the cruelty and meanness that we see in the world, are we capitulating? Is that
some kind of giving in to say, "Well love will be able to meet this evil situation?" I'm
reminded of the founder of the Catholic Worker Dorothy Day, who loved, I think it was
Dostoyesky. She often quoted a line from one of his novels that "love in practice is a harsh
and dreadful thing." And that love is not a capitulation but that to me, evil was love, is
actually something that is harsh and dreadful, takes a lot of courage.

Vanessa: I mean I guess I think there's a time and a place. My favorite literary example of
sort of love as a strategy against crime is at the beginning of Les Miserables. And Jean Val
Jean steals from a priest, and the priest says, "Not only did he not steal from me. Jean Val
Jean, you forgot the most precious things. I gave you all of this as a gift and let me give you more." I really believe you can draw a straight line from me reading that to ending up in Divinity School. It blew my mind as a response to being robbed. Right? To say, "take more." But there are times in which I don't think love's an effective strategy. I don't think that there was a way for Jews to respond lovingly to SS officers, but maybe the way to respond lovingly was to the way that you treat your fellow prisoners. So I think that even in really difficult moments, you can still be loving. Like I wonder if what they were saying to Voldemort was like, "We love Harry." And like that drove him nuts. Right? They weren't being loving to Voldemort, but they were saying like "we will never stop fighting for this child," like "we love this child." I think that love is always available to us, but that doesn't necessarily mean that we have to give in to people who are trying to oppress us.

Stephanie: Yeah, Simon Fae(??) talks about remaining turned toward love even if you're nailed to the heart of the universe. And that, in any given situation, the challenges to stay turned toward love, even as you resist evil, even as you do the hardest things imaginable.

Vanessa: Right. I think that we think that staying turned toward love means being loving toward the people who are trying to do violence to us. And it's being loving in front of them is a radical enough act. Our final voicemail is from Abigail Knight.

(dial tone)

Abigail: Hello Vanessa and Casper. My name is Abigail, I'm 12 years old, and I'm calling in to offer two blessings. The first blessing I would like to offer is to all of you who helped create this podcast. Thank you so much for bringing it into the world. I really enjoy listening to your podcast, so thank you so much. The second blessing I would like to offer is to a character in the Harry Potter books who isn't even given a name. She comes in in the fifth chapter of the first book. And I think J.K. Rowling put her in there to remind Harry that no matter how amazing the wizarding world is, it still is imperfect. Here's the sentence that she comes in on: A plump woman outside an apothecary was shaking her head as they passed, saying, "Dragon liver! 16 sickles an ounce? They're mad." The reason I would like to bless this character is because she isn't given a name, they've just referred to her as a plump woman, but she plays an important role, I think, in telling Harry that no matter how amazing and magical this world, it's still imperfect. I would love to hear your thoughts on my idea. I really enjoy listening to your podcast, so thank you so much for creating it. Goodbye.

Vanessa: Abigail, I think that is a fantastic blessing. And what a missed opportunity that I did not bless her in that chapter.
Stephanie: Also, Abigail, you are a very close reader. How wonderful that you saw her in the midst of everything else going on.

Vanessa: So, instead of answering your question directly, what we thought was that we would do a lectio divina with that exact sentence. So the sentence, just to remind everybody, Abigail, I'm not going to try to do it in your fabulous English accent, is A plump woman outside an apothecary was shaking her head as they passed, saying, "Dragon liver! 16 sickles an ounce? They're mad." So Stephanie, would you like to do step 1 of lectio divina?

Stephanie: What is literally happening seems to be that this woman thinks that they're charging way too much for dragon's liver.

Vanessa: Yeah and Harry's in Diagon Alley shopping for the first time. I think this is like how he's, in part, getting oriented to how things cost.

Stephanie: Yeah and we learn something about the economy of the wizarding world. It's quite like ours. Capitalism. People trying to set prices that will make them a profit.

Vanessa: Which leads, I think, very nicely to step 2 of lectio divina. So where do we see, what allegory do we see in this moment? What it reminds me of is that opening scene in Beauty and the Beast when you like see this town and people yelling about prices, right.

Stephanie: Yeah, yeah, yeah.

Vanessa: Like, "I need eggs. That's too expensive." We think of the liveliness of a town in part being like bartering over price. So, it's in part about exploitation, but for some reason, also like asking how much that is at the butcher is something that I've also sort of just come to equate with the life of a village in this beautiful way.

Stephanie: Absolutely. Absolutely. She can go home and find a friend, and they can complain about the cost of dragon's liver this week.

Vanessa: I mean, she's outside of an apothecary, so maybe she really needs dragon liver to like heal her baby of something, and this is exorbitant.

Stephanie: Well, what Abigail said about this passage is that it showed that the wizarding world wasn't perfect. Things aren't free, and you still have to pay for your dragon's liver and you might not agree with the price. And that's, I think, what she wanted us to think about how the wizarding world, while wonderful, is not perfect. And that perhaps J.K. Rowling put this character in there to remind us of that.
Vanessa: So step 3 of lectio divina, what does this remind us of in our own lives? I will read it one more time: A plump woman outside an apothecary was shaking her head as they passed, saying, "Dragon liver! 16 sickles an ounce? They're mad."

Stephanie: It reminds of when I go shopping with my mother in the grocery store. She always knows what things should cost because she really pays attention, and she tries to save money every week. And sometimes she'll say to me, "what does milk cost up in Cambridge?" And I'm embarrassed that I don't always know the answer to that because I'm not paying as close attention. I'm just running in and buying my milk. I'm not thinking, "What do I have to spend this week? Can I afford this milk?" I have the fortune not to think about those questions, and so often I don't, while my mother is very careful. She really stewards the money she has to spend each week, and she probably wouldn't pay 16 sickles for dragon's liver. So it makes me think, in my own life, that I should be more attentive. I should know when they're mad for charging too much.

Vanessa: What they're reminding me of is going to be a very controversial thing that I'm about to say. But I love small talk. I know a lot of people hate small talk, but like, I think talking about the weather and how much things cost and complaining about the things that we all complain about, I think is just like one of the great human projects and is so fun. Like I love complaining about mundane things. And I obviously also love deep conversations, but I just think that there's something like performatively beautiful about small talk. And so, you know, just if last week it was 15 sickles and this week it's 16 and she were to come home and tell me about this, I think that that is endlessly interesting.

Stephanie: I agree with that. It reminds me of Timothy Snyder, the great historian of fascist movements in the 20th century, who's said in his little book on tyranny, one of the ways to resist tyranny is to cultivate small talk with your neighbors because it creates community. And if you look people in the eye and complain to them about dragon's liver or the weather or whatever, then you draw each other into the community and it's harder for powerful regimes to harm people who are connected to one another through community.

Vanessa: So step 4 of lectio divina. What action do we feel called to? And I will read it one more time: A plump woman outside an apothecary was shaking her head as they passed, saying, "Dragon liver! 16 sickles an ounce? They're mad."

Stephanie: I feel called to say out loud more what I'm thinking and to connect to whoever's around me through small talk, as you said.

Vanessa: You know, that's so funny 'cause I feel called to what you talked about, which is to pay more attention with my pennies. Like small talk, I think it's a good practice, even if it
doesn't make a material difference in my life. If my half gallon of milk is $2.19 or $2.29, like, I think it's still just important to know how much my milk is. I think we're both being called to pay attention to details like Abigail did.

Stephanie: Yes Abigail, well done.

Vanessa: Yeah.

(Outro Music Begins)

Vanessa: You've been listening to *Harry Potter and the Sacred Text*. Follow us on Twitter, Instagram, and Facebook, and leave us a review on iTunes. For example, tell us how you didn't miss Casper at all as long as we have Stephanie Paulsell. And please do send us a voicemail. We love getting them. Next week, we're off, but the following week, August 9th, we talk our hope and anticipitations for the *Order of the Phoenix*. This episode of *Harry Potter and the Sacred Text* was produced by Arianna Nedelman, Casper ter Kuile, and, me, Vanessa Zoltan. Our music is by Ivan Pizzo and Nick Bohl. And we are part of the Panoply Network. You can find ours and other great shows at panoply.fm. This week, we would like to thank Stephanie Paulsell, Amanda Madigan, and everybody for our voicemails this week, Angela Hronek, Michelle Solomon, Jaxn Hill, Margaret Cooney, and Abigail Knight. We would like to thank, as always, Rebecca and Charlie Ledley, Julia Argy, and in a different capacity, Stephanie Paulsell. Thanks everybody and we'll talk to you in a few weeks.

Stephanie: Bye-bye.

(Outro Music Ends)

Stephanie: I got corrected on lectio divina on our pilgrimage. I was in a small group. Vanessa gave us the sentence, told us to do step 1, and Brooke and I immediately started like...and she just literally, "You're not doing it right." And she was right! We weren't.

Vanessa: And you're like, "I taught Vanessa. Shut up."