

from THE CRUCIBLE

By Arthur Miller

INTO THE PLAY

The Crucible is based on real events that took place in Salem, Massachusetts, in 1692. As the play begins, the author provides some background information about the setting, the characters, and their mindsets, before the characters start to speak. The author also draws some comparisons between the events in Salem and the events of the 1950s, when he was writing this play.

A HERE'S HOW

Reading Focus

As I begin to read, I want to **draw conclusions** about the characters' motivations, or reasons, for what they do. I already know what Samuel Parris does for a living, where he lives, and what time period he is from. From the start, I can draw the conclusion that Reverend Parris might want to maintain a good reputation in his community. I will watch to see if this is a true motivation for Parris.

B HERE'S HOW

Vocabulary

When the play begins, a small girl is *inert*. Using the context of the sentence and my dictionary, I know that *inert* means "still" or "without the power to move."

ACT ONE

(An Overture¹)

A small upper bedroom in the home of REVEREND SAMUEL PARRIS, Salem, Massachusetts, in the spring of the year 1692. **A**

There is a narrow window at the left. Through its leaded panes the morning sunlight streams. A candle still burns near the bed, which is at the right. A chest, a chair, and a small table are the other furnishings. At the back a door opens on the landing of the stairway to the ground floor. The room gives off an air of clean spareness.² The roof rafters are exposed, and the wood colors are raw and unmellowed.³

As the curtain rises, REVEREND PARRIS is discovered kneeling beside the bed, evidently in prayer. His daughter, BETTY PARRIS, aged ten, is lying on the bed, inert. **B**

At the time of these events Parris was in his middle forties.

In history he cut a villainous⁴ path, and there is very little good to

1. An **overture** (OH VUR CHUR) is an introduction.
2. **Spareness** (SPAYR NIHS) means "without extra; not fancy."
3. Wood that is **unmellowed** (UN MEH LOHD) is not aged; it is pale looking.
4. A **villanous** (VIH LUH NUHS) person is evil, like a villain.

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be said for him. He believed he was being persecuted⁵ wherever he went, despite his best efforts to win people and God to his side. In meeting, he felt insulted if someone rose to shut the door without first asking his permission. He was a widower with no
20 interest in children, or talent with them. He regarded them as young adults, and until this strange crisis he, like the rest of Salem, never conceived that the children were anything but thankful for being permitted to walk straight, eyes slightly lowered, arms at the sides, and mouths shut until bidden⁶ to speak. **C**

IN OTHER WORDS The story begins in the home of Reverend Samuel Parris, in Salem, Massachusetts, in 1692. Reverend Parris is kneeling beside the bed of his ten-year-old daughter, Betty, who lies still and quiet on her bed. Reverend Parris is not a good man. In his mid-forties now, he has always acted as if the whole world was against him—that he was right and everyone else wrong. His wife has died, and though he has a daughter, he has not really considered the needs of children except that they should behave properly.

His house stood in the “town”—but we today would hardly call it a village. The meeting house was nearby, and from this point outward—toward the bay or inland—there were a few small-windowed, dark houses snuggling against the raw
30 Massachusetts winter. Salem had been established hardly forty years before. **D** To the European world the whole province was a barbaric⁷ frontier inhabited by a sect of fanatics who, nevertheless, were shipping out products of slowly increasing quantity and value. **E**

No one can really know what their lives were like. They had no novelists—and would not have permitted anyone to read a novel if one were handy. Their creed⁸ forbade anything

C **HERE'S HOW**

Literary Focus

I am already on the lookout to find out about Reverend Parris's **motivations**. The playwright has told me the following: Parris is someone who wants to “win people and God to his side,” that he is easily insulted, that he has done villainous, or evil, things, that he is a widower, and that he does not really like children except to keep them in line. As the play goes on, I will remember that Parris's motivations include: 1) wanting people to like him; 2) possibly getting revenge for feeling that people are always insulting him; 3) trying to control the community's children.

D **HERE'S HOW**

Language Coach

The ending of a word may give you a clue about the word's **part of speech**. The word *hardly* has the suffix *-ly*. This suffix is usually found at the end of adverbs. I checked my dictionary, and *hardly* is an adverb.

E **LITERARY ANALYSIS**

Why do you think the author is taking the time to give the reader so much background information about Salem?

5. To be **persecuted** (PUR SUH KYOO TUHD) is to be harassed.
6. To be **bidden** (BIH DUHN) is to be told or ordered.
7. A **barbaric** (BAHR BA RIHK) place is wild or without culture.
8. A **creed** (KREED) is a belief or statement of faith.

A HERE'S HOW

Vocabulary

The word *somber* comes after *strict* in this sentence. *Somber* also follows a description of life without holidays, theater, novels, or enjoyment. Based on these clues, I think *somber* means "serious."

B HERE'S HOW

Literary Focus

According to the author, the people of Salem had two **motivations** for working hard all the time. One was their creed, or religious beliefs. The other was survival—it was not easy to grow food on the land, and people had to keep working hard if they wanted to have food to eat.

C YOUR TURN

Reading Focus

The author says that the people of Salem had a habit of minding other people's business. From this fact, **draw a conclusion** about the people of Salem.

resembling a theater or "vain enjoyment." They did not celebrate Christmas, and a holiday from work meant only that they must concentrate even more upon prayer.

40 Which is not to say that nothing broke into this strict and somber way of life. **A** When a new farmhouse was built, friends assembled to "raise the roof," and there would be special foods cooked and probably some potent cider passed around. There was a good supply of ne'er-do-wells⁹ in Salem, who dallied¹⁰ at the shovelboard in Bridget Bishop's tavern. Probably more than the creed, hard work kept the morals of the place from spoiling, for the people were forced to fight the land like heroes for every grain of corn, and no man had very much time for fooling around. **B**

IN OTHER WORDS Life in the small village of Salem was quiet and strict. Religious laws prevented people from entertaining themselves with novels or plays. Even holidays were very serious. Salem's residents enjoyed themselves with their friends, but had to work very hard every day just to survive.

50 That there were some jokers, however, is indicated by the practice of appointing a two-man patrol whose duty was to "walk forth in the time of God's worship to take notice of such as either lye about the meeting house, without attending to the word and ordinances, or that lye at home or in the fields without giving good account thereof, and to take the names of such persons, and to present them to the magistrates, whereby they may be accordingly proceeded against." This predilection¹¹ for minding other people's business was time-honored among the people of Salem, and it undoubtedly created many of the
60 suspicions which were to feed the coming madness. **C** It was also, in my opinion, one of the things that a John Proctor would

9. People called **ne'er do wells** (NAYR DOO WEHLZ) are considered to be idle or worthless.
10. Someone who **dallied** (DA LEED) wasted time instead of working.
11. A **predilection** (PREH DIH LEHK SHUHN) is a preference.

rebel against, for the time of the armed camp had almost passed, and since the country was reasonably—although not wholly—safe, the old disciplines were beginning to rankle. But, as in all such matters, the issue was not clearcut, for danger was still a possibility, and in unity still lay the best promise of safety.

70 The edge of the wilderness was close by. The American continent stretched endlessly west, and it was full of mystery for them. It stood, dark and threatening, over their shoulders night and day, for out of it Indian tribes marauded from time to time, and Reverend Parris had parishioners who had lost relatives to these heathens. **D E**

IN OTHER WORDS The strictness in Salem included being aware of—and involved in—what everyone else was doing. For example, men would walk through the village during church to find out who had not attended and would report them to the community's leaders. The author notes that some people (like his character John Proctor) felt that being overly involved in other people's lives was not right, especially since life in the village was not as dangerous as it had been in the past. The villagers were still afraid, however, of the Native Americans who lived nearby.

80 The parochial¹² snobbery of these people was partly responsible for their failure to convert the Indians. Probably they also preferred to take land from heathens rather than from fellow Christians. At any rate, very few Indians were converted, and the Salem folk believed that the virgin forest was the Devil's last preserve, his home base and the citadel¹³ of his final stand. **F** To the best of their knowledge the American forest was the last place on earth that was not paying homage to God. **G**

For these reasons, among others, they carried about an air of innate resistance, even of persecution. Their fathers had, of course, been persecuted in England. So now they and their

12. To be **parochial** (PAH ROH KEE UHL) is to be narrow or limited in point of view.

13. A **citadel** (SIH TUH DEHL) is a fortress that protects a city.

D QUICK CHECK

What was the "danger" of the forest that the people of Salem were afraid of?

E HERE'S HOW

Vocabulary

I am not sure what *marauded* means. From the surrounding sentences, I can tell that *marauded* is something negative. I checked my dictionary, and *marauded* means "roamed about in search of things to steal."

F YOUR TURN

Reading Focus

What **conclusions** can you **draw** about why the people of Salem were unable to convert the Native Americans they met to Christianity?

G HERE'S HOW

Vocabulary

I am not sure what *homage* means. I see from the sentence that *homage* is something paid to God. I am going to guess that *homage* means "respect." My dictionary shows that is correct—*homage* is a noun that means "honor and respect."

A YOUR TURN

Literary Focus

Re-read lines 87–88. In your own words, explain the people of Salem’s basic **motivation** for living the way that they did.

B HERE’S HOW

Reading Focus

I can **draw conclusions about the characters** here. The author says that we have the same beliefs as the people of Salem, and that this has helped and hurt us. I think this means that in one sense, we learned how to be hard-working and serious about making our society survive. On the other hand, the people of Salem felt it was fine to deny other people freedoms since they always knew what was best. It is good for us to carry on the first lesson, but not the second, since freedom is very important.

C QUICK CHECK

The author compares Salem to Jamestown, Virginia. What does he say is the major difference?

church found it necessary to deny any other sect its freedom, lest their New Jerusalem¹⁴ be defiled¹⁵ and corrupted by wrong ways and deceitful ideas.

They believed, in short, that they held in their steady hands the candle that would light the world.¹⁶ **A** We have inherited this belief, and it has helped and hurt us. **B** It helped them with
90 the discipline it gave them. They were a dedicated folk, by and large, and they had to be to survive the life they had chosen or been born into in this country.

IN OTHER WORDS Although Salem’s residents believed that everyone should follow their religion, they did not try to convert the Native Americans. The author believes this is because they felt they were better than the Native Americans. Instead, Salem’s people believed that the forest in which the Native Americans lived was evil, and that as townspeople, they were victims of this evil. Salem’s residents believed that only their church and their way of life was right. This attitude, while problematic, helped them to survive, and some of their attitude has been passed down to us.

The proof of their belief’s value to them may be taken from the opposite character of the first Jamestown settlement, farther south, in Virginia. The Englishmen who landed there were motivated mainly by a hunt for profit. They had thought to pick off the wealth of the new country and then return rich to England. They were a band of individualists, and a much more ingratiating¹⁷ group than the Massachusetts men. But Virginia
100 destroyed them. **C** Massachusetts tried to kill off the Puritans, but they combined; they set up a communal society which, in the beginning, was little more than an armed camp with an

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14. **New Jerusalem** (NOO JEH ROO SUH LEHM) is a phrase in the Bible (Revelation 21), that refers to the holy city of Heaven.
 15. To be **defiled** (DE FYLD) is to be made unclean or impure.
 16. **Candle that would light the world** is Miller’s way of saying the knowledge or idea that everyone in the world needed to have good and true lives.
 17. **Ingratiating** (IHN GRAY SHEE AY TIHNG) means “wanting to please.”

autocratic¹⁸ and very devoted leadership. It was, however, an autocracy by consent, for they were united from top to bottom by a commonly held ideology whose perpetuation was the reason and justification for all their sufferings. **D** So their self-denial, their purposefulness, their suspicion of all vain pursuits, their hard-handed justice were altogether perfect instruments for the conquest of this space so antagonistic¹⁹ to man.

IN OTHER WORDS Not all colonies were like Salem. In Jamestown, Virginia, the colonists were interested in making money, not living a religious life, and that colony failed. In Massachusetts, settlements like Salem were based on Puritan religious ideals, where discipline, hard work, and obeying authority was valued. These colonies survived.

110 But the people of Salem in 1692 were not quite the dedicated folk that arrived on the *Mayflower*. A vast differentiation had taken place, and in their own time a revolution had unseated the royal government and substituted a junta²⁰ which was at this moment in power. The times, to their eyes, must have been out of joint, and to the common folk must have seemed as insoluble and complicated as do ours today. **E** It is not hard to see how easily many could have been led to believe that the time of confusion had been brought upon them by deep and darkling forces. No hint of such speculation appears on the court record, but social disorder

120 in any age breeds such mystical suspicions, and when, as in Salem, wonders are brought forth from below the social surface, it is too much to expect people to hold back very long from laying on the victims with all the force of their frustrations. **F**

The Salem tragedy, which is about to begin in these pages, developed from a paradox.²¹ It is a paradox in whose grip we

18. An **autocratic** (AW TOH KRA TIHK) society is a government in which one person has all the power.

19. **Antagonistic** (AN TAG OH NIHS TIHK) means "hostile."

20. A **junta** (HUHN TAH) is a group of people controlling a government.

21. A **paradox** (PA RUH DOHKS) is a statement that seems to contradict common sense but is true anyway.

D YOUR TURN

Language Coach

Re-read lines 103–106.

Underline the word whose **part of speech** is an adverb. Remember that most adverbs end with the suffix *-ly*.

E HERE'S HOW

Reading Focus

I see the author is **drawing conclusions** about the motivations of the people of Salem in 1692. He says that since they had arrived in Massachusetts, the original government stopped working and had been replaced by just a few men in power. The author draws the conclusion that the people believed that the times were very difficult. The people allowed the government to control lives.

F LITERARY ANALYSIS

Arthur Miller wrote this play during the 1950s. When he says "social disorder in any age breeds such mystical suspicions," do you think he means that: (a) people in the 1950s were not suspicious of each other no matter what happened, or (b) just like in Salem, people of the 1950s got terribly suspicious and their suspicion affected their actions? Circle the letter of the answer you think is best.

A **HERE'S HOW**

Vocabulary

Line 136 mentions *repressions*, which the author says seemed heavier than they needed to be. I want to make sure I understand what *repressions* means. According to my dictionary, it means “acts of preventing, by pressure, natural or normal expressions or activities.” I think this means that in New England, the government prevented people from doing what they wanted. They might have started out trying to keep the people safe, but those *repressions* went too far.

still live, and there is no prospect yet that we will discover its resolution. Simply, it was this: for good purposes, even high purposes, the people of Salem developed a theocracy,²² a combine of state and religious power whose function was to keep the community together, and to prevent any kind of disunity that might open it to destruction by material or ideological enemies. It was forged for a necessary purpose and accomplished that purpose. But all organization is and must be grounded on the idea of exclusion and prohibition, just as two objects cannot occupy the same space. Evidently the time came in New England when the repressions of order were heavier than seemed warranted by the dangers against which the order was organized. **A** The witch-hunt was a perverse²³ manifestation of the panic which set in among all classes when the balance began to turn toward greater individual freedom.

IN OTHER WORDS By 1692, Salem's leaders ruled with an iron fist, trying to stamp out any kind of change or difference that might creep into the village. The rules governing life in Salem were created to keep the village together and keep everyone alive and on the “right path.” But as time went on, these rules became harmful by taking too many individual freedoms away. This dilemma—the problem of individual freedom versus the safety of society—is still with us today.

When one rises above the individual villainy displayed, one can only pity them all, just as we shall be pitied someday. It is still impossible for man to organize his social life without repressions, and the balance has yet to be struck between order and freedom.

The witch-hunt was not, however, a mere repression. It was also, and as importantly, a long overdue opportunity for

22. A **theocracy** (THEE OK RUH SEE) is a government ruled by religious authority.
23. Something that is **perverse** (PUHR VUHRS) is turned away from what is right and good.

everyone so inclined to express publicly his guilt and sins, under the cover of accusations against the victims. It suddenly became possible—and patriotic and holy—for a man to say that Martha Corey had come into his bedroom at night, and that, while his wife was sleeping at his side, Martha laid herself down on his chest and “nearly suffocated him.” Of course it was her spirit only, but his satisfaction at confessing himself was no lighter than if it had been Martha herself. One could not ordinarily speak such things in public. **B**

Long-held hatreds of neighbors could now be openly expressed, and vengeance taken, despite the Bible’s charitable injunctions. **C** Land-lust, which had been expressed by constant bickering over boundaries and deeds, could now be elevated to the arena of morality; one could cry witch against one’s neighbor and feel perfectly justified in the bargain. **D** Old scores could be settled on a plane of heavenly combat between Lucifer²⁴ and the Lord; suspicions and the envy of the miserable toward the happy could and did burst out in the general revenge.

IN OTHER WORDS When we look back on the Salem witch trials, we feel pity for the terrible things people did to each other. One day, people will look back at our moment in history and feel the same kind of pity for us. One reason that the Salem witch hunts exploded in that society is that it allowed people to talk about things they could never talk about in public—sexual issues, hatred of one’s neighbors, and desire for land. Instead of feeling guilty about wanting your neighbor’s farm, you could call her a witch and feel right, holy, and good, for seeing that person accused and hanged and then taking her farm for yourself. Every mean thought that had been held back for so long finally came out—in a very dramatic way.

REVEREND PARRIS *is praying now, and, though we cannot hear his words, a sense of his confusion hangs about him. He mumbles,*

24. **Lucifer** (LOO SIH FUHR) is one name for the devil.

B YOUR TURN

Literary Focus

Re-read this paragraph, and consider what the author says about *why* people were so willing to accuse their neighbors of witchcraft. What were the **motivations** that led people to be involved in the witchhunt?

C YOUR TURN

Vocabulary

Re-read this sentence. Circle the word that you believe comes from the word *venger*, an Anglo-French word meaning “avenge.”

D QUICK CHECK

How could a person in Salem take his or her neighbor’s land and actually feel good about it during this time period?



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A **HERE'S HOW**

Reading Focus

From reading the description of Tituba, I understand that whenever there is a problem in the Parris house, she gets blamed. I can **draw the conclusion**, then, that although she loves the little girl Betty, Tituba is motivated by a sense of fear of getting in trouble and wanting to protect herself.

then seems about to weep; then he weeps, then prays again; but his daughter does not stir on the bed.

170 *The door opens, and his Negro slave enters. TITUBA is in her forties. PARRIS brought her with him from Barbados, where he spent some years as a merchant before entering the ministry. She enters as one does who can no longer bear to be barred from the sight of her beloved, but she is also very frightened because her slave sense has warned her that, as always, trouble in this house eventually lands on her back. **A***

Tituba, already taking a step backward: My Betty be hearty²⁵ soon?

Parris: Out of here!

180 **Tituba**, backing to the door: My Betty not goin' die . . .

25. **Hearty** (HAHR TEE) means "strong."

Parris, scrambling to his feet in a fury: Out of my sight! She is gone. Out of my— He is overcome with sobs. He clamps his teeth against them and closes the door and leans against it, exhausted. Oh, my God! God help me! Quaking with fear, mumbling to himself through his sobs, he goes to the bed and gently takes BETTY'S hand. Betty. Child. Dear child. Will you wake, will you open up your eyes! Betty, little one . . .

190 He is bending to kneel again when his niece, ABIGAIL WILLIAMS, seventeen, enters—a strikingly beautiful girl, an orphan, with an endless capacity for dissembling.²⁶ Now she is all worry and apprehension and propriety. **B**

Abigail: Uncle? He looks to her. Susanna Walcott's here from Doctor Griggs.

Parris: Oh? Let her come, let her come.

Abigail, leaning out the door to call to SUSANNA, who is down the hall a few steps: Come in, Susanna.

SUSANNA WALCOTT, a little younger than ABIGAIL, a nervous, hurried girl, enters.

Parris, eagerly: What does the doctor say, child?

200 **Susanna**, craning around PARRIS to get a look at BETTY: He bid me come and tell you, reverend sir, that he cannot discover no medicine for it in his books. **C**

Parris: Then he must search on.

Susanna: Aye, sir, he have been searchin' his books since he left you, sir. But he bid me tell you, that you might look to unnatural things for the cause of it.

Parris, his eyes going wide: No—no. There be no unnatural cause here. **D** Tell him I have sent for Reverend Hale of Beverly, and Mr. Hale will surely confirm that. Let him look to medicine and put out all thought of unnatural causes here. There be none.

210 **Susanna**: Aye, sir. He bid me tell you. She turns to go.

B LITERARY ANALYSIS

Re-read the author's description of Abigail. Do you think Abigail's "worry and apprehension and propriety"—meaning her appearance of being a good, obedient girl who is worried about her cousin Betty—is real or fake? Explain your answer.

C QUICK CHECK

What does Susanna report Dr. Griggs has found out about Betty's illness?

D HERE'S HOW

Literary Focus

I notice that Parris seems upset (his eyes get wide) when Susanna talks of "unnatural things" making Betty ill. I think Susanna is saying that spirits, or ghosts, may be causing Betty's illness. I suspect that Parris's **motivation** for denying this is his desire to keep the respect of the community. Parris is the reverend and cares a lot about what people think. If people think his daughter is ill from evil spirits, it would be an insult to him.

26. Someone who is **dissembling** (DIH SEHM BLIHNG) is hiding true feelings.

A YOUR TURN

Reading Focus

What **conclusions** can you **draw** about why Abigail and Parris tell Susanna to keep the idea of spirits making Betty ill secret?

B LITERARY ANALYSIS

Why is Parris reluctant to go down to see all the people waiting in the parlor before he has a chance to talk further with Abigail?

C QUICK CHECK

Abigail explains what happened in the woods and why Betty fainted. Find this explanation in the text and underline it.

Abigail: Speak nothin' of it in the village, Susanna.

Parris: Go directly home and speak nothing of unnatural causes.

Susanna: Aye, sir. I pray for her. *She goes out.* **A**

IN OTHER WORDS Reverend Parris prays by Betty's side.

Tituba, an enslaved woman in the Parris home, comes in and expresses worry for Betty. Then Betty's cousin Abigail and friend Susanna arrive. Susanna has spoken to the doctor about Betty's illness, but the doctor does not know what is wrong. Susanna reports that the doctor thinks Betty's sickness might be caused by something spiritual. Reverend Parris denies this—he says his friend Reverend Hale is coming to look at Betty and will say nothing is spiritually wrong with her. Both Abigail and Reverend Parris warn Susanna not to tell anyone else what the doctor said.

Abigail: Uncle, the rumor of witchcraft is all about; I think you'd best go down and deny it yourself. The parlor's packed with people, sir. I'll sit with her.

Parris, pressed, turns on her: And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest? **B**

Abigail: Uncle, we did dance; let you tell them I confessed it—and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.

Parris: Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?

Abigail: We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it. **C**

Parris: Child. Sit you down.

Abigail, quavering,²⁷ as she sits: I would never hurt Betty. I love her dearly.

27. To be **quavering** (KWAY VUH RIHNG) is to be shaking.

Parris: Now look you, child, your punishment will come in its time. But if you trafficked²⁸ with spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it. **D**

Abigail: But we never conjured²⁹ spirits.

Parris: Then why can she not move herself since midnight? This child is desperate! ABIGAIL *lowers her eyes*. It must come out—
240 my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?

Abigail: I have heard of it, uncle.

Parris: There is a faction³⁰ that is sworn to drive me from my pulpit. Do you understand that? **E**

Abigail: I think so, sir.

Parris: Now then, in the midst of such disruption, my own household is discovered to be the very center of some obscene practice. Abominations³¹ are done in the forest—

Abigail: It were sport,³² uncle! **F**

250 **Parris, pointing at BETTY:** You call this sport? *She lowers her eyes. He pleads:* Abigail, if you know something that may help the doctor, for God's sake tell it to me. *She is silent.* I saw Tituba waving her arms over the fire when I came on you. Why was she doing that? And I heard a screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire! **G**

Abigail: She always sings her Barbados songs, and we dance.

IN OTHER WORDS Abigail tells Reverend Parris that the whole village suspects Betty is sick because of witchcraft. Yesterday Parris found Abigail and Susanna dancing in the forest, which is forbidden. Parris asks Abigail to explain her activities. Abigail says she knows she will be punished for dancing, but that is all that happened—they danced, and

28. Here, **trafficked** (TRA FIKKT) means “dealt with.”

29. **Conjured** (KAHN JUHRD) is a word meaning “made magic or spells.”

30. A **faction** is a group or clique, usually seeking change.

31. **Abominations** (UH BAH MIH NAY SHUHNS) are disgusting or terrible acts.

32. Here, **sport** is used to mean “fun” or “play.”

D HERE'S HOW

Reading Focus

As I read this part of the play, I learn a lot about Parris. He seems very concerned about his “enemies.” I can **draw the conclusion** that in some ways, Parris is less interested in his daughter's health than in making sure he protects his reputation. That is why Parris wants to find out about what happened—not to make Betty better, but to be able to defend himself against anything his “enemies” might be saying about him.

E YOUR TURN

Language Coach

What **part of speech** do you think *faction* is?

F QUICK CHECK

What does Abigail tell her uncle was the purpose of dancing in the woods with Betty?

G HERE'S HOW

Literary Focus

I see that Parris starts asking Abigail about Tituba. I believe his **motivation** here is to blame everything on Tituba. Parris does so because Tituba is not a member of his family, but an enslaved person. If Parris could blame what was done in the forest on her, it might clear his name in the eyes of the “enemies” he is so worried about.

A LITERARY ANALYSIS

When Abigail says she will not be a slave to anyone, with which other character would you contrast her situation? How would you describe the difference in those two characters' lives?

B YOUR TURN

Reading Focus

You now know that John Proctor and Abigail had a romantic relationship, and that John is ending that relationship. **Draw conclusions** about how Abigail will feel toward John and his wife from now on. Circle the *three* words from the following list that you think best describe Abigail's emotions toward John Proctor and his wife based on your conclusions: loving; jealous; angry; sympathetic; hateful; indifferent; warm.

Betty fainted from surprise when her father found them. Parris presses Abigail for more information, saying that if any witchcraft were involved, he has to know before anyone else does, since the villagers will ruin him for it. Parris says that he saw Tituba with them in the forest, waving her arms by the fire and making noises. Abigail admits that sometimes Tituba sings songs from her homeland of Barbados, and the girls dance.

WHAT HAPPENS NEXT

Parris insists that Abigail tell him the truth about what the girls were doing that night in the forest. Abigail tells him they were simply having fun. When Parris asks why Goody³³ Proctor dismissed Abigail from service, Abigail says she will not be a slave to anyone. **A** Ann and Thomas Putnam, members of a prominent family in Salem, come to see Parris and tell him that their daughter Ruth is also ill. They believe it is due to witchcraft. Mrs. Putnam has had seven of her own babies die, and sent Ruth to Tituba, who she claims can speak to the dead. Abigail confirms that Ruth and Tituba were "conjuring spirits." When the others have left the room, Mercy, (the Putnams' servant) Mary Warren, and Abigail discuss the night. Abigail warns the others not to reveal that she drank a charm to kill Goody Proctor. When John Proctor arrives, he tells Abigail privately that though they were once lovers, the relationship is over. **B** At the sound of a psalm being sung, Betty stirs. The Putnams claim this is a sign of witchcraft. Rebecca Nurse and Giles Corey, older residents of Salem, join the conversation. Rebecca's gentle presence calms Betty. Bickering among the residents shows their long-standing grudges leading to increasing paranoia. Reverend Hale soon joins them and consults books filled with descriptions of spirits. He is determined to learn whether the Devil has come among them. Giles claims that when his wife is reading books, he is unable to pray; he is suspicious of witchcraft. Reverend Hale begins to speak to Betty.

33. **Goody** (GU DEE) was a title (short for *goodwife*) for a woman, especially a housewife or older woman.

Hale: Does someone afflict you, child? **C** It need not be a woman, mind you, or a man. Perhaps some bird invisible to others comes to you—perhaps a pig, a mouse, or any beast at all. Is there some figure bids you fly? *The child remains limp in his hands. In silence he lays her back on the pillow. Now, holding out his hands toward her, he intones:* In nomine Domini Sabaoth sui filii que ite ad infernos.³⁴ *She does not stir. He turns to* ABIGAIL, *his eyes narrowing.* Abigail, what sort of dancing were you doing with her in the forest?

Abigail: Why—common dancing is all.

Parris: I think I ought to say that I—I saw a kettle in the grass where they were dancing. **D**

270 **Abigail:** That were only soup.

Hale: What sort of soup were in this kettle, Abigail?

Abigail: Why, it were beans—and lentils, I think, and—

Hale: Mr. Parris, you did not notice, did you, any living thing in the kettle? A mouse, perhaps, a spider, a frog—?

Parris, fearfully: I—do believe there were some movement—in the soup.

Abigail: That jumped in, we never put it in!

Hale, quickly: What jumped in?

Abigail: Why, a very little frog jumped—

280 **Parris:** A frog, Abby!

Hale, grasping ABIGAIL: Abigail, it may be your cousin is dying. Did you call the Devil last night?

Abigail: I never called him! Tituba, Tituba... **E**

Parris, blanched: She called the Devil?

Hale: I should like to speak with Tituba.

Parris: Goody Ann, will you bring her up? *MRS. PUTNAM exits.*

Hale: How did she call him?

Abigail: I know not—she spoke Barbados.

290 **Hale:** Did you feel any strangeness when she called him? A sudden cold wind, perhaps? A trembling below the ground?

34. **In nomine Domini Sabaoth sui filii que ite ad infernos:** Latin for “In the name of the Lord of Hosts and his son, get thee to hell.”

C YOUR TURN

Vocabulary

What do you think *afflict* means in the context of this line? Is it (a) “trouble;” (b) “compliment;” (c) “save;” or (d) “take care of”? Circle the letter of the best answer.

D HERE'S HOW

Literary Focus

I want to keep paying attention to the **motivation** behind characters' words and actions. I wonder why Parris would bring up the kettle in the grass. Does he not want Betty and Abigail to be proven innocent? Well, I remember that Parris is interested in his own self-image, and does not like children much. I think that Parris would rather see someone else, like Abigail, be in trouble than have anyone say anything bad about him. So Parris's motivation is to protect his own reputation at all costs.

E YOUR TURN

Reading Focus

Based on what you know about Abigail and her motivations so far, what **conclusion can you draw** about why Abigail begins repeating Tituba's name?

A HERE'S HOW

Vocabulary

I am not sure what the word *evade* means. I think that it is a verb based on its use in this sentence. In television and movies, I have heard the phrase “evasive maneuvers,” which are actions you take to get out of the way. So I would say that *evade* means “get or slip away.” I checked my dictionary, and I was right.

B HERE'S HOW

Literary Focus

I have not yet asked myself what Hale's **motivation** might be. He seems like someone who is used to being very important. I think Hale really wants everyone to understand that he is in charge, and that he knows what he is doing. So I think Hale's motivation is that he wants to have power over the situation and have everyone respect him and think he is right. That may be why Hale is pushing so hard to get someone to “admit” to working with the devil.

Abigail: I didn't see no Devil! *Shaking* **BETTY:** Betty, wake up. Betty! Betty!

Hale: You cannot evade me, Abigail. Did your cousin drink any of the brew in that kettle? **A**

Abigail: She never drank it!

Hale: Did you drink it?

Abigail: No, sir!

Hale: Did Tituba ask you to drink it?

Abigail: She tried, but I refused.

300 **Hale:** Why are you concealing? Have you sold yourself to Lucifer? **B**

Abigail: I never sold myself! I'm a good girl! I'm a proper girl!

IN OTHER WORDS Reverend Hale asks Betty if she has seen spirits, but she does not respond. Hale then questions Abigail about dancing in the forest. She says the dancing was innocent and no witchcraft was involved. When Parris says he saw a large pot with them in the forest, Hale is very interested in what was in the pot. Abigail says it was just bean soup, but Parris says he saw something moving in it. Abigail claims a frog jumped in—but with every word, Hale becomes more suspicious. Abigail tries to defend herself, and finally brings up Tituba's name, implying that Tituba called the devil in a foreign language and asked her to drink the liquid in the pot. Hale asks to see Tituba.

MRS. PUTNAM *enters with* TITUBA, *and instantly* ABIGAIL *points at* TITUBA.

Abigail: She made me do it! She made Betty do it!

Tituba, shocked and angry: Abby!

Abigail: She makes me drink blood!

Parris: Blood!!

Mrs. Putnam: My baby's blood?

310 **Tituba:** No, no, chicken blood. I give she chicken blood!

Hale: Woman, have you enlisted these children for the Devil?

Tituba: No, no, sir, I don't truck³⁵ with no Devil!

Hale: Why can she not wake? Are you silencing this child? **C**

Tituba: I love me Betty!

Hale: You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?

Abigail: She sends her spirit on me in church; she makes me laugh at prayer!

Parris: She have often laughed at prayer! **D**

320 **Abigail:** She comes to me every night to go and drink blood!

Tituba: You beg *me* to conjure! She beg *me* make charm—

Abigail: Don't lie! *To HALE:* She comes to me while I sleep; she's always making me dream corruptions!

Tituba: Why you say that, Abby?

Abigail: Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with—

Tituba: Mister Reverend, I never—

330 **Hale, resolved now:** Tituba, I want you to wake this child. **E**

Tituba: I have no power on this child, sir.

Hale: You most certainly do, and you will free her from it now! When did you compact³⁶ with the Devil?

Tituba: I don't compact with no Devil!

Parris: You will confess yourself or I will take you out and whip you to your death, Tituba!

Putnam: This woman must be hanged! She must be taken and hanged!

IN OTHER WORDS Abigail accuses Tituba of witchcraft. She says Tituba makes the girls drink blood and that she sends her spirit out to control them—such as making Abigail laugh in church. The tension in the room rises as Tituba denies that she

35. In this context, **truck** (TRUHK) is a verb meaning "have dealings with."

36. To **compact** (KOHM PAKT) is to make an agreement with.

C QUICK CHECK

Of what is Hale accusing Tituba?

D LITERARY ANALYSIS

Do you think the fact that Abigail often laughs during prayer service is proof that Tituba is sending out some kind of dark power over her? Why or why not?

E YOUR TURN

Reading Focus

Think about what has happened up to this point and what you know about Hale. **Draw a conclusion** to answer the following question: When Hale orders Tituba to wake Betty up, what decision has he come to about Tituba's role in Betty's illness?

A YOUR TURN

Literary Focus

At this point, Tituba begins to admit that she is working for the devil, even though she does not want to. Why does she tell Hale what he wants to hear, even if it is not true? Circle the words that show what Tituba's **motivation** for confessing is.

B LITERARY ANALYSIS

Based on the fact that Tituba says that "somebody else" is a witch, predict what may happen as the play continues.

is a witch and Parris confirms that Abigail laughs in church (so she must be a victim of witchcraft). Hale keeps pressing Tituba to confess that she has a deal with the devil. Parris threatens to beat and kill Tituba if she does not admit to these things.

Tituba, *terrified, falls to her knees*: No, no, don't hang Tituba! I tell him I don't desire to work for him, sir. **A**

Parris: The Devil?

Hale: Then you saw him! *TITUBA weeps*. Now Tituba, I know that when we bind ourselves to Hell it is very hard to break with it. We are going to help you tear yourself free—

Tituba, *frightened by the coming process*: Mister Reverend, I do believe somebody else be witchin' these children. **B**

Hale: Who?

Tituba: I don't know, sir, but the Devil got him numerous witches.

Hale: Does he! *It is a clue*. Tituba, look into my eyes. Come, look into me. *She raises her eyes to his fearfully*. You would be a good Christian woman, would you not, Tituba?

Tituba: Aye, sir, a good Christian woman.

Hale: And you love these little children?

Tituba: Oh, yes, sir, I don't desire to hurt little children.

Hale: And you love God, Tituba?

Tituba: I love God with all my bein'.

Hale: Now, in God's holy name—

Tituba: Bless Him. Bless Him. *She is rocking on her knees, sobbing in terror*.

Hale: And to His glory—

Tituba: Eternal glory. Bless Him—bless God . . .

Hale: Open yourself, Tituba—open yourself and let God's holy light shine on you.

Tituba: Oh, bless the Lord.

IN OTHER WORDS As Tituba sees her life is in danger, she confesses to being forced by the devil to do things she does not want to do. Desperate to save herself, Tituba also says that the devil is using other witches to control Abigail and

Betty. Hale and Parris welcome Tituba's confession. They tell Tituba that if she wants to break with the devil and return to God, they will help her do so.

Hale: When the Devil comes to you does he ever come—with another person? *She stares up into his face.* Perhaps another person in the village? Someone you know. **C**

Parris: Who came with him?

Putnam: Sarah Good? Did you ever see Sarah Good with him? Or Osburn?

Parris: Was it man or woman came with him?

Tituba: Man or woman. Was—was woman.

Parris: What woman? A woman, you said. What woman?

Tituba: It was black dark, and I—

Parris: You could see him, why could you not see her?

Tituba: Well, they was always talking; they was always runnin' round and carryin' on—

Parris: You mean out of Salem? Salem witches?

Tituba: I believe so, yes, sir.

370 *Now HALE takes her hand. She is surprised.* **D**

Hale: Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?

Tituba—she kisses HALE'S hand: Aye, sir, oh, I do.

Hale: You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.

Tituba, deeply relieved: Oh, God bless you, Mr. Hale!

Hale, with rising exaltation: You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God—face God, Tituba, and God will protect you. **E**

Tituba, joining with him: Oh, God, protect Tituba!

Hale, kindly: Who came to you with the Devil? Two? Three? Four? How many?

C QUICK CHECK

What is Hale trying to get Tituba to say by asking this question?

D HERE'S HOW

Reading Focus

I think that sometimes I can **draw conclusions** not only from dialogue, but also from the way actions on stage are described. When Hale takes Tituba's hand, I think he is trying to make her believe that he is on her side. If Tituba feels safe, then she may be more willing to report names of other "witches" in Salem.

E YOUR TURN

Language Coach

What **part of speech** is the word *face* in this sentence?

A HERE'S HOW

Literary Focus

I see that Tituba adds something new to her story. She claims the devil asked her to kill Reverend Parris. I wonder what her **motivation** is for saying this. I think Tituba's motivation is a result of Parris forcing her to name other people as witches. Tituba is scared, confused, and trying to protect herself. If she says she resisted the devil against killing Parris, maybe he will feel kindness toward her. Maybe Parris will instead put all the blame on whomever Tituba is about to name.

B YOUR TURN

Reading Focus

Tituba names Goody Good and Goody Osburn as witches of Salem. Think about where these names appear earlier in the play. Then **draw a conclusion** about why Tituba says these two particular names. Write your conclusion on the lines below.

TITUBA *pants and begins rocking back and forth again, staring ahead.*

Tituba: There was four. There was four.

Parris, pressing in on her: Who? Who? Their names, their names!

Tituba, suddenly bursting out: Oh, how many times he bid me kill you, Mr. Parris! **A**

Parris: Kill me!

Tituba, in a fury: He say Mr. Parris must be kill! Mr. Parris no goodly man, Mr. Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! *They gasp.* But I tell him “No! I don’t hate that man. I don’t want kill that man.” But he say, “You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!” And I say, “You lie, Devil, you lie!” And then he come one stormy night to me, and he say, “Look! I have *white* people belong to me.” And I look—and there was Goody Good.

Parris: Sarah Good!

Tituba, rocking and weeping: Aye, sir, and Goody Osburn.

Mrs. Putnam: I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shriveled in her hands! **B**

Hale: Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. *He is indicating BETTY on the bed.* Look at her God-given innocence; her soul is so tender; we must protect her, Tituba; the Devil is out and preying³⁷ on her like a beast upon the flesh of the pure lamb. God will bless you for your help.

IN OTHER WORDS Hale wants the names of the other witches that Tituba has seen with the devil. When Tituba does not immediately come up with names, Mrs. Putnam suggests

37. Here, **preying** (PRAY IHNG) means “hunting.”

names of other villagers. Tituba claims she did not see their faces, but Hale will not rest until he gets all the details. Under stress, Tituba comes up with details—there were four witches, they wanted to kill Parris, and two of them are Goody Good and Goody Osburn—the same two names Mrs. Putnam had suggested.

ABIGAIL rises, staring as though inspired, and cries out.

Abigail: I want to open myself! *They turn to her, startled. She is enraptured,³⁸ as though in a pearly light.* I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him;
430 I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil! **C**

As she is speaking, BETTY is rising from the bed, a fever in her eyes, and picks up the chant.

Betty, staring too: I saw George Jacobs with the Devil! I saw Goody Howe with the Devil! **D**

Parris: She speaks! *He rushes to embrace BETTY.* She speaks!

Hale: Glory to God! It is broken, they are free!

Betty, calling out hysterically and with great relief: I saw Martha
440 Bellows with the Devil!

Abigail: I saw Goody Sibber with the Devil! *It is rising to a great glee.³⁹*

Putnam: The marshal,⁴⁰ I'll call the marshal! **E**

PARRIS is shouting a prayer of thanksgiving.

Betty: I saw Alice Barrow with the Devil!

The curtain begins to fall.

38. **Enraptured** (EHN RAP SHUHRD) means "filled with delight."

39. **Glee** means "great excitement and joy."

40. A **marshal** is an officer in charge of prisoners.

C YOUR TURN

Literary Focus

Think about what you know of Abigail so far. What do you think her **motivation** is for the speech she makes here, and for naming others as witches?

D YOUR TURN

Reading Focus

Betty opens her eyes and begins speaking. What **conclusion can you draw** about the illness that has been keeping her in bed up to this point?

E QUICK CHECK

Why is Putnam going to call the marshal?

A LITERARY ANALYSIS

How would you describe the mood in the room as Abigail and Betty call out more and more names of "witches" in Salem? Do you predict they will stop here, or will they name even more "witches" as the play goes forward?

B HERE'S HOW

Literary Focus

I see that Elizabeth asks John to go speak to Abigail. Elizabeth knows that John had an affair with Abigail. I think Elizabeth realizes Abigail's **motivation** for naming her as a witch. Abigail thinks that if Elizabeth is hanged as a witch, John would be free, and might go back to Abigail forever. So I think Abigail's motivation for lying about Elizabeth Proctor is jealousy.

Hale, as PUTNAM goes out: Let the marshal bring irons!

Abigail: I saw Goody Hawkins with the Devil!

Betty: I saw Goody Bibber with the Devil!

450 **Abigail:** I saw Goody Booth with the Devil! **A**

On their ecstatic cries

The curtain falls

IN OTHER WORDS Once Tituba begins filling in the story, Abigail jumps in and says that she has been involved with the devil, but wants to return to God. To prove that she wants to break with evil, Abigail confirms that the two women Tituba named are witches, and then she begins to add names to the list of witches in Salem. Betty awakens and names even more people. Hale, Parris, and Mrs. Putnam are thrilled to hear the list of names, and they call for all of these witches to be arrested.

WHAT HAPPENS NEXT In Act Two, Mary Warren, the Proctors' servant, reports that 39 women have now been arrested for suspected witchcraft. She gives Elizabeth Proctor a rag doll she made while sitting in court for hours. Elizabeth asks her husband to go to Salem and tell the court that Abigail and the other girls are lying. Suspecting that Abigail wants her dead, Elizabeth asks John to go to Abigail and break the attachment the girl has to him. **B** Reverend Hale visits the Proctors and asks John why he seldom goes to church and plows on Sundays. Proctor reveals that he does not like Parris. Proctor tells Hale that Abigail said there was no witchcraft that night in the woods. Giles Corey arrives and announces that his wife and Rebecca Nurse have been taken to jail. After Abigail claims Elizabeth Proctor's spirit stuck a needle in her, the rag doll with a needle stuck in it is discovered, and Elizabeth is arrested. Angrily, John tears up the warrant for his wife's arrest. Mary says that if she tells the court she gave Elizabeth

the doll with the needle stuck in it that Abigail will charge John Proctor with lechery.⁴¹ **C**

In Act Three, Giles Corey causes a commotion in the court over his wife's trial. Mary Warren tells the court that she and the other girls lied about participating in witchcraft. Tensions among the townspeople mount. Mary testifies in front of the other girls that she pretended to be harmed by the spirits of those accused of witchcraft. When Mary is unable to faint on purpose in front of the court, her credibility is undermined. With the court officials and townspeople looking on, Abigail and the other girls pretend that Mary afflicts them with her spirit. Distressed at Abigail's deceit, Proctor confesses his affair with her. When Elizabeth Proctor lies to the court, claiming John did not commit adultery, she unknowingly causes him to seem to be a liar. **D**

Sympathetic to the Proctors, Hale pleads for mercy for them from the court but is largely ignored. The girls continue their pretense, acting as if they see a bird in the courtroom and alleging that Mary has sent her spirit to attack them. As if hypnotized, they begin to imitate her every word and motion until Mary can bear it no longer and turns on John Proctor, claiming he was plotting to overthrow the court. Through this "confession," Mary is welcomed back into the company of Abigail and the others. Proctor and Giles Corey are taken to jail. Hale, angry and upset, denounces the court.

In Act Four, Parris reveals to the court officials that Abigail has taken his money and run away. Parris asks Danforth for a postponement of the hangings now that Hale has returned and may convince some of the accused to confess, but Parris's request is denied. The night before her husband is scheduled to hang, Elizabeth is brought out of her cell in the hopes that the sight of her will cause John to confess. Danforth asks if Elizabeth will plead for his

C QUICK CHECK

Why can John not just make Mary admit to the court that the doll with the needle in it was Mary's, not Elizabeth's? Is it because: (a) Mary denies that the doll was hers to begin with; (b) Elizabeth really is a witch and John knows it; or (c) Abigail is blackmailing John with the threat of telling the court—and everyone—that he was unfaithful to his wife by sleeping with her? Circle the number of the answer you think is best.

D HERE'S HOW

Reading Focus

I think I can **draw conclusions** about Elizabeth Proctor based on what I know about her so far. I see that she lies in court about John's affair with Abigail. I do not think Elizabeth is just a liar, though. I think I can draw the conclusion that Elizabeth loves her husband even though he had an affair, and she wants to protect his reputation in the town. Since Elizabeth does not know John has already admitted to the affair, she thinks she is helping him by lying and keeping the affair a secret from everyone.

41. **Lechery** (LEH CHUH REE) is lust or inappropriate engagement in sexual activity.

A YOUR TURN

Language Coach

What suffix do you see in the word *amazement*? **What part of speech** do you think this suffix usually indicates: a noun, a verb, an adjective, or an adverb?

B LITERARY ANALYSIS

The officials have let Elizabeth see John hoping that she will be able to convince him to confess to witchcraft and save his own life. Before reading on, make predictions about: (1) whether Elizabeth will ask John to confess or not, and (2) whether John will actually confess. It does not matter if your predictions are correct, but it will help you to frame the rest of the story in your mind before going forward.

(1) _____

(2) _____

confession, and she refuses to promise this. For the first time in months, John Proctor sees his wife.

Alone, John walks to her. It is as if they stand in a spinning world. It is beyond sorrow, above it. He reaches out his hand as though toward an embodiment⁴² not quite real, and as he touches her, a strange soft sound, half laughter, half amazement, comes from his throat. **A** He pats her hand. She covers his hand with hers. And then, weak, he sits. Then she sits, facing him.

ACT FOUR

Proctor: The child?

Elizabeth: It grows.

Proctor: There is no word of the boys?

Elizabeth: They're well. Rebecca's Samuel keeps them.

Proctor: You have not seen them?

Elizabeth: I have not. *She catches a weakening in herself and downs it.*

460 **Proctor:** You are a—marvel, Elizabeth.

Elizabeth: You—have been tortured?

Proctor: *Aye. Pause. She will not let herself be drowned in the sea that threatens her.* They come for my life now.

Elizabeth: I know it. **B**

Pause.

Proctor: None—have yet confessed?

Elizabeth: There be many confessed.

Proctor: Who are they?

470 **Elizabeth:** There be a hundred or more, they say. Goody Ballard is one; Isaiah Goodkind is one. There be many.

Proctor: Rebecca?

Elizabeth: Not Rebecca. She is one foot in Heaven now; naught⁴³ may hurt her more.

Proctor: And Giles?

Elizabeth: You have not heard of it?

42. An **embodiment** (EHM BOH DEE MEHNT) is a symbol made real.

43. The old-fashioned word **naught** (NAWT) means "nothing."

Proctor: I hear nothin', where I am kept.

Elizabeth: Giles is dead.

He looks at her incredulously.

Proctor: When were he hanged?

480 **Elizabeth,** *quietly, factually:* He were not hanged. He would not answer aye or nay⁴⁴ to his indictment⁴⁵; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute, and died Christian under the law. And so his sons will have his farm. It is the law, for he could not be condemned a wizard without he answer the indictment, aye or nay. **C**

Proctor: Then how does he die?

Elizabeth, *gently:* They press him, John.

Proctor: Press?

490 **Elizabeth:** Great stones they lay upon his chest until he plead aye or nay. *With a tender smile for the old man:* They say he give them but two words. "More weight," he says. And died.

Proctor, *numbed—a thread to weave into his agony:* "More weight."

Elizabeth: Aye. It were a fearsome⁴⁶ man, Giles Corey. **D**

Pause.

IN OTHER WORDS John Proctor asks about Elizabeth's pregnancy and his two children. Elizabeth says she is well but has not seen their sons. Proctor has been tortured and knows that his life is in danger. He asks Elizabeth if anyone else has confessed to witchcraft, and she says that many have. Their friends Rebecca and Giles, though accused, have not. Rebecca will soon be hanged. Giles never confessed or denied the charges, so he could not be hanged. His children inherited his farm because no crime was ever proven. Huge rocks were stacked on Giles's chest, and with each one, he was asked to

44. **Aye or nay** means "yes or no".

45. An **indictment** (IHN DYT MUHNT) is a charge against someone.

46. Here, **fearsome** means "intense" or "extreme."

C **HERE'S HOW**

Literary Focus

The story of Giles Corey shows someone who would not confess to being a witch, but also would not say he was not one. If Corey denied being a witch, he would have been hanged. But if he claimed to be a witch, he would have been lying. After reading what Elizabeth says about him, I think I understand Corey's **motivation**. Corey wanted to protect his reputation, to protect his honesty, and to legally protect his land and his farm. Corey wanted his land to be passed on to his sons.

D **LITERARY ANALYSIS**

How does John feel about Giles Corey after hearing the story about how he died? What words in the text are clues to John's feelings?

A QUICK CHECK

What does John tell Elizabeth that he is thinking about doing?

B YOUR TURN

Reading Focus

Circle the letter of the statement that seems like the most logical **conclusion** about why John is considering confessing to witchcraft, even though he is not a witch: (a) John feels like he is a sinner and a bad person due to his affair, and so dying for the sake of remaining honest feels like a false thing to do; or (b) John feels that confessing does not mean anything, since everyone in town already knows that the witchcraft trials are fake. So his reputation will remain the same even if he says he is a witch.

C YOUR TURN

Literary Focus

Underline the sentence in which John Proctor explains his **motivation** for not having confessed to seeing the devil, even under torture. Then paraphrase, or restate, that sentence in your own words on the lines below.

say yes or no to questions about witchcraft. Instead, he just asked for more rocks to be piled on him until he finally died. John and Elizabeth are in awe of Giles's courage and honor.

Proctor, *with great force of will, but not quite looking at her*:

I have been thinking I would confess to them, Elizabeth. *She shows nothing.* What say you? If I give them that?

500 **Elizabeth**: I cannot judge you, John. **A**

Pause.

Proctor, *simply—a pure question*: What would you have me do?

Elizabeth: As you will, I would have it. *Slight pause.* I want you living, John. That's sure.

Proctor—*he pauses, then with a flailing of hope*: Giles' wife? Have she confessed?

Elizabeth: She will not.

Pause.

Proctor: It is a pretense, Elizabeth.

510 **Elizabeth**: What is?

Proctor: I cannot mount the gibbet⁴⁷ like a saint. It is a fraud. I am not that man. *She is silent.* My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before. **B**

Elizabeth: And yet you've not confessed till now. That speak goodness in you.

Proctor: Spite only keeps me silent. It is hard to give a lie to dogs. **C** *Pause, for the first time he turns directly to her.* I would have your forgiveness, Elizabeth.

520 **Elizabeth**: It is not for me to give, John, I am—

Proctor: I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretense for me, a vanity that will not blind God nor keep my children out of the wind.

Pause. What say you?

47. A **gibbet** (JIH BIHT) is a gallows, or structure from which a person is hanged.



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IN OTHER WORDS John is thinking about making a false confession. Dying for the principle of honesty feels wrong to him. Since he has committed adultery, John does not see himself as an honest person. He asks Elizabeth for her forgiveness, and for her thoughts.

Elizabeth, upon a heaving sob that always threatens: John, it come to naught that I should forgive you, if you'll not forgive yourself. Now he turns away a little, in great agony. It is not my soul, John, it is yours. He stands, as though in physical pain, slowly rising to his feet with a great immortal longing to find his answer.

530 It is difficult to say, and she is on the verge of tears. Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. He turns his doubting, searching gaze upon her. **D**

I have read my heart this three month, John. Pause. I have sins of my own to count. It needs a cold wife to prompt lechery.

Proctor, in great pain: Enough, enough—

D YOUR TURN

Language Coach

The word *gaze* can be a noun or a verb. Which **part of speech** is it here?

A HERE'S HOW

Reading Focus

As I read this part of the play, I can **draw the conclusion** that both John and Elizabeth feel a lot of guilt. This guilt sometimes prompts what they say and do. John feels guilty for having an affair, and for considering making a false confession. Elizabeth feels guilty because she thinks if she had been a better wife, John would not have had an affair. I can also draw the conclusion that each one thinks the other is a better person. John knows Elizabeth would never lie to the court. Elizabeth thinks John is a good man, no matter what, and so she will support whatever decision he makes.

B QUICK CHECK

What advice does Elizabeth give John about what to tell Hathorne?

Elizabeth, *now pouring out her heart*: Better you should know me!

Proctor: I will not hear it! I know you!

Elizabeth: You take my sins upon you, John—

Proctor, *in agony*: No, I take my own, my own!

540 **Elizabeth**: John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! *In fright, she swerves, as HATHORNE enters.* **A**

Hathorne: What say you, Proctor? The sun is soon up.

PROCTOR, his chest heaving, stares, turns to ELIZABETH. She comes to him as though to plead, her voice quaking.

Elizabeth: Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John—I never knew such goodness in the world! *She*
550 *covers her face, weeping.* **B**

IN OTHER WORDS Elizabeth says that John is a good man despite what he thinks of himself. She wants him to forgive himself, and she feels partially responsible for his adultery. Elizabeth did not express her love well, because she did not think she was pretty or good enough to deserve love from her husband. Her coldness, she thinks, drove John to an affair. Whatever John decides to do, Elizabeth says, is good—because he is a good person. Hathorne comes in and demands an answer from John.

PROCTOR turns from her to HATHORNE; he is off the earth, his voice hollow.

Proctor: I want my life.

Hathorne, *electrified, surprised*: You'll confess yourself?

Proctor: I will have my life.

Hathorne, *with a mystical tone*: God be praised! It is a providence!⁴⁸ *He rushes out the door, and his voice is heard*

48. A **providence** is an action caused by God, or a miracle.

calling down the corridor: He will confess! Proctor will confess! **C**

560 **Proctor**, *with a cry, as he strides to the door:* Why do you cry it? *In great pain he turns back to her.* It is evil, is it not? It is evil.

Elizabeth, *in terror, weeping:* I cannot judge you, John, I cannot!

Proctor: Then who will judge me? *Suddenly clasping his hands:* God in Heaven, what is John Proctor, what is John Proctor?

He moves as an animal, and a fury is riding in him, a tantalized search. I think it is honest, I think so; I am no saint. *As though she had denied this he calls angrily at her:* Let Rebecca go like a saint; for me it is fraud! **D**

570 *Voices are heard in the hall, speaking together in suppressed excitement.*

Elizabeth: I am not your judge, I cannot be. *As though giving him release:* Do as you will, do as you will!

Proctor: Would you give them such a lie? Say it. Would you ever give them this? *She cannot answer.* You would not; if tongs of fire were singeing you would not! It is evil. Good, then—it is evil, and I do it! **E**

IN OTHER WORDS John says he will confess to save his life. Hathorne is thrilled, but John struggles with his decision. John says he cannot pretend to be a saint by dying for his principles, since he was never a saint to begin with. He asks Elizabeth what to do, but she says it is his choice. John knows what he is about to do is wrong—and that Elizabeth would not do it herself—but he chooses to make a false confession in order to live.

WHAT HAPPENS NEXT Danforth and the others are relieved that Proctor has confessed to having seen the Devil. When gentle Rebecca Nurse enters the room, Proctor is ashamed of the confession he is making. Despite pressure from Danforth, he refuses to name Rebecca or any other

C LITERARY ANALYSIS

When John finally decides to confess, he tells Hathorne it is only to save his own life. Re-read Hathorne's response and the footnote that goes along with it. What is ironic about what Hathorne chooses to call out when he hears of John's decision?

D HERE'S HOW

Literary Focus

John has really thought through what he is doing. In this passage, John restates his **motivation**: He feels it would be dishonest to pretend that he is a man of principles by dying for his belief in honesty. John's motivation is to save his life, but also to be true to who he believes he really is.

E YOUR TURN

Reading Focus

John uses the word "evil" more than once to describe his decision to confess. **Draw a conclusion** as to why he chooses to do something even though he believes it is evil.

A HERE'S HOW

Reading Focus

Danforth is “relieved” that John Proctor has confessed. I think I can **draw the conclusion** that he is relieved because he thinks this means everyone else will confess, too. John Proctor is a strong man in the community. If other people decide to follow his lead, then the hangings will stop.

B LITERARY ANALYSIS

John will not name any other “witches” in his confession. Based on what you know of his character, does this surprise you?

C HERE'S HOW

Literary Focus

I think this conversation between John, Danforth, and Parris shows something about the **motivation** of the men who are working for the court. John says that they have saved his soul from the devil by watching him sign the confession. Because they keep insisting on making the confession public, their motivation is not really saving his soul, but allowing the town to feel good about accusing and placing blame on innocent people. John shows that the other men are actually motivated by evil intentions.

accused townspeople in his confession. **A** **B** When he is asked to sign his written testimony, Proctor hesitates, then signs it.

PROCTOR *has just finished signing when DANFORTH reaches for the paper. But PROCTOR snatches it up, and now a wild terror is rising in him, and a boundless anger.*

580 **Danforth**, *perplexed, but politely extending his hand*: If you please, sir.

Proctor: No.

Danforth, *as though PROCTOR did not understand*: Mr. Proctor, I must have—

Proctor: No, no. I have signed it. You have seen me. It is done! You have no need for this.

Parris: Proctor, the village must have proof that—

Proctor: Damn the village! I confess to God, and God has seen my name on this! It is enough!

590 **Danforth**: No, sir, it is—

Proctor: You came to save my soul, did you not? Here! I have confessed myself; it is enough! **C**

Danforth: You have not con—

Proctor: I have confessed myself! Is there no good penitence⁴⁹ but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!

Danforth: Mr. Proctor—

600 **Proctor**: You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!

Danforth: I do not wish to—

Proctor: I have three children—how may I teach them to walk like men in the world, and I sold my friends?

Danforth: You have not sold your friends—

49. **Penitence** (PEH NIH TEHNS) is sorrow for sin or fault.

Proctor: Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!

Danforth: Mr. Proctor, I must have good and legal proof that you—

610 **Proctor:** You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot—

Danforth, with suspicion: It is the same, is it not? If I report it or you sign to it?

Proctor—*he knows it is insane:* No, it is not the same! What others say and what I sign to is not the same!

Danforth: Why? Do you mean to deny this confession when you are free?

Proctor: I mean to deny nothing!

620 **Danforth:** Then explain to me, Mr. Proctor, why you will not let—

Proctor, with a cry of his whole soul: Because it is my name!

Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name! **D**

Danforth, pointing at the confession in PROCTOR'S hand: Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! **E** PROCTOR *is motionless.* You will give me your honest confession in my hand, or I cannot keep you from the rope. PROCTOR *does not reply.* Which way do you go, Mister?

630

IN OTHER WORDS John signs the confession, but refuses to hand it over. Confession, John says, is between a person and God, and there is no need for the public to read it. John says that Danforth can report his confession to the town leaders, but John refuses to have the signed paper hanging in town—especially since his friends have chosen to die rather than sign a lie as he is doing. A public confession, John says, will ruin his name and his family's name. Danforth says he must hand over the confession, otherwise John will be hanged.

D YOUR TURN

Literary Focus

Underline words on this page that best explain John's **motivation** for insisting the signed confession remain private, rather than being nailed to the door of the village church.

E LITERARY ANALYSIS

What is ironic about Danforth's statement that he "will not deal in lies"?

A QUICK CHECK

Why did John decide to tear up his confession? What other decision is he really making at the same moment?

B QUICK CHECK

What does John mean when he says, "Give them no tear! Tears pleasure them"?

C QUICK CHECK

What does Parris want Elizabeth to do?

His breast heaving, his eyes staring, PROCTOR tears the paper and crumples it, and he is weeping in fury, but erect. **A**

Danforth: Marshal!

Parris, hysterically, as though the tearing paper were his life: Proctor, Proctor!

Hale: Man, you will hang! You cannot!

Proctor, his eyes full of tears: I can. And there's your first marvel, that I can. You have made your magic now, for now I do think
640 I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. **ELIZABETH, in a burst of terror, rushes to him and weeps against his hand.** Give them no tear! Tears pleasure them! Show honor now, show a stony heart and sink them with it! *He has lifted her, and kisses her now with great passion.* **B**

Rebecca: Let you fear nothing! Another judgment waits us all!

Danforth: Hang them high over the town! Who weeps for these, weeps for corruption! *He sweeps out past them.* **HERRICK starts to lead REBECCA, who almost collapses, but PROCTOR catches her,**
650 *and she glances up at him apologetically.*

Rebecca: I've had no breakfast.

Herrick: Come, man.

HERRICK escorts them out, HATHORNE and CHEEVER behind them. ELIZABETH stands staring at the empty doorway.

Parris, in deadly fear, to ELIZABETH: Go to him, Goody Proctor! There is yet time!

From outside a drumroll strikes the air. PARRIS is startled.

ELIZABETH jerks about toward the window.

Parris: Go to him! *He rushes out the door, as though to hold back*
660 *his fate.* Proctor! Proctor! **C**

Again, a short burst of drums.

Hale: Woman, plead with him! *He starts to rush out the door, and then goes back to her.* Woman! It is pride, it is vanity. *She avoids his eyes, and moves to the window. He drops to his knees.* Be his helper! What profit him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!

Elizabeth, *supporting herself against collapse, grips the bars of the window, and with a cry:* He have his goodness now. God forbid I take it from him! **D**

670

The final drumroll crashes, then heightens violently. HALE weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air. **E**

The curtain falls

IN OTHER WORDS Crying, John tears up his confession, knowing this means he will be hanged. John says that the trial has finally shown some magic—it has not proved that there are witches, but it has made good in him where he did not think there was any. The good in him, he says, is the part that will not lie to save his life. Elizabeth cries, and John tells her not to give Danforth that satisfaction. Rebecca, collapsing, says the final judgment comes after death. Danforth orders John and Rebecca to be hanged immediately. Hale and Parris beg Elizabeth to go to John and change his mind. Elizabeth says she will not—that John has found the goodness in himself, and she would rather that he die with such goodness than that he give it up and live. As the drums beat for the hangings, the play ends. **F**

D **HERE'S HOW**

Literary Focus

I think I understand why Elizabeth does not go after John when they take him out to be hanged. She believes that he has done the right thing. She already believed John was a good man, but John had to tear up his confession to convince himself. So Elizabeth's **motivation** is love, respect, and admiration for her husband.

E **YOUR TURN**

Reading Focus

Draw a conclusion about why Hale is weeping as John and the others are taken away to be hanged.

F **LITERARY ANALYSIS**

Do you think the play ends on a positive or negative note, or is it mixed? Why do you feel this way?
