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VCE English $\frac{3}{4}$
The Crucible and the Dressmaker
Full Notes

Section A: Master Notes



Synopsis: The Crucible

- The *Crucible* is a play loosely based on the Salem Witch Trials that occurred in America in 1692. The play consists of four acts, and Miller intersperses the dialogue of the play with detailed narration, providing backstory and context to the main characters.
- The opening narration explains where Salem is located and how its townspeople lived. Miller points out, however, that due to a lack of records, 'no one can really know what their lives were like'. Notably, the narrator suggests that the wilderness stands 'dark and threatening' due to 'Indian tribes [marauding] from time to time'. The people of Salem are also deeply religious and 'carr[y] about an air of innate resistance, even of persecution'. The narrator also speculates that 'social disorder in any age breeds such mystical suspicions', hinting that the animosity between the town's residents may have contributed to the calamitous witch trials.

Act 1

- The play begins in the house of Reverend Parris, whose daughter Betty has fallen ill for some unknown reason. Parris refuses to entertain the idea that Betty's condition has an 'unnatural cause', however there is worry amongst the town that she has been struck down by witchcraft. He thus sends for Reverend Hale (an expert in such matters) in order to 'put out all thought' that witchcraft has occurred in his household.
- Parris questions the girls – including Abigail Williams (Parris' niece), and others – as to why they were 'dancing like heathen in the forest'. Abigail assures him that they were just dancing harmlessly. Further, when Parris asks why Abigail was fired from her role as Elizabeth Proctor's servant, Abigail explains that Elizabeth is a 'bitter woman, a lying, cold, snivelling woman' who she refused to work for.
- Mrs Ann Putnam, who is described as a 'twisted soul of forty-five, a death-ridden woman', comes to Parris' house to tell him that her daughter Ruth has also fallen ill. She is convinced that the reason is witchcraft, but again Parris will not hear a word of it.
- The narrator introduces Ann's husband, the rich farmer Thomas Putnam. He is described as a 'man with many grievances' and it is explained that his vindictive nature began with an incident involving a man named George Burroughs. Putnam's brother-in-law wanted to be Salem minister, but Burroughs got the job instead. In order to 'right matters', Putnam had Burroughs jailed for debts the man did not owe.
- Mrs Putnam expresses her belief that 'vengeful spirits [are] layin' hands on these children'. She gave birth to seven babies who died on the night of their birth, and Mrs Putnam is convinced witches were responsible. Mrs Putnam confesses that she sent her only daughter Ruth to Tituba (Reverend Parris' slave from Barbados) in order to speak to the dead. Abigail then admits that Tituba and Ruth were conjuring spirits, but not her.

- Parris is worried that townspeople 'will topple him' with the news that witchcraft has been performed in his house. But Putnam assures Parris that if he 'strike[s] out against the Devil' then the 'village will bless [him]'. Notably, it seems that Putnam wants witchcraft to exist – his motivations are revealed later in the play, when he is accused of using witchcraft as a guise to steal land from the poorer farmers.
- Abigail and Mercy Lewis (the Putnams' servant and Abigail's closest friend) are concerned about Betty, and although they try to wake her, they fail. They also have a private conversation in which they work together to make sure their story is consistent. Abigail says they have to admit they danced, and that Tituba conjured spirits for Ruth – but that's all. Mary Warren (servant to protagonist John Proctor), who also danced in the woods, is worried the town will call the girls witches. Mary insists they should confess because the punishment for witchcraft is hanging, whereas if they admit to everything they did, they will only be whipped. Betty reveals that Abigail 'drank blood' and 'drank a charm to kill Goody (Elizabeth) Proctor'.
- Abigail puts her foot down. She says they will only tell people about the dancing and the conjuring, and threatens the girls with violence if they do not stick to the story.
- The narrator then introduces John Proctor who is favourably described as 'powerful of body, even-tempered and not easily led'. But he is not perfect. The narrator suggests his 'steady manner ... does not spring from an untroubled soul'. In short, he is a 'sinner' – not only against the values of his time, but against his own moral code.
- The details of Proctor's sins come out in a private conversation with Abigail. After Abigail tells him that they were merely dancing in the woods, and that Betty only fainted because she got scared about being caught, she hints to Proctor that she still loves him. The two previously had an affair, which was why Elizabeth kicked her out of the house. Proctor, however, insists that any romance between them is over.
- Next introduced are Rebecca and Francis Nurse. They are farmers who enjoyed a gradual rise in social status due to the land they own. Francis is highly respected in Salem, and so is Rebecca. The narrator states that 'the general opinion of her character was so high that to explain how anyone dared cry her out for a witch ... we must look to the fields and boundaries of that time'. In other words, he is foreshadowing that a wave of fear and hysteria caused the people of Salem to turn on even their most well-regarded neighbours.
- The townspeople have a discussion. Rebecca thinks that it was unwise for Parris to send for Reverend Hale to investigate witchcraft, as she believes that 'this will set [them] all to arguin' again in the society'. This statement is not only highly prophetic in regards to the calamitous witch hunt, but also indicates that the town has a long history of infighting and disputes.
- Some of these tensions are alluded to. Mrs Putnam is envious that Rebecca has healthy children, whereas almost all of Mrs Putnam's children died in infancy. There is criticism of Parris' sermons because he 'preach[es] only hellfire and bloody damnation ... and ... hardly ever mention[s] God anymore'. Parris is disgruntled that he isn't paid more money and believes he is not treated well by the Salem community. Putnam is unhappy that Proctor chopped down lumber from an area that Putnam insists he owns.

- Reverend Hale is then introduced. He is an 'eager-eyed intellectual', but he also believes in dark spirits because he is convinced 'he had himself encountered a witch in his parish not long before'. The townspeople explain to Hale that girls were found dancing in the woods, and Mrs Putnam mentions that she sent her daughter Ruth to Tituba to conjure spirits.
- Giles Corey, another farmer, is introduced. The narrator suggests that although he is an 'innocent and brave man', he is unfairly blamed for bad things that happen in the town. 'If a cow was missed, the first thought was to look for her around Corey's house; a fire blazing up at night brought suspicion of arson to his door'.
- As Hale tries to question Betty, he tells everyone to 'stand close in case she flies' – Betty, however, remains still. So Hale questions Abigail. He asks about the dancing in the forest, and Abigail tells him it was just 'common dancing'. Hale presses her further, and when Tituba enters, Abigail says it was Tituba who conjured the Devil, and that Tituba made her and Betty drink a strange brew from a kettle.
- Tituba begins by denying the witchcraft. She explains that Abigail begged her to conjure spirits and make a charm (to kill Elizabeth). Abigail, in a panic, accuses Tituba further: 'She comes to me while I sleep; she's always making me dream corruptions!'
- Hale is convinced that Tituba practised witchcraft, and when Putnam insists 'this woman must be hanged', Tituba – like Abigail – panics and blames others.
- Putnam asks if Tituba saw Sarah Good (an old, poor woman who sleeps in ditches) and Goody Osburn (a drunk, half-witted woman) with the Devil. Tituba says yes. She also says there were four people involved in witchcraft. Before Tituba can name all of them, however, Abigail – 'staring as though inspired' – begins naming people. She is joined by Betty, and together they name more than ten others as having conspired with the Devil.

Act 2

- It is eight days later. Proctor and Elizabeth are in their home. Proctor asks if Elizabeth is sad, and she explains that she thought he'd gone into town in the afternoon. The implication is that Proctor had been to see Abigail, and this is not good as Elizabeth knows about the affair.
- They discuss how Mary Warren, their servant, has gone to Salem as an 'official of the court', and that fourteen people are now in jail for witchcraft. Elizabeth tells Proctor that he must go to town to sort this out – she says Proctor has to tell them what Abigail told him (i.e. that the witchcraft didn't happen).
- As they continue talking, it comes out that Proctor was alone with Abigail when he found out this information. Elizabeth 'has suddenly lost all faith in him' because he had a moment alone with her. Proctor is outraged that she is still suspicious he might be having an affair, but Elizabeth says 'the magistrate sits in [his] heart that judges [him]' – that the reason for his outburst is because he's judging himself.

- Mary tells them that Elizabeth was 'somewhat mentioned' as possibly being a witch, but that the court dismissed the charges because Mary denied seeing any evidence of this while living with the Proctors. Both Proctor and Elizabeth instinctively know it was Abigail who accused her.
- Hale visits the Proctors. He tells them that Rebecca has been charged with witchcraft, which the Proctors find outrageous due to her upstanding reputation. At Elizabeth's insistence, Proctor tells Hale what he knows about Abigail: that the girls were only dancing, and fainted because they were scared upon being caught. Hale is taken aback, but he then retorts by saying the accused have all confessed. Proctor, however, points out that they just want to avoid being hanged – Hale says he has considered this as a possibility.
- Giles Corey and Francis Nurse enter the scene. They tell Proctor that their wives are now in jail. Rebecca has been charged with the murder of Mrs Putnam's babies.
- Two men named Cheever and Herrick, representing the court, arrive with a warrant for Elizabeth's arrest. The court has bid them to search the Proctors' house for poppets, and they soon discover that Elizabeth has one. It turns out the poppet has a needle inside it, and Cheever and Herrick are shocked. They explain that at dinner Abigail fell down as if struck in the belly; Cheever and Herrick thus believe that Elizabeth used the poppet to practise witchcraft against Abigail.
- Proctor rips up the warrant and sends the two men out. Hale says Elizabeth will be fine if she is innocent, however Proctor is angered by this, asking 'Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now?'
- Cheever and Herrick have nine men outside to arrest Elizabeth, so she decides to go.
- Proctor tells Mary that they will go to court together. He commands that Mary tell the court how she simply made the poppet as a harmless gift, but Mary is scared that Abigail will 'kill her for sayin' that'. Mary also points out that Abigail will mention her and Proctor's affair, but Proctor doesn't mind if they 'slide together into [their] pit' – i.e. he is willing to sacrifice his reputation to have people stop believing her lies.

Act 3

- The people of Salem are in court. Judge Hathorne is questioning Martha Corey. She denies that she is a witch. Giles Corey insists that Martha has been charged by the Putnams because Thomas Putnam wants to acquire more land.
- Francis Nurse approaches the court. Deputy Governor Danforth speaks to Francis, boasting that he has, 'upon [his] signature', put 'near to four hundred ... in the jails from Marblehead to Lynn', and that 'seventy-two' have been 'condemned to hang by that signature' – he is underlining his authority here, making it clear he means business. Francis, however, is still adamant that in spite of Danforth being a 'weighty judge', he has been deceived by the girls' lies.
- Proctor and Mary step in and explain that all the girls never actually saw spirits and were just pretending. Parris is furious and says that Proctor is trying to overthrow the court, but Danforth decides to hear what Proctor has to say.

- Danforth further reveals that Elizabeth was checked by a doctor, who realised that she is pregnant. She is therefore safe from being hanged for at least a year. Danforth asks Proctor whether this is enough for him to drop his case, but Proctor says no: 'These are my friends. Their wives are also accused...' – this desire to protect his friends shows Proctor's integrity.
- Proctor brings out his evidence. He first shows Danforth 'a sort of testament' from 'ninety-one' of Salem's residents – a signed petition in which the people have 'declare[d] their good opinion Rebecca, [Elizabeth] and Martha Corey'.
- Giles Corey shows Danforth his deposition, which Danforth notes is 'very well phrased'. Giles explains that this is because he has gone to court 'thirty-three time[s]' – recall from the narrator's introduction of Giles that he is constantly the source of blame in the town. Giles' deposition quotes an unnamed source who said that Putnam had his daughter accuse a man of witchcraft in order to steal his land. However, as Giles won't give up his source's name – 'He'll lay in jail if I give his name! – he is arrested for contempt of court.
- Mary is questioned next. Before she testifies, Proctor notes that she was previously acting like all the other girls – 'You saw her scream, she howled, she swore familiar spirits choked her' – and that she now swears it is all a lie. Mary explains that the girls made everything up, and that there were no spirits and that it was all 'pretence'.
- Danforth brings in the girls, and asks Abigail whether it's true. Abigail denies it.
- Hathorne suggests that Mary could pretend to see spirits and faint, to show how convincing the pretending can be. However Mary says she can't, because she 'used to faint because [she] thought [she] saw spirits'. The point here is that Mary was so caught up in the hysteria before that she really believed what she was seeing.
- Danforth again asks Abigail whether she made everything up, but Abigail is adamant it was all real – she is even offended that he would question her story: 'I have been near murdered every day because I done my duty pointing out the Devil's people – and this is my reward?'
- Abigail then pretends a cold wind has come, and that Mary is conjuring spirits. The other girls join in, crying 'I freeze, I freeze!' and 'It is a wind, a wind!' Proctor is outraged – to the dismay of the court, he leaps at Abigail and grabs her by the hair.
- Proctor then reveals his affair with Abigail in an attempt to damage her reputation. When Danforth is sceptical about the truth of this allegation, Proctor reasons that 'a man will not cast away his good name'.
- Danforth asks Parris to bring out Elizabeth to verify whether Proctor is telling the truth. Proctor says Elizabeth will confirm his story, and that 'in her life ... she have never lied'. He also explains that Elizabeth fired Abigail as servant of the Proctor house precisely because she found out about the affair.

- ▶ Elizabeth is questioned about Proctor's affair. She mistakenly believes Proctor wants her to protect his reputation; she lies and tells Danforth her husband is a 'goodly man' and did not commit lechery. Proctor is dismayed: 'Elizabeth, I have confessed it!' And Elizabeth cries 'Oh, God!' when she realises the ramifications of her testimony.
- ▶ Proctor tries to explain to Danforth that Elizabeth was just trying to protect his name. Hale now believes Proctor and says Abigail 'has always struck [him] false'.
- ▶ Abigail – 'whimpering, open-mouthed, agape at the ceiling' – pretends that Mary has conjured a yellow bird that wants to 'tear [her] face'.
- ▶ Danforth completely believes the girls and tells Mary to 'draw back [her] spirit out of them'. He asks how she found this unnatural power, and tells her she will 'confess [herself] or ... hang'. All the while, Proctor is reminding Mary that 'God damns all liars', because he can sense Mary's fear and panic.
- ▶ As Proctor tries to approach Mary, she 'rushes out of his reach, screaming in horror'. She turns on Proctor, calling him the 'Devil's man' and pronouncing that he has been 'com[ing] at her by night', wanting her to help him overthrow the court.
- ▶ Hale tries desperately to convince Danforth that 'the child's gone wild', but Danforth will not hear a word of it. Proctor, who begins to 'laugh insanely', tells the court that 'God is dead' and that the Devil will punish them all; he believes they will be punished because Proctor has failed to 'bring men out of ignorance' and because Danforth 'know[s] in ... his black heart that this be fraud'.
- ▶ Hale denounces the proceedings and quits the court.

Act 4

- ▶ A few months have passed and Salem has fallen into chaos – 'there be so many cows wanderin' the highroads, now their masters are in the jails' / 'there are orphans wandering from house to house ... the stink of rotting crops hangs everywhere'. Sarah Good and Tituba are still imprisoned, Proctor and Rebecca have been sentenced to hang, and Abigail – who Parris reveals has 'vanished ... aboard a ship' – is nowhere to be seen.
- ▶ Parris asks Danforth to postpone the executions, fearing rebellion from the townspeople as Proctor and Rebecca 'have great weight yet in the town'. Danforth won't postpone because it would 'speak a floundering on [his] part' and because when he 'speak[s] God's law, [he] will not crack its voice with whimpering'. He is essentially refusing to back down because he believes the court will seem weak or uncertain – that changing his mind will 'cast doubt upon the guilt of them that died till now'.
- ▶ Parris is concerned about his own safety as a result of Danforth's decision – he has already been the target of initial stirrings of rebellion: 'Tonight, when I open my door to leave my house... a dagger clattered to the ground' / 'There is danger for me. I dare not step outside at night!'.

- Hale has returned to Salem to try and convince those who have been sentenced to confess to witchcraft and save their lives: 'I come to counsel Christians they should belie themselves'. He is anguished by his involvement in the witch trials – more specifically, that he did not do more to protect the people of Salem: 'There is blood on my head! Can you not see the blood on my head!!' His anguish shows compassion (as well as guilt), as he is clearly unwilling to abandon people he believes he had a part in condemning.
- Hale goes to Elizabeth, who is in jail, and he asks her to convince Proctor to confess, telling her to 'cleave to no faith when faith brings blood' and that it is a 'mistaken law that leads you to sacrifice'. He does not want Proctor to 'throw his life away for pride'.
- Elizabeth finally agrees to speak to Proctor. She tells that she wants him alive. Proctor reasons that he might as well confess to witchcraft because he is already an adulterer, and thus, a guilty liar: 'nothing's spoiled by giving them this lie that were not rotten long before'.
- Proctor asks for Elizabeth's forgiveness regarding the affair. In response, she says that it is Proctor who has to forgive himself. She already believes that he is a good man. Elizabeth also believes she is partly to blame for his affair: 'It needs a cold wife to prompt lechery'.
- Proctor decides to confess. Rebecca Nurse is brought in as well, however she refuses to confess like Proctor: '...how many I damn myself? I cannot, I cannot'. She therefore decides to die in order to protect her integrity.
- Danforth asks Proctor to confirm the other people in Salem who have also been involved in witchcraft. However, he refuses to do so as he wants to protect their reputations: 'They think to go like saints. I like not to spoil their names' / 'I speak my own sins; I cannot judge another'.
- Danforth asks Proctor to sign the testimony he has already written. Proctor is frustrated they're forcing him to do this – he believes this is a step too far: 'God does not need my name nailed upon the church!'
- Proctor also expresses guilt that he may live and that others died: 'I blacken all of them when this nailed to the church the very day they hang for silence!' / '...I am not worth the dust on the feet of them that hang!'
- Proctor tells Danforth that he will not sign his name to lies. Danforth is outraged that he has called his confession a 'lie': 'If it is a lie I will not accept it! ... I will not deal in lies, Mister!'
- Proctor, 'weeping in fury', tears up his confession. He has changed his mind and will now go to the gallows like Rebecca.
- Hale and Parris try again to get Elizabeth to persuade Proctor, but she won't do it. She tells them that Proctor '[has] his goodness now', and does not want to take it away from him.

Synopsis: The Dressmaker

- A dressmaker named Tilly Dunnage – known throughout her childhood as ‘Myrtle’ – returns to the town of Dungatar (a fictional 1950s Australian town). Years ago, Tilly was sent away from Dungatar because she was unfairly blamed for the murder of Stewart Pettyman, a fellow student at the time. Stewart ran at Tilly, intending to headbutt her in the stomach. However when Tilly suddenly stepped out of the way, Stewart ran headfirst into a brick wall and died.
- Upon Tilly’s arrival, she is greeted by a man named Sergeant Farrat, who eventually becomes her closest friend and ally in the town. Farrat is fond of fashion, and notes that Tilly is well-dressed. He escorts her to the Hill, which is where Molly Dunnage (Tilly’s mother) still lives. Molly’s house on the Hill lies just outside the rest of the town. Molly is known by the residents of Dungatar as ‘Mad Molly’, and it is clear to Tilly that her mother has been ostracised by the townspeople in her absence. Tilly spends the next few weeks taking care of Molly; she cleans up the house, and attempts to feed her mother, though Molly is still distrustful of her long-estranged daughter.
- A family named the McSwineys live at the bottom of the Hill. Their eldest son Teddy McSwiney is the star of the Dungatar football team, and he soon takes a romantic interest in Tilly. Teddy and his handicapped brother Barney are kind and compassionate to Tilly, which lies in contrast to the treatment she receives from the rest of the townspeople. Local residents such as Lois Pickett and Beula Harridene gossip nastily about Tilly, indicating that the town’s view of Tilly has not changed since she left all those years ago.
- Gertrude Pratt, the daughter of the local shopkeeper, marries William Beaumont, who has recently arrived back in Dungatar. Tilly makes Gertrude’s wedding dress. It soon becomes apparent that Tilly is a talented dressmaker, and although she is still reviled by virtually everyone in town, many women begin asking Tilly to make them dresses.
- Teddy asks Tilly to accompany him to the footballer’s dance, however she is reluctant as she knows that the town still hates her. This instinct proves wise – even though Tilly has created beautiful gowns for all the women of Dungatar, she still ends up bullied and shunned by them at the dance.
- Teddy takes Tilly back to his caravan, where they make love. After a heartfelt conversation in which Tilly explains her past (and the guilt she still feels to this day over the incident with Stewart), Teddy spontaneously proposes to her. The couple are happy, and they lay together on top of a silo. This is where things go wrong: Teddy is adamant that Tilly is incorrect about her belief that she is ‘cursed’, and in order to prove this, he jumps off the silo into what he believes is a truck full of wheat. The truck is actually filled with sorghum – which is not dense like wheat – and Teddy sinks to the bottom and suffocates.
- At Teddy’s funeral, Sergeant Farrat criticises the townspeople for their overt hatred of Tilly; he suggests that if they had been more inclusive and warm towards her, then perhaps Teddy may never have died.
- Tilly soon starts to make dresses for people from the town of Winyerp (a local rival of Dungatar).

- Elsbeth Beaumont (a rich, elitist woman) and her new daughter-in-law Gertrude Beaumont run a social club, and they are conscious of the upcoming inter-town Eisteddfod in which they have decided to perform Macbeth. Other towns are performing other plays. Gertrude wants Tilly to make their costumes (instead of Winyerp's), however Tilly insists that she won't do it unless she is paid upfront. Most of Dungatar's women have not settled their accounts, meaning Tilly has not been paid money she is owed.
- Tilly and Molly finally reconnect properly after each explains the traumas from their past. Back in Paris, Tilly had a baby named Pablo. For some inexplicable reason, baby Pablo fell sick and died, and Tilly's boyfriend Ormond blamed her for the baby's death. In solidarity, Molly tells Tilly that her real father is Evan Pettyman (Stewart's father) – though Tilly already knows this. Molly then explains how Evan refused to tell her where Tilly was sent after Stewart's death, and how she subsequently went mad with loneliness.
- In the afternoon, Molly falls and dies from a stroke. After her mother's death, Tilly knows there is nothing left for her in Dungatar. In the end, however, she decides to stay in order to exact her revenge on the cruel townspeople who have treated Tilly and her mother so poorly.
- Death and injury befall some of Dungatar's other residents. Beula Harridene spies on Tilly from her garden, and when Tilly throws a large radio outside, the radio – unbeknownst to Tilly – inadvertently hits Beula in the face. This incident leaves Beula with grievous wounds and she ends up blind. Further, a crippled man named Mr Almanac (who used to abuse his wife Irma) accidentally drowns, and Evan Pettyman (who, like Mr Almanac, abused his wife) is murdered by his wife Marigold, who then tries to kill herself.
- A district Inspector is sent to Dungatar to investigate all of these accidents. He is staying with Sergeant Farrat, and Farrat (who is a crossdresser) frantically hides all his clothes at Tilly's because is afraid the Inspector will think he is queer.
- Tilly spends the next few months working on costumes for the Dungatar production of Macbeth. The entire town is involved. Gertrude is the director of the play, however the cast all dislike how bossy and controlling she is. Everyone wants to get rid of Gertrude, but as she and Elsbeth are funding the production, it is difficult to do so. However they find a solution: they end up paying Tilly with the money allocated for the town's insurance, as they believe it unlikely that natural disasters will affect them anytime soon.
- On the morning of the Eisteddfod, the cast sacks Gertrude and they lock her in the hall. They head for the bus, but it won't start. At the same time, Tilly has covered Molly's house with bits of fabric and splashes kerosene everywhere.
- A little while later, the cast take the now-working bus to Winyerp for the Eisteddfod. At the same time, smoke is wafting from Tilly's chimney. She walks through the town untying animals and setting them free.
- Sergeant Farrat (who is part of the cast) intended to follow behind the bus in his police car. Instead, he notices that Tilly's house is on fire, and rushes back to help her.

- The Dungatar cast arrive at the Eisteddfod late. When it comes to their turn to perform, they are embarrassed by Mona Beaumont, who violently writhes during her performance of Lady Macbeth's soliloquy, masturbating through her petticoats. The audience is distinctly uncomfortable, and after the intermission, no one returns to watch.
- The people of Dungatar come home to find out their town has been burned to the ground. Nothing remains except for a few smouldering trees and some anxious pets, as well as a singed and soot-smudged Sergeant Farrat. He explains, simply, that there has been a fire.
- They console themselves by pointing out that they are insured, but soon realise they paid Tilly their insurance money for the Macbeth costumes. Mona suggests they head towards Windswept Crest, which is where her mother Elsbeth Beaumont lives.

Authorial intent and historical context: The Crucible

- Arthur Miller wrote *The Crucible* in the 1950s – a decade which marked the beginning of the Cold War, and a period in which a fear of Communism had begun to spread throughout the United States. We can draw comparisons between Senator Joseph McCarthy and several of Salem's leaders.
- First we should note how McCarthy is in some ways similar to Reverend Parris, namely that both were worried about self-preservation. McCarthy was elected to the Senate in 1946, but his reelection in 1950 was far from guaranteed. As a result, McCarthy implemented a new political strategy, which was to aggressively target communists in American society.
- McCarthy's stance was thus highly influenced by his concern for his political career, much like Parris, who at the beginning of the play is worried primarily about his reputation due to allegations of witchcraft against his daughter Betty.
- In terms of authorial intent, when analysing Reverend Parris we therefore might point out that Miller's depiction of Parris is influenced by the self-serving nature of Senator Joseph McCarthy, who was willing to spread fear and chaos throughout America in order to protect his own career.
- We might go on and say that in broader terms, Miller is questioning whether the motives of our leaders are ever completely pure, in particular when these leaders are making decisions under some kind of pressure or duress. - see 'Leadership'
- Next we can compare McCarthy to District Governor Danforth, as both of these men wielded significant power that they failed to use properly.
- During a speech in Wheeling, West Virginia, McCarthy announced that he had a list of 205 people in the US State Department who were communists. This resulted in the American public demanding that these 205 people be thoroughly investigated. The resultant investigation went on for years, during which McCarthy started something called the House Committee on Un-American Activities (HUAC). One of the people investigated by the HUAC was none other than Arthur Miller – though you should note that Miller was investigated in 1956, which was after the publication of *The Crucible*. Due to the order of events, we therefore cannot say that the investigation influenced his work.

- We can, however, suggest that through the actions of Danforth, whose abuse of power resulted in the unfair convictions of many of Salem's residents, Miller was attempting to criticise the oppressive measures taken by McCarthy when investigating communists.
- We could also say that his intent is to highlight the dangers that arise when an individual is afforded extraordinary or absolute power, particularly when those in charge are too dogmatic or closed-minded. - see 'Abuse of power'
- What else can we say about Arthur Miller's intent in writing *The Crucible*, apart from acknowledging his clear desire to comment on the worrying state of the political climate of his time?
- We will consider a letter written by Miller, which was published in *The New Yorker* in October, 1996.
- Let's look at the first excerpt:
 - 📄 *...by 1950, when I began to think of writing about the hunt for Reds in America, I was motivated in some great part by **the paralysis that had set in among many liberals who, despite their discomfort with the inquisitors' violations of civil rights, were fearful, and with good reason, of being identified as covert Communists if they should protest too strongly.***
 - 📄 *....all the old political and moral reality had melted like a Dali watch. **Nobody but a fanatic, it seemed, could really say all that he believed.***
- Looking at this excerpt, it appears that Miller wrote *The Crucible* at least partly to capture the paralyzing fear a person feels when they are too afraid to say what they really think.
- Relating this to *The Crucible* itself, consider when – in response to Hale's assurances that Tituba and Sarah Good genuinely confessed to witchcraft – John Proctor reasons that 'there are them that will swear to anything before they'll hang'.
- Perhaps Miller is suggesting through Proctor's words that fear can often result in people conforming to a certain belief, no matter how absurd, in the interests of self-preservation.] - See 'Effect of fear'
- In *The Crucible*, the townspeople also want to exact vengeance on each other due to long-standing disputes. In the *New Yorker*, Miller explains how, in the real Salem, this phenomenon was exacerbated by the courts through the admission of 'spectral evidence':
 - 📄 Spectral evidence, so aptly named, meant that if I swore that you had sent out your "familiar spirit" to choke, tickle, or poison me or my cattle, or to control my thoughts and actions, I could get you hanged unless you confessed to having had contact with the Devil.
 - 📄 Naturally, the best proof of the sincerity of your confession was your naming others whom you had seen in the Devil's company—**an invitation to private vengeance, but made official by the seal of the theocratic state.**

- Here Miller is positing that people will seize any opportunity afforded them to take revenge on those they despise. Further, in relation to the establishment of 'spectral evidence', that hysteria can lead even those who are supposed to be rational (i.e. the courts) to make questionable decisions.
- Note how such vengeance is represented in *The Crucible*. For example, Martha Corey is charged with witchcraft by a man named Walcott due to a long-standing dispute over the purchase of a pig.
- Walcott is obviously motivated by vengeance, and his actions evince Miller's belief that people often take advantage of hysteria for their own personal ends.] see 'Effect of fear'
- In regards to the topic of guilt and sin, Miller wrote in the *New Yorker*:
 - 📄 *My own marriage of twelve years was teetering and I knew more than I wished to know about where the blame lay. That John Proctor the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was a reassurance to me, and, I suppose, an inspiration: it demonstrated that a clear moral outcry could still spring even from an ambiguously unblemished soul.*
- Considering what Miller has said here, we could say that Miller's characterisation of Proctor as an imperfect protagonist who nonetheless has a strong moral compass is arguably influenced by problems in the author's marriage. Through Proctor's redemption arc, Miller might be contending that people do not need to be perfect in order to be good.

Authorial intent and historical context: The Dressmaker

- Now let's turn to *The Dressmaker*, which was written by Australian author Rosalie Ham in the late 1990s. The story is set in the 1950s – forty years earlier than Ham wrote it – and we will consider why Ham chose this decade to explore issues of prejudice, gender inequality and sexism (among others). We will also explore a couple of sociopolitical issues prominent in the 1990s that are relevant to our study of this novel. This will hopefully help us understand what Ham may have been thinking about when writing *The Dressmaker*.
- Gender politics and the treatment of women:
 - In the 1990s, public opinion was divided as to whether women were finally obtaining what previous generations had set out to achieve – namely, equal rights between women and men. On one hand, women were breaking some ground in higher education and in the workforce.
 - A study conducted by the *Australian Bureau of Statistics* in 1994 noted that 'in 1993, 9% of women and 11% of men aged 15-69 years had a degree compared to 5% of women and 9% of men in 1984'[insert footnote: <https://www.abs.gov.au/ausstats/abs@.nsf/7d12b0f6763c78caca257061001cc588/0660ad7a5d3e0e31ca2570ec00786347!OpenDocument>].
- Further, women were delaying marriage and having children, resulting in an increase in economic power from better career progression.

- However, many believe that the promise of true equality was not achieved in the 90s, and in fact suggest that this decade was a step backwards due to a shift in attitudes towards women. Allison Yarrow, an American author, notes that 'the more women assumed power, the more power was taken from them through a noxious popular culture that celebrated outright hostility towards women'. She further laments that 'women's careers, clothes, bodies, and families were skewered. Nothing was off limits. ... Stories of notable women in the 90s almost invariably suggest they were sluts, whores, trash, prudes'.
- Relating this to *The Dressmaker*, consider how Dungatar treats Molly due to rumours about her affair with Evan Pettyman. When Tilly was a child, she was told her mother was a 'slut', indicating that women are treated by the town as outcasts when they sleep with men out of wedlock.
- In an audio interview with Living Arts Canberra on 18 April 2019, Ham noted herself that 'you can accuse women of being a slut ... but these rules don't apply to men'.
- So considering what Ham said in her interview, if we want to write about authorial intent here, we could say that through the town's bullying of Molly, Ham may have been trying to critique the treatment of women as social pariahs for not conforming to conservative ideals about sexual freedom.
- Note also how Evan Pettyman escapes heavy criticism for much of the novel. The town knows about his extra-marital affairs, but he is not an outcast like Molly is: 'men avoided the councillor but were cordial'.
- Here we could say that Ham is addressing the double standards that often occur in our society between women and men, namely the hypocrisy of women often being seen as promiscuous, whilst men are excluded from such extensive criticism.
- Consider also the physical abuse of Irma Almanac. Ham alludes to Irma's suffering in the past by pointing out that 'as her husband [became an] old man, [Irma's] injuries ceased', and it is clear from this statement that there was a history of violence in their marriage.
- By hinting at this domestic violence, Ham is suggesting that women not only face traumatic and long-standing oppression, sometimes even from those closest to them, but that this persecution often happens in silence.
- So regarding the oppression of women, why did Ham choose to set *The Dressmaker* in the 1950s?
- In her interview, Ham said that 'particularly in the 50s, where the novel is set, [sexual abuse] went on behind closed doors and everybody knew and nobody said anything ... it did go on, we all knew it went on in the small country town I was from'.
- So it is clear that Ham's first-hand experience living in a small country town had an influence. She chose the 1950s firstly because she was familiar with this time having grown up during that period.

- More importantly – and if we want to discuss authorial intent – we can say that Ham, as well as Miller in *The Crucible*, chose to set their stories in eras where society was far less liberal, and where women were expected to conform strictly to the gender roles assigned to them. These choices of settings are intended to embellish the issues of sexism and bigotry, as they were more pronounced in those times, and to therefore comment on how such problems have been embedded historically in our society.

Bigotry and prejudice

- In her Living Arts Canberra interview, Ham also noted that *The Dressmaker* was primarily concerned with 'bigotry, hypocrisy, bullying, prejudice'.
- To consider Ham's intention when writing the character of Sergeant Farrat, we should consider how LGBTIQ+ communities were treated at that time; it was only in 1994 that the government passed the *Human Rights (Sexual Conduct Act 1994)* which legalised all sexual activity between consenting adults (in private) throughout Australia, and police harassment of those in the gay and lesbian communities continued into the 1990's.
- Relating this to *The Dressmaker*, although the novel never discusses Farrat's sexual orientation, we can note that he hides his love of women's clothing. Farrat conceals this passion (and thus his true identity) because he is afraid of the bigotry and judgement he will receive from his fellow townspeople, who are all highly conservative and disapproving of anything they think is 'queer'.
- Through Farrat's fear, Ham contends that people who are considered different often suffer in societies filled with bigotry and prejudice, and may even believe that the only way to combat such treatment is to permanently repress their identities.

Space for Personal Notes

Section B: THEME NOTES



Role and Treatment of Women

- Women are highly scrutinised for their actions and their looks
 - 📌 Abigail is a 'fallen woman' and succumbs to immorality because of her loss in reputation**
 - Her participation in the dancing in the forest (rebellious act) is because she dislikes the oppressive nature of Puritanical society
 - 📌 'I never knew the lying lessons I was taught by all these Christian women and their covenanted men'
 - 📌 Elizabeth: 'It needs a cold wife to prompt lechery' p119
 - 'I counted myself so plain, so poorly made, no honest love could come to me!' p119
 - 📌 The Crucible:
 - Alvin Pratt does not believe his daughter is worthy of William Beaumont due to her plain looks
 - 📌 'The idea ... a great calico bag of water, not a chance of unloading her to anyone. Least of all William Beaumont...' p54
 - Gertrude is critical of herself as well: 'She caught her reflection ... an unremarkable brunette with quiver-thighs' p123
 - As a child, Tilly received taunts from classmates: 'Dunnybum's Mum's a slut' p56
 - Marigold Pettyman, who has secretly suffered in many ways, is dismissed as 'highly strung' p58
 - William: 'He'd approached his prone bride as he'd approached the one small chocolate egg he received [on] Easter Sunday' ... 'he'd peel the tin foil back' p124
- Women do not have much power due to the patriarchal nature of their societies
 - 📌 Tituba is a slave and oppressed by Parris
 - Parris: 'You will confess yourself or I will take you out and whip you to death, Tituba'
 - 📌 Parris: 'I have given you a home, child, I have put clothes upon your back'

- ❏ Some rebuke is shown by Mary Warren, who tells Proctor she will 'not stand whipping any more!' p58
- ❏ And by Abigail due to the power she wields due to the lies she tells
 - When accused of lechery by Proctor, Abigail stands up to Danforth:
 - ❏ [stepping up to Danforth]: 'What look do you give me?' p98
- ❏ The Dressmaker:
 - Evan Pettyman was a 'man who touched women' p57
 - Evan calls Marigold 'my pet' p58
 - Evan preyed on Molly: 'He came after me and used me. I had no money, no job and an illegitimate child to support' p232
 - Marigold 'found herself in a position where her parents would be deeply hurt and embarrassed unless she married quickly' p256
- Women are subjected to abuse at the hands of men
 - ❏ Proctor: 'I'll whip the Devil out of you!' p59
 - Stage direction: [With whip raised he reaches out for her] p59
 - ❏ The whip symbolises this abuse?
 - ❏ Proctor: 'I'll whip you if you dare leave this house again!' p55
 - The stage direction: [Strangely, she doesn't resist him, but hangs limply by his grip] p55
 - ❏ Proctor manhandles Abigail in court:
 - [Without warning or hesitation, Proctor leaps at Abigail and, grabbing her by the hair, pulls her to her feet ...] p97
 - ❏ Proctor repeatedly calls Abigail a 'whore' p97
- ❏ The Dressmaker:
 - Mr Almanac abuses his wife Irma (though this stopped because of his age): 'as her husband [became an] old man, her injuries ceased' p41
 - Tilly was bullied as a child:

- 📄 Stewart Pettyman 'ran at her, head down like a charging bull' p56
- 📄 'He grabbed her around the neck, dragged her down beside the library, held her by the throat' p121
- Evan Pettyman physically abuses women:
 - 📄 'at dances [he] pressed his partners tightly, ramming his thigh between their legs' p57
 - 📄 Evan 'position[s]' Marigold 'as he wanted her' while she is sleeping p60
- When Molly and Irma talk, they avoid 'tender topics' such as 'brutal men' p77
- Evan's oppressive behaviour even leads him to follow Molly, his mistress, to Dungatar:
 - 📄 Molly: 'How I wish you'd just left me alone - you followed me here, tormented me and kept me as your mistress ... you ruined our life.' p194
- 'William moved to his wife, took a big backswing and slapped Trudy's face so hard that she spun 360 degrees' p281

Discrimination, prejudice and injustice

- Authorial intent: Miller was brought before the HUAC (House Un-American Activities Committee) in 1956 because of *The Crucible*. They investigated him, as well as other people in Hollywood that were thought to have pro-Communist sentiments. Perhaps parallels can be drawn between the injustice dealt to him and to characters such as Rebecca Nurse and Proctor.
 - 📄 It is difficult to change people's prejudices
 - Hathorne, from the beginning of his trial, is already convinced that those accused are witches:
 - 📄 He asks Martha Corey 'Why do you hurt these children?' p77 (shows he's jumped to conclusions)
 - Miller: 'The world is still gripped between two diametrically opposed absolutes' p37
 - Miller: 'Ours is a divided empire in which certain ideas and emotions and actions are of God, and their opposites are of Lucifer.' p37
 - The Dressmaker:

- ❏ 'The people of Dungatar do not like us, Sergeant Farrat, me and Mad Molly and they never will forgive me for that boy's death or my mother's mistakes ... they never forgave her and she did nothing wrong.' p191-192
- ❏ 'The Hill cast a shadow over the town' p1
- ❏ 'Old Mad Molly' p2
- ❏ Elsbeth thinks she is naturally superior to lower class members of Dungatar:
 - Gertrude asks Elsbeth whether she likes 'oats mixed with [her] chaff', to which she replies that William's horse 'prefers plain chaff' p17
 - ❏ This indicates her belief that the poor and rich should not mix
- ❏ Even though Teddy McSwiney is well-liked, people such as Beula Harridene are still prejudiced against him: 'he was just a bludger and a thief' p28
 - Sergeant Farrat later notes at Teddy's funeral that 'Teddy McSwiney was, by the natural order of the town, an outcast who lived by the tip' p196
 - ❏ He also points out that 'Teddy was an outcast until he proved himself an asset' p197
- ❏ Mr Almanac about Tilly supposedly causing Stewart's death: 'She can never make up for it' p79
- ❏ When Tilly arrives at the footballer's dance: 'She knew it was a mistake, too soon, too bold' p88
- ❏ Although he is outwardly optimistic, telling Tilly 'they'll just have to get used to you' p91, Teddy knows the town won't change
- ❏ Elsbeth, looking down on 'lower class' people such as Reginald, Barney and Teddy when they suddenly decide to play a football game: 'It's always the way with the rabble' p152
- ❏ Despite Farrat's sermon, the town still hates Tilly after Teddy's death: 'They had salvaged nothing of his sermon, only their continuing hatred' ... 'She made him jump' ... 'she is cursed' p201
- ❏ The toxic environments in Dungatar and Salem lead people to employ what little power they have to demonise those of lower status
 - Abigail is quick to blame Tituba, claiming that Tituba is 'always making [her] dream corruptions' p46

- 🔊 Thomas Putnam is easily convinced that she 'must be taken and hanged' p46
 - Tituba tries to protect herself by shifting the blame - when Parris asks her if there were 'Salem witches' involved in the dancing, Tituba replies 'I believe so' p48
- Sarah Good who is 'old and poor' and 'sleeps in ditches' is one of the first people accused p57
- 🔊 It is notable that it isn't prejudice alone that leads to injustice. Fear also amplifies the situation: Mary Warren convinces herself that she hears a 'misty coldness' in Sarah Good's presence and that Sarah Good 'mumbled' p57
- Goody Osburn, 'drunk and half-witted' is also accused p60
- The Dressmaker:
 - 🔊 'Molly Dunnage, mad woman and crone'
 - 🔊 Tilly lamenting the town's treatment of Molly: 'This is what they've done to you' p9
 - 🔊 Mona: 'Mother sa-ays we can let the dreadful hired help go' p13
 - 🔊 Molly: 'It's open slather on outcasts' p33
 - 🔊 You can see this even in minor interactions: Lois charges Molly 'three shillings' p37 instead of two for a cake
 - 🔊 Barney McSwiney: 'Once some people had come to the school to take him away and lock him up' p77
- 🔊 It is unjust that the people who oppress others rarely have to face the same retribution
 - Proctor: 'Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning as clean as God's fingers?' p72
 - Before Abigail can answer for her misdeeds, she has 'vanished' - escaped 'aboard a ship' p110-111
 - The Dressmaker:
 - 🔊 Evan Pettyman, in spite of his misgivings, is described as a 'good councillor who got things done' p58
 - He is ostracised to some degree: women 'turned their backs when they saw him' and 'men avoided the councillor but were cordial' p57
 - 🔊 Marigold eventually gets her revenge:

- ▶ She puts marigold flowers 'in [his] electric jug' to 'poison' him
 - 📌 It is fitting that Marigold drugs Evan to exact her revenge when he has previously done the same to her. Further,
 - 📌 Tilly: 'Some people have more pain than they deserve, some don't' p236
 - 📌 Beula, at least, faces poetic justice inadvertently: 'When the edge of the flying radiogram hit Beula it dented her forehead, broke her nose and gave her mild concussion' p244
 - ▶ It is ironic that 'the lights [go] out for Beula' - i.e. she goes blind - because she has spent so much time watching and judging people
 - ▶ The same goes for Mr Almanac, who drowns in a river and is found with 'leeches hanging from his lips' p248
 - 📌 The cast of *Macbeth* also rise up against Gertrude:
 - 📌 'If you make one more sound tonight we'll tie you to this chair with fishing line, fetch [the doctor] and all swear on Bibles that you're mad' p281
 - 📌 It is often the good that suffer or take blame
 - ▶ Rebecca Nurse
 - ▶ Proctor
 - ▶ Sergeant Farrat
 - 📌 After graduating from the police force, Farrat 'approached his superiors' as 'he'd designed new police uniforms' p20
 - ▶ His punishment is to be 'immediately posted to Dungatar' p20
 - ▶ Tilly loses her son Pablo - 'I found him one morning in his cot ... dead' - and her husband Ormand 'blamed [her] and couldn't forgive [her]' p231-232
 - ▶ Marigold
 - ▶ Tilly: 'Some people have more pain than they deserve, some don't' p236
 - 📌 Acts of injustice can lead people to take extreme measures to make things right again
 - ▶ Proctor
 - ▶ Marigold

📌 In spite of the consequences, she murders her husband:

➤ She slides a 'razor-sharp carving knife across [Evan's] calcanean tendons' p258

📌 She does not even mind if she ends up in an asylum, commenting that 'Beula says it's nice in there' p258

Abuse of power

➤ Those in positions of power often abuse it or else wield it improperly

📌 Danforth has a reputation for being a harsh judge:

➤ 'And do you know that near to four hundred are in the jails from Marblehead to Lynn, and upon my signature?' p80

➤ 'And seventy-two condemned to hang by that signature?' p80

📌 Danforth: 'I should hang ten thousand that dared to rise against the law' p113

📌 Hale notes that the church has not dealt well with the matter of witchcraft:

➤ He advises Elizabeth: 'cleave to no faith when faith brings blood. It is mistaken law that leads you to sacrifice.'

📌 Parris betrays his role as the town's pastor, acting self-preservation rather than compassion

➤ He is concerned that his 'ministry's at stake'

📌 The Dressmaker:

➤ Evan Pettyman controls Marigold and makes her believe she is not only ill, but incapable of recovering

📌 He tells her 'you're unstable, drug dependent and neurotic' p258

➤ Gertrude manipulates and uses her husband William for his money. It is fitting that she suggests he 'play Macbeth' p252 in their play, as Macbeth was similarly manipulated by Lady Macbeth

📌 Ham's literary allusion underlines Gertrude's abuse of power over her husband

➤ Gertrude, leading Dungatar's production of Macbeth: 'I am the director so everyone must do what I say' p267

- 📌 Gertrude to Elsbeth: 'You're always telling me what I can't do. I can do anything I want. Now get out.' p271
- 📌 She 'fixe[s] the cast with a demonic gaze' p280
- 📌 As Gertrude goes mad with power, the cast eventually resent her: 'everyone hates Trudy' p279
- More contentious than in The Crucible is Sergeant Farrat's treatment of Beula after her complaint about the McSwiney children:
 - 📌 'I'm not going your way Beula, it's an offence to waste police force petrol' p51
- The toxic environments in Dungatar and Salem lead people to employ what little power they have to demonise those of lower status (see above)
- A mob has power by strength in numbers: mob mentality can lead to injustice
- 📌 Elizabeth notes that 'Abigail brings the other girls into the court, and where she walks the crowd will part like the sea for Israel'
- 📌 Hale: 'They have confessed it' / Proctor: 'And why not, if they must hang for denyin' it? There are them that will swear to anything before they'll hang; have you never thought of that?' p66
- 📌 The Dressmaker
 - The women of Dungatar demonstrate their mob mentality in how they treat Tilly at the ball
 - 📌 Her name is 'scribbled out' from the seat next to Teddy, then after being placed at a table with the Beaumonts they use 'a red biro to cover her name' p183
 - 'Saturday morning shoppers'

Lies and deception

- People often have hidden motivations for their actions
 - 📌 Abigail has an 'endless capacity for dissembling'
 - 📌 Abigail describing Elizabeth: 'It's a bitter woman, a lying, cold, snivelling woman' p20
 - But there's hidden motive behind her hatred
 - 📌 She 'drank a charm to kill Goody Proctor'

- ▶ Elizabeth: Abigail 'thinks to kill me, then to take my place' p60
- 📖 Parris' defiance against Proctor's attempts to tell the truth is because of a dislike of Proctor, as well as Parris wanting to protect his reputation
 - ▶ 'Since I come to Salem this man is blackening my name' p94
- 📖 Giles Corey: 'Thomas Putnam is reaching out for land!' p77
- 📖 The Dressmaker
 - ▶ The Dungatar women hire Tilly to make them dresses in order to look nice at the upcoming event, but there is a hidden competitiveness: 'I've got to look better than everyone else' p142
- ▶ People will lie to protect themselves
 - 📖 Tituba, when being questioned by Parris, becomes afraid and starts to point fingers:
 - ▶ 'And I look - and there was Goody Good' p48
 - ▶ 'And Goody Osburn' p49
 - 📖 Abigail joins in with Tituba's accusations:
 - ▶ 'I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil!' p49
 - ▶ (And Betty as well: 'I saw Goody Sibber / I saw Alice Barrow' p49)
 - 📖 Proctor describes the girls as 'marvellous pretenders' p95
 - 📖 Abigail, when questioned by Danforth, plays the victim:
 - ▶ 'I have been near to murdered every day because I done my duty pointing out the Devil's people - and this is my reward? To be mistrusted, denied, questioned...' p96
- ▶ People do not understand - and sometimes even ignore - the ramifications of their deception
 - 📖 The Crucible:
 - ▶ When Mary describes to the court how she pretended spirits existed, she notes that 'it were only sport in the beginning' p96
 - 📖 The Dressmaker:

- Faith O'Brien has an affair with Reginald Blood: 'he kissed ... her while her husband Hamish sat at the bar' p27
- Lesley hides his homosexuality from his wife Mona - on their honeymoon he gives her 'not even so much as a cuddle' p161
 - ⓐ It is unclear whether Lesley knows the disappointment Mona feels at his lack of intimacy
 - ⓐ Complicating matters is the fact that Lesley was forced into this marriage by Elsbeth and Gertrude
- In certain situations, people can deceive those around them and get away with it
 - ⓐ The Crucible:
 - The narrowmindedness of Salem allows Abigail to easily manipulate people
 - ⓐ The Dressmaker:
 - After Tilly is surprised that Molly knows she met Teddy McSwiney, Molly tells her: 'You can't keep anything secret here' p33 and that 'everybody knows everything about everyone' p33
- The deceitful can be contrasted with the truthful (see good v bad)

Appearance v reality

- People often have hidden motivations for their actions (see above)
- People place undue weight on appearances
 - ⓐ Parris is too concerned with the material
 - 'But Parris came, and for twenty week he preach nothin' but golden candlesticks until he had them.' p63
 - 'The man dreams cathedrals, not clapboard meetin' houses' p63
 - ⓐ The Macbeth costumes
 - ⓐ Elsbeth values the dignity of herself and her family:
 - About her son William: "He's travelled, mixed with society, very worldly" p17
 - ⓐ Mona about Elsbeth: "Mother sa-ays the girls around here are un-refined." p14

- 📖 Purl: 'As a hostess and publican's wife, Purl believed it was essential to be attractive' p22
- 📖 Fred Bundle: 'Jealousy's a curse and ugliness is worse' p22
- 📖 'You will call me Trudy from now on' p137
- 📖 Teddy about the women of Dungatar: 'They've grown airs, think they're classy' p175
- A focus on appearances can lead to competition
- 📖 The Crucible
- 📖 The Dressmaker:
 - In the lead up to the footballers' dance, the townspeople order 'Myers catalogues, new frocks, materials and hats' p70
 - 'The women in town had striking new outfits' p135
 - After some women form the Dungatar Social Club, Tilly notes that they 'had acquired an accent overnight' ... 'an enunciated Dungatar interpretation of queenly English' p142
 - Alvin Pratt sells fashion accessories to 'highly competitive locals' p145
 - The women's fixation on what Tilly describes as 'one-upmanship' p219 leads to their obsession with outperforming Winyerp in the play (and their subsequent downfall)
- People are often try to hide who they really are, and most of them fail
- 📖 The Crucible
 - Abigail? Proctor?
 - Elizabeth
- 📖 The Dressmaker:
 - Lesley misrepresents his family's wealth to Mona before marrying her. He eventually reveals that he has his '[mother's] gambling debts', that his stable is 'disease-ridden' and only has 'geriatric horses' p173
 - 📖 Further, Lesley hides his homosexuality from his wife Mona - on their honeymoon he gives her 'not even so much as a cuddle' p161

- It is unclear whether Lesley knows the disappointment Mona feels at his lack of intimacy
- Complicating matters is the fact that Lesley was forced into this marriage by Elsbeth and Gertrude
- Gertrude and Elsbeth attempt to appear cultured: 'we're going to gather the locals to organise functions ... tea parties, croquet games, dances' p137
 - ⓐ But in reality they are not cultured - neither of them know what they are doing and Elsbeth's family is secretly bankrupt
- When Tilly makes dresses for Mona (among others) for the Social Club event, Mona is introduced on stage.
 - ⓐ However, 'Mona's frock is inside out' p155
 - Her inability to wear the dress properly reveals that Mona does not belong in such settings
- Marigold is obsessed with keeping things tidy, using 'elbow-length canvas gloves' p221 to clean
 - ⓐ So when the other women come over and make a mess, 'sending her cup and saucer splashing onto the carpet' p213, this is a metaphor for how her life is in disarray beneath the surface
- People are often hypocritical
 - ⓐ The Dressmaker
 - The women of Dungatar strongly dislike Tilly, but when it becomes apparent that she is a skilled dressmaker they want her help
 - ⓐ Lois Pickett (and other women) approach her: 'I heard you could sew' p128
 - ⓐ Muriel: 'make me something else that suits me' p132
 - Elsbeth is disdainful of the poor but is secretly poor herself
 - ⓐ [Need quote]
 - Septimus (man at the bar): 'In this town a man can covet his neighbour's wife and not get hurt, but to speak the truth can earn a bleeding nose' p141

- It is better to pretend to be virtuous but not really be so (i.e. hypocritical) than to be honest

The dynamics of isolated towns






- ▶ Authorial intent notes: Miller wrote his play at the height of McCarthyism, in which suspected communists were sought out and hunted down. Salem's hysteria is clearly meant to reflect the hysteria of McCarthyism.
- ▶ Structural features notes: The changes in setting between Acts 1 and 4 represent the escalation in hysteria. At first the setting is Reverend Parris' house, then it expands to another house (Proctors'), then to a courthouse then to prison.
- It Both towns are isolated, which leads to infighting and crisis as people live very close together, amplifying personal tensions between them
 - ▶ The Crucible
 - It Rebecca Nurse foresees the danger of bringing in Hale into their isolated town to investigate witchcraft (and thus acknowledging it might exist)
 - ▶ 'This will set us all to arguin' again in the society, and we thought to have peace this year'
 - It The affair between Proctor and Abigail creates tension in his marriage and results in Abigail's vindictive behaviour
 - ▶ She develops a 'concentrated desire' for John which results in her seeking to 'poison' Elizabeth
 - ▶ Abigail: 'Goody Proctor is a gossiping liar!' p21
 - ▶ The Dressmaker
 - It People often gossip with and about each other
 - ▶ Comparison -> fighting/tension is not driven by fear, but rather by hatred
 - ▶ The women of Dungatar, especially Beula, gossip about Tilly.
 - It The venom of their interactions is satirised with sounds such as 'Ooaaa' and 'Shsss' which likens the women to snakes or other animals preying on a vulnerable fellow town member.

- ▶ Sergeant Farrat calls the women 'ghouls and stickybeaks' p240
- 📍 The selfish and quarrelling townspeople struggle to put together a production of Macbeth:
 - ▶ 'The citizens looked increasingly stressed and tired and didn't seem to be enjoying themselves at all' p270
 - ▶ Elsbeth breaks down once the cast turns on her, resorting to insults:
 - 📍 'You're just a bunch of fools! Hams, dullards, shopkeepers and half-wits' p273
 - 📍 Arguably Molly has managed to escape this tension to some degree:
 - ▶ 'William fancied for a moment that it would be nice to live up there on top of The Hill, detached but seeing everything' p18
 - ▶ But not completely:
 - 📍 '...you just wouldn't buy anything Beula Harridene made on principle, the type she is...' p37
 - 📍 She calls Alvin Pratt a 'trumped up little merchant' p38
- 📍 Both towns demonstrate that small towns often have long-standing prejudices and disputes that can result in victimisation
 - ▶ The Crucible:
 - 📍 Farmer disputes
 - ▶ 'Francis had originally rented the land, and one theory has it that, as he gradually paid for it and raised his social status, there were those who resented his rise' p31
 - ▶ Miller notes 'the land war [Francis] fought with his neighbours' p31
 - 📍 Miller in his commentary noted how resentments came out due to the trials
 - ▶ 'Long-held hatred of neighbours could now be openly expressed'
 - ▶ 'Vengeance [could be] taken'
 - 📍 Parris: 'There is a party in this church. A faction and a party' p35
 - 📍 Parris: 'We have all manner of licentious people in the village' p44



- ❏ There is resentment between the townspeople
 - Rebecca is accused of murdering Ann Putnam's babies
 - ❏ 'It was Edward and Jonathan Putnam who signed the first complaint against Rebecca' p32
 - ❏ Ruth is the only Putnam child to survive infancy, and Mrs. Putnam is jealous of Rebecca because all of Rebecca's children are healthy, whereas Mrs. Putnam had lost seven infant children and fears she may lose Ruth as well
 - Mrs Putnam '[had] laid seven babies'
 - ❏ She '[had] one child left of eight' who 'now .. shrivels' p33
 - Rebecca is resented by Reverend Parris and Thomas Putnam for her apparent 'moral superiority'
- ❏ Thomas Putnam: 'a man with many grievances'
 - 'His vindictive nature was demonstrated long before the witchcraft began'
 - ❏ What he did: 'Thomas ... had Burroughs jailed for debts the man did not owe' p22
 - Main grievance was that his wife's brother-in-law (James Bayley) had been unfairly turned down as minister of Salem
 - ❏ ('undoubtedly felt it poor payment that the village should so blatantly disregard his candidate for one of its more important offices' p22)
 - Putnam's daughter accuses George Jacobs (another farmer) of witchcraft, and Giles Corey notes that Putnam is 'killing his neighbours for their land' p87
- ❏ Giles Corey: 'no man has ever been blamed for so much' p43
 - 'If a cow was missed, the first thought was to look for her around Corey's house'
- ❏ Martha Corey is charged with witchcraft by Walcott due to a long-standing dispute he has with her over the purchase of a pig
 - 'Now he goes to court and claims that from that day to this he cannot keep a pig alive for more than four weeks because Martha bewitch them with her books!' p68
- ❏ Even just general dislike:

- Proctor: [starts to speak, then stops, then, as though unable to restrain this]: 'I like it not that Mr Parris should lay his hand upon my baby. I see no light of God in that man' p63
- The Dressmaker:
 - ⓐ After news spreads about Teddy's death, people of Dungatar '[talk] in hateful tones' about Tilly
 - ⓐ They believe that she is 'cursed' and 'made him jump'
 - ⓐ The town is prejudiced against the whole family and believe Tilly 'gets [the curse] from her mother'
 - ⓐ Mr Alvin Pratt judges people who do not pay their accounts in a timely manner: "he would pull files from big wooden drawers and slowly turn the blue-lined pages while they waited." p15
 - ⓐ After his son Stewart's death, Evan Pettyman will not allow Molly to keep her daughter, and is involved in sending Tilly away (an act of vengeance, pettiness) - '...when he couldn't have his son anymore, I couldn't have you' (Molly) p232
- ⓐ Isolation in small towns can lead to calamity/social breakdown:
 - In The Crucible, this is the result of a collective, religion-driven fear
 - ⓐ 'The necessity of the Devil may become evident as a weapon'
 - 'A weapon designed and used time and time again in every age to whip men into a surrender to a particular church'
 - ⓐ Ann Putnam says that "There are wheels within wheels in this village, and fires within fires!"
 - What she means is that there are secrets at work, conspiracies and plots among those townsfolk who are in league with the Devil and who do his work for him.
 - ⓐ John Proctor notes the absurdity of the power Abigail wields in the town through fear
 - 'The little crazy children are jangling the keys of the kingdom'
 - ⓐ Tituba, when being questioned by Parris, becomes afraid and starts to point fingers:
 - 'And I look - and there was Goody Good' p48
 - 'And Goody Osburn' p49

- 📌 Abigail joins in with Tituba's accusations:
 - 'I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil!' p49
- 📌 Elizabeth: 'the town's gone wild' p53
- Breakdown:
 - 📌 'There be so many cows wanderin' the highroads, now their masters are in the jails...' p109
 - 📌 'There are orphans wandering from house to house; abandoned cattle bellow on the highroads, the stink of rotting crops hangs everywhere, and no man knows when the harlots' cry will end his life' p114
 - 📌 'Certain farms which had belonged to the victims were left to ruin, and for more than a century no one would buy them or live in them.'
- In *The Dressmaker*, one of the reasons that Dungatar's society breaks down is due to oppression (and subsequently, revenge)
 - 📌 Marigold (see elsewhere)
 - 📌 The Macbeth cast sends Gertrude to 'the asylum' p281 as punishment for going mad with power
- In both texts the hysteria leads to people exacting vengeance on one another
 - 📌 The Crucible:
 - John Proctor: 'common vengeance writes the law!' p72
 - 📌 The Dressmaker:
 - Tilly burns down the town
 - 📌 'Everything was black and smoking - the entire town had been razed'
 - 📌 "Nothing remained, except Tilly Dunnage's chimney."
 - 📌 'hat the entire contention of the state in these trials is that the voice of Heaven is speaking through these children?' p81
- The absolutism of religion in Salem makes people do things they don't necessarily want to
 - 📌 Herrick: 'The law binds me, John, I cannot budge' p72

- ▶  Herrick: 'I cannot help' ... 'I must chain them all' (re having to put Elizabeth in chains) p73
 - ▶ Proctor notes that he is a 'coward' p73 - perhaps this is Miller's criticism of something?
- ▶ The Dressmaker:
 - ▶  The conservative values of the town have an effect on relationships
 - ▶ Gossip spreads about Mona and Lesley having had sex. To solve this problem, Elsbeth suggests to Lesley 'You'll have to marry her' p159 and Gertrude tells him that he will have to 'leave town' p159 if he does not
 - ▶  When Lesley and Mona arrive at their hotel room for their honeymoon, Lesley runs to the toilet and starts 'dry retching', and when he returns he is 'sweaty-palmed' and 'ashen' p160
 - ▶ His reaction implies that he is gay, but he has hidden this fact due to the conservative nature of 1950s society
- ▶  Even those who are supposed to be reasonable sometimes succumb to fear and hysteria
 - ▶ Danforth trusts the words of accusers too easily:
 - ▶  'I have seen people choked before my eyes by spirits; I have seen them stuck by pins and slashed by daggers. I have until this moment not the slightest reason to suspect that the children may be deceiving me.' p83
 - ▶ Danforth to Proctor: 'You are combined with anti-Christ, are you not? I have seen your power; you will not deny it!' p105

Guilt and shame

- ▶ Structural features notes: Millers uses the technique of mirroring - the guilt in the Proctor household mirrors the guilt of Salem's Puritanical society as a whole.
 - ▶  Guilt is often unavoidable, even if people try to avoid it
 - ▶ The Crucible
 - ▶ The Dressmaker
 - ▶  Tilly at the footballer's dance: 'She pressed the guilt down again until it churned in her stomach'

- ❏ After the deaths of Teddy and Molly, Tilly initially dreams of 'Molly when Molly was her mother' and being with Teddy 'on top of the silo, on top of the world' p261
 - But in this dream, Molly becomes 'pained and cold in her rain-soaked coffin' and Teddy 'sorghum-coated and gaping' p261
- ❏ Tilly tries to brush it off: she sardonically tells the new district Inspector Frank that she is the 'town murderess' p265
- ❏ Guilt and shame can haunt people
 - Proctor, explaining why he can't sign lies: 'Because I am not worth the dust on the feet of them that hang!' p124
 - Proctor: 'I have gone tiptoe in this house all seven month she is gone. I have not moved from there to there without I think to please you, and still an ever-lasting funeral marches round your heart.' p55
 - Hale: 'There is blood on my head! Can you not see the blood on my head!!' p114
 - Hale: 'I would save your husband's life, for if he is taken I count myself his murderer' p115
 - The Dressmaker:
 - ❏ Revisiting the town after many years gone haunts Tilly:
 - "Memories of being driven to the bus stop all those years ago by the same man rose up, and the knot in her stomach turned." p7
 - ❏ 'She seemed strong, but damaged' p7
 - ❏ When Tilly arrives at the footballer's dance, people stare at her and she feels 'feverish guilt [swamp] her' p88
 - ❏ Tilly, describing the guilt to Teddy for what she believes she did to Stewart Pettyman: 'it's guilt, and the evil inside me - I carry it around with me, in me, all the time. It's like a black thing - a weight...' p184
- ❏ Immoral acts can lead to shame, which can result in fractured relationships
 - Stage direction (Proctor and Elizabeth) - [He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.] p52
 - When Proctor explains to Elizabeth that he was briefly speaking to Abigail alone about the witchcraft, she is unhappy with him


- 📌 She complains that 'it is not as [he] told [her]' p54
 - The stage directions further note that 'she has suddenly lost all faith in him' p54
- Proctor notes that she 'forget[s] nothin and forgive[s] nothin' p55
- 📌 Shows how hard it is to let go
- Proctor: 'I cannot speak but I am doubted, every moment judged for lies' p55
- Proctor: 'I see now your spirit twists around the single error of my life, and I will never tear it free!' p61
- 📌 Both texts explore how people can sometimes feel a sense of guilt about themselves due to events in their upbringing, or the environment in which they were raised
 - The Crucible:
 - 📌 The Puritan culture is inherently punitive, actively seeking out, and finding, wickedness in anything resembling gratuitous pleasure.
 - When Reverend Hale counsels Proctor and his friends to 'think on your village and what may have drawn from heaven such thundering wrath upon you all' (p.73), his words suggest a collective guilt so blatant that the witch trials are the only means by which Salem can be purged.
 - 📌 Proctor: 'I will cut off my hand before I'll ever reach for you again'
- The Dressmaker:
 - 📌 Irma 'longed for a life' without being '[hounded] about sin, the cause of all disease' p40
 - 📌 Irma: 'I'm not allowed to complain' p40
 - 📌 Tilly with Stewart

Love and forgiveness

- Whilst relationships can sometimes be salvaged and strengthened, sometimes this is not possible
 - 📌 Crucible
 - Proctor: 'My wife will never die for me! ... that goodness will not die for me!' p74

Dressmaker:

- Sergeant Farrat at Molly's funeral: 'Her heart will rest easier knowing Myrtle again before she died' p242
- Fred Bundle does not care about the previous transgressions of his wife: 'Fred had helped bury her past' p26
- However William does not have the same loyalty. He confesses 'I don't really love my wife' p220


 Notably, Purl mentions that to William 'you're not alone there', and 'the men at the other end of the bar nodded' in acknowledgment p220

- This suggests that many marriages in society are loveless or otherwise riddled with problems

➤ People often do not believe they deserve love

Crucible:

- Proctor finds it hard to forgive himself for what happened with Abigail

 Elizabeth: 'It come to naught that I should forgive you, if you'll not forgive yourself' p119

- Elizabeth: 'I have sins of my own to count. It needs a cold wife to prompt lechery.' p119


- Elizabeth: 'I counted myself so plain, so poorly made, no honest love could come to me!'

Dressmaker

- Tilly was abandoned by her English lover after the death of their son, she decides that the life she has built in Paris seems 'pointless and cruel' (p.232).

 She believes she is 'cursed'

- Molly is sceptical about Tilly reasons for returning, and thinks she means harm: 'So you are going to kill me' p35

 But Tilly is back partly to care for her mother: 'The others were happy to let you die, I saved you' p35

- Although Teddy is a 'kind young man' p80, Tilly is reluctant to consider the possibility of romance with him

- 🔗 When Teddy invites her to Christmas at his home, she refuses, telling him 'It'll be nice to be by [herself]' p115
- Teddy and Tilly reference Shakespeare's plays when flirting with each other. Teddy tells Tilly that 'parting is such sweet sorrow' (a line from Romeo and Juliet) p176
- 🔗 This use of intertextuality perhaps alludes to the tragic fate of Romeo and Juliet
- Love can be contrasted with hate [Could branch off with another sub-idea: Those with power are hateful, those without it are more compassionate -> can add this to 'Abuse of power' above]
- 🔗 Crucible:
 - Danforth and Hathorne are too hateful (see other paragraphs)
 - Contrast Proctor, Elizabeth and Rebecca, who are good:
 - 🔗 Goodness of Elizabeth:
 - When she's taken away to jail, she thinks only of others: 'Help Mr Proctor as you were his daughter' ... 'when the children wake, speak nothing of witchcraft - it will frighten them' p72
 - 🔗 Goodness of Proctor:
 - Though Danforth is distrustful of Proctor, he still notes that it is Proctor's 'tenderness' that has driven him to stand in 'defence of his wife' p81
 - 🔗 Goodness of Giles Corey:
 - Elizabeth explains to Proctor that he 'stand mute, and died Christian' so that 'his sons will have his farm' p118
 - 🔗 Parris threatens to whip Tituba
 - Hale instead 'takes her hand' and promises to 'protect' her
- 🔗 Dressmaker:
 - The Dunnage house: 'a shaky beacon in a vast, black sea'
 - After Tilly's husband abandons her, Tilly has 'nothing anymore' but decides that 'she could at least help [her] mother' p232
 - Tilly helps Molly: "she tucked Molly's scrawny frame back into bed and spooned her sweet black tea, talking to her all the while." p10

- ▶ Tilly helps Molly: 'When Molly woke, Tilly walked her all the way down to the outhouse where she sat her on the toilet ...' p10
- ▶ Tilly says to Molly 'It hasn't been fair for you' p232
- ▶ Goodness of Nancy: 'She gently guided him by the elbow' p24
 - ❏ Contrast with Mr Almanac: [need quote]
- ▶ Mae McSwiney shows compassion to Molly: 'Mae ... looked in on Molly from time to time' p31
- ▶ Irma has been kind to Molly, 'sending food all these years' p40
- ▶ Tilly talking about how coming back to Dungatar was a good choice because she had met Teddy, who was kind to her:
 - ❏ 'It was as if I had made the right decision after all. That to come home was right because when I got here, I found something golden - an ally.' p192
- ▶ Goodness of Sergeant Farrat: he 'knew he had to step forward and embrace his flock - to save them from themselves, and to try and make them see something to salvage in it all' p196
- ▶ At Teddy's funeral, Sergeant Farrat speaks of 'love and hate and the power of both' p196
 - ❏ Farrat also chastises the town for their inability to warm to Tilly: 'you couldn't love her, you are not as large as [Teddy] in heart, nor will you ever be' p197
- ▶ Common struggle can bring people to love and support each other
 - ❏ When Proctor is being questioned by Danforth about him ploughing on Sundays, Giles Corey defends him:
 - ▶ 'You'll find other Christians that do plough on Sunday, if the truth be known' p82
 - ❏ Herrick defends Proctor as well:
 - ▶ 'I know this man all my life. It is a good man, sir.' p84
 - ❏ 'Ninety-one' farmers sign a 'testament' - 'the people signing it declare their good opinion of Rebecca, [Elizabeth] and Martha Corey' p84-85
 - ❏ After Proctor has been in jail for months, he speaks to Elizabeth. When she 'catches a weakening in herself', Proctor tells her she is a 'marvel' p117
 - ❏ The Dressmaker

- ▶ Teddy to Tilly (who is reluctant to go to the ball with him): 'The more they hate you the more we'll dance' p177
- ▶ After Tilly turns down Barney's invitation to the dance, Molly tells him that Tilly rejected him 'because [he's] a spastic' p103
 - 🔗 However Molly understands what it is like to be an outcast and is friendly: 'Come inside laddy, I'll make you a cup of tea' p103
 - 🔗 Tilly also understands:
 - ▶ Barney tells Tilly: 'Mum says I'm not quite finished. Dad said I'm only five bob out of ten' p106. Tilly replies: 'People say things about me too' p106
- 🔗 Both Lesley and Mona 'haven't got a true friend in the world' and Mona notes that 'no one else wants [them]' which causes them to laugh p173
 - 🔗 Lesley assures her 'we'll do the best we can together' p173
 - ▶ In spite of the problems in their marriage, he believes they're better together than apart
- 🔗 Tilly to Molly: 'there is only you and you have only me' p206
- ▶ Loving others is important, and not showing people love can have consequences
 - 🔗 The Crucible
 - 🔗 The Dressmaker
 - ▶ Tilly is accepting of Sergeant Farrat, who loves fashion but hides this fact from the rest of the town.
 - 🔗 Because of her tolerance, he feels at ease: 'He kissed her hand' ... 'He twirled, enjoying his reflection' p148
 - ▶ Elsbeth is unkind to her daughter Mona:
 - 🔗 "'Selfish little wretch", she snapped, and slapper her viciously on the cheek' p144
 - 🔗 Contrast this with Tilly helping Molly:
 - ▶ Tilly notes to Sergeant Farrat: 'It's amazing what a little bit of nourishment will do' p146

- Following Molly and Teddy's deaths, Sergeant Farrat is the only one in town who cares for Tilly
 - 📄 When he sees her house is on fire, he tries to save her: 'For the first time in forty years he bolted, heading for Tilly's burning house' p290
 - 📄 The cast, on the other hand, symbolically heads in the other direction towards Winyerp, unaware and uncaring as to whether Tilly is on danger
 - Their punishment is the destruction of their town
 - 📄 'Everything was black and smoking - the entire town had been razed' p294

Reputation and honour

- Authorial intent notes: Arthur Miller was arrested in a hunt for Communists called 'Reds Under the Bed' because he was left-leaning. Miller refused to give up his colleagues who were Communist sympathisers and was sent to jail and blacklisted. Perhaps the defiant John Proctor is to some degree meant to represent Miller himself. Further, there are parallels with Proctor being pressured to indict his fellow townspeople and with suspected Communists who were forced to admit their allegiances and surrender their 'comrades', or else be charged as criminals.
- 📄 Reputation/honour is often very important to people, as it decides ones standing in their community
 - The Crucible:
 - 📄 When Proctor briefly decides to confess, Parris notes the significance: 'It is a weighty name; it will strike the village that Proctor confess' p123
 - 📄 Proctor clearly understands this, as evidenced by his unwillingness to tarnish the names of his friends:
 - Danforth: 'Did you ever see Martha Corey with the Devil?' / Proctor: 'I did not' p122
 - Proctor: 'They think to go like saints. I like not to spoil their names.' p122
 - 📄 Proctor, adamant he won't sign the confession: 'Because it is my name! Because I cannot have another in my life!' p124
 - 📄 Parris: 'Just now when some good respect is rising for me in the parish, you compromise my very character' p20
 - 'They will topple me with this' p24

- 🔊 Abigail: 'My name is good in the village!' p21
- 🔊 Proctor (Insert example)
- 🔊 Francis Nurse was 'one of those men for whom both sides of the argument had to have respect' p31
- 🔊 But to some people it isn't - Giles Corey 'didn't give a hoot for public opinion' p43
- The Dressmaker:
 - 🔊 Mona about Elsbeth: "Mother sa-ays the girls around here are un-refined." p14
 - 🔊 Mae tells her children to 'Round off your words, stop dropping your G's and sound your vowels' p50
 - 🔊 William's marriage to Gertrude is not good for Elsbeth's reputation: 'by evening all had been arranged for William to marry down, thus reinstating his mother to her rightful place' p109
 - 🔊 Gertrude, after William has second thoughts about their marriage: 'I thought you loved me. What about my reputation?' p117
 - 🔊 At her son's wedding, Elsbeth pretends the Pratts are well-to-do: 'my daughter-in-law's family are in business, they move in commercial circles' p119
- 🔊 People are sometimes at odds with their good reputation
 - Proctor
 - 🔊 He is 'respected and even feared in Salem', described as 'powerful of body' p27
 - 🔊 But he is a 'sinner' ... 'not only against the moral fashion of the time' ... 'but against his own vision of decent conduct' p2
 - Proctor believes that although he is flawed, his goodness must be appreciated
 - 🔊 To Elizabeth: 'Let you look sometimes for the goodness in me, and judge me not' p55
 - Proctor further notes that although Hale is a 'steady-minded minister', his judgement is questionable as he 'will suspicion such a woman that never lied' (being Elizabeth) p66
 - The Dressmaker:
 - 🔊 Muriel loves her daughter Gertrude, but is disappointed in how she changes after marrying William, becoming too obsessed with status: 'My own daughter has turned into the sort of person I moved here to avoid' p150

- 📌 Evan Pettyman: a man was 'wasn't very successful at anything, but told everyone he was' p256
- 📌 A desire to protect one's reputation can often lead to sacrificing others instead
 - 'Thomas Putnam felt that his own name and the honour of his family had been smirched by the village, and he meant to right matters however he could'
 - 📌 What he did: 'Thomas ... had Burroughs jailed for debts the man did not owe' p22
 - When it seems Parris' reputation may be threatened by the speculation around witchcraft occurring in his home, he tries to deflect the blame, noting that Salem has 'all manner of licentious people in the village' p44
- 📌 A good reputation is not necessarily enough to protect an individual from wrongful retribution
 - Though Rebecca Nurse is the 'very brick and mortar of the church' she is still charged for the 'supernatural murder' of Ann Putnam's babies p67
 - Although Danforth hears 'only good report of [his] character' p79, Francis Nurse's good reputation does not mean he is able to protect his wife
- 📌 It is difficult to sacrifice one's reputation (see below Leadership)
 - Proctor, when explaining the magnitude of his admitting that he had an affair with Abigail: 'A man will not cast away his good name. You surely know that' p97
 - The Dressmaker:
 - 📌 Sergeant Farrat eventually learns not to care what people think about the way he dresses: 'I'm beyond caring what those people think or say anymore' p241
- 📌 It is sometimes unwise to protect one's reputation at all costs
 - Hale despairs that Proctor will '[throw] his life away for pride' p115
 - Proctor telling Danforth that he won't sign the confession: 'You will not use me!' p124
 - Proctor, telling Elizabeth to hold firm: 'Show honour now, show a stony heart and sink them with it!' p125
 - Hale: 'It is pride, it is vanity' p125



Leadership

- Authorial intent: Danforth represents McCarthy in his dogmatism
 - 📌 Authority is often derived from belonging to the group in power
 - The Crucible
 - 📌 The Church has this power
 - Parris: 'A minister is the Lord's man in the parish; a minister is not to be so lightly crossed and contradicted' p35
 - 📌 Hale: 'The main's ordained, therefore the light of God is in him' p63
 - 📌 Danforth: 'This is the highest court of the supreme government of this province' p79
 - 📌 Reverend Hale notes his religious texts are 'weighted with authority' p40
 - 📌 A good leader is able to change their mind
 - Reverend Hale:
 - 📌 In a previous parish, Hale believed he had an encounter with witchcraft which convinced him of the 'reality of the underworld' and the 'existence of Lucifer's ... lieutenants' p37
 - 📌 He also notes that 'the marks of [the Devil's] presence are definite as stone' p41
 - 📌 And he is naive enough to think that 'it is possible' that Rebecca Nurse (who is well-respected) 'trafficked with the Devil' p62, saying there is 'too much evidence' p62
 - But after Hale '[signs] away the soul of Rebecca Nurse' p89, he realises that more care needs to be taken in deciding whether people are guilty of witchcraft
 - 📌 He says: 'I dare not take a life without there be a proof so immaculate no slightest qualm of conscience may doubt it' p89
 - 📌 Hale to Danforth: 'I beg you, stop now before another is condemned!' ... 'I believe [Proctor] now' p100
 - 📌 Hale to Danforth: 'If you postpone a week and publish to the town that you are striving for their confessions, that speak mercy on your part, not faltering' p114
 - Contrast Danforth (see other paragraphs)
- 📌 Although it is sometimes a difficult decision, a good leader will end up doing the right thing

- Proctor, when explaining the magnitude of his admitting that he had an affair with Abigail: 'A man will not cast away his good name. You surely know that' p97
- Elizabeth notes that '[the court] must be told' about Abigail's lies, and although John is ambivalent - saying he'll 'think on it' - he does agree that 'they must' be told p54
- Elizabeth notes that Proctor has a 'magistrate ... in [his] heart' which leads him to knowing right from wrong p55
- Hale, telling Elizabeth how hard it was to convince himself that getting Proctor to lie (to save his life) is the right thing to do: 'I have sought a Christian way, for damnation's doubled on a minister who counsels men to lie' p115
- ❏ A good leader sticks to his morals
 - Although some of Proctor's actions are morally questionable, he is adamant that accusations of witchcraft are absurd
- ❏ It is unwise for leaders to be too absolute
 - Hale is initially too dogmatic: 'we cannot flinch' p68
 - Danforth: 'We burn a hot fire here; it melts down all concealment' p81
 - Danforth: 'But you must understand, sir, that a person is either with this court or he must be counted against it, there be no road between.' p85
 - Danforth is still adamant 'there will be no postponement' even when Parris reasons that only 'thirty people' were present for Proctor's excommunication, which 'speak a discontent' p112
 - Danforth: 'I cannot pardon these when twelve are already hanged' p113
- Influence of the past on the present
 - ❏ Long-standing disputes/grievances - see above
 - ❏ A historical lack of respect can make people feel underappreciated or even victimised
 - The Crucible:
 - ❏ Parris wants to be paid more and notes that previous ministers have not been treated properly
 - 'I want a mark of confidence, is all! I am your third preacher in seven years. I do not wish to be put out like the cat whenever some majority feels the whim. You people seem not to comprehend that a minister is the Lord's man in the parish' p35

➤ The Dressmaker:

📄 (Insert Tilly example)

📄 The past always comes back to haunt people

➤ The Crucible

📄 Proctor/Abigail

➤ The Dressmaker

📄 Purl is faced with the return of her secret son (William Beaumont): 'A young man's profile caught her eye ... this was a face from her past, and Fred had helped bury her past' p26

➤ But she is not too haunted - upon his return, she '[smiles] lovingly at him' p27

📄 The past is often a sensitive topic

➤ The Crucible

➤ The Dressmaker

📄 'Tilly couldn't bring herself to say the words lunatic or mad because that's what they had used to call Barney' p76-77

Miscellaneous quotes

➤ The Crucible

📄 Abigail: 'the rumour of witchcraft is all about' p18

📄 Parris: 'Trafficked with spirits' p19

📄 Abigail: 'It were sport, uncle!'

📄 Mrs Putnam: 'It's death, y'know, it's death drivin' into them, forked and hooped'

📄 Miller: 'nineteenth-century Victorian immobility of marriage' p39

📄 To explain the confessing:

➤ 'You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.' p48

- 📄 Parris: 'We cannot leap to witchcraft. They will howl me out of Salem for such corruption in my house.' p22
- 📄 Elizabeth: 'she wants me dead' p59
- 📄 Proctor: 'I never knew ... that the world is gone daft with this nonsense' p65
- 📄 Judge Hathorne is a 'bitter, remorseless Salem judge' p78
- 📄 Danforth: 'there is fear in the country because there is a moving plot to topple Christ in the country!' p88
- 📄 Danforth: 'But witchcraft is ipso facto, on its face and by its nature, an invisible crime, is it not?' p90
- 📄 Danforth to Mary: 'You are either lying now, or you were lying in the court, and in either case you have committed perjury and you will go to jail for it' p91
- 📄 Danforth, when walking into the jail: 'There is a prodigious stench in this place' p109
- 📄 Proctor: 'Would you give them such a lie? Say it. Would you ever give them this? You would not; if tongs fo fire were singeing you you would not! It is evil.' p120
- 📄 Proctor: 'I have three children - how may I teach them to walk like men in the world, and I sold my friends?' p124

➤ The Dressmaker

- 📄 'The Hill cast a shadow over the town' p1
- 📄 'Your mother ... doesn't get out these days' p8
- 📄 'Molly Dunnage, mad woman and crone' p8
- 📄 "Barney ... was 'not quite finished'. He was crooked, with an upside-down head and a club foot." p11
- 📄 'Younger children were ... sent to the park so mothers could shop and gossip.' p13
- 📄 'Every time we come to town I get hay fever' p19
- 📄 Sergeant Farrat: 'he settled at his Singer' p21
- 📄 'There was a gap in the McSwiney children after Barney, a pause, but they had got used to him and decided there wasn't much wrong really' p28

- 📖 'Lois Pickett, fat and pimply' p35
- 📖 'Beula Harridene, skinny and mean' p35
- 📖 '...all the Saturday morning shoppers and country folk watched the illegitimate girl push her mad mother - loose woman and hag - across the road and into the park' p39
- 📖 'The sergeant concluded that because [Beula's] bite was inefficient she was starving, therefore vicious, malnourished and mad' p45-46
- 📖 'Arty types need space to create' p73
- 📖 'Come on twinkle toes, let's go and give the girls a thrill' p84
- 📖 Beula is 'good at secrets' p96
- 📖 'Their mouths dropped and their eyebrows rose as they pointed and whispered, Thinks she's royalty' p106
- 📖 'Elsbeth ... refused to have anything to do with the wedding plans' p116
- 📖 'Every female seated ... waited with bated breath for the name of a seamstress or dressmaker' p120
- 📖 'I am Mrs William Beaumont of Windswept Crest' p123
- 📖 'Mona wanted someone, a partner' p143
- 📖 'These days women made their housecoats from "imported" brocade with ivory or diamante buttons, and swanned about their country bungalows in pastel silk chiffons ...' p145
- 📖 'But they'd been renovated, European-touched, advanced to almost avante-garde by Tilly Dunnage' p153
- 📖 'You're Lesley's responsibility now' p162
- 📖 'The women of Dungatar dressed astonishingly well, strolling from the library to the chemist and back again in luxurious frocks, showing flair in pant suits made from synthetic fabric, relaxing in the park in sun frocks with asymmetric necklines common to European couture' p165
- 📖 '[The stranger] wondered how Paris had found its way to the dilapidated confines and neglected torsos of banal housewives in a rural province' p165
- 📖 'T. Dunnage was printed lightly beneath T. McSwiney but it had been scribbled out' p183
- 📖 Teddy tells Tilly 'I think we should get married'. He explains that 'It's what they'd hate most' p185

- 📖 Tilly, after Teddy's death: '...her mind raced with venom and hate for herself and the people of Dungatar' p199
- 📖 The town hates Tilly even more after Teddy's death:
 - 'Purl and Nancy stopped to stare as she passed, their hate piercing her heart' p201
 - 'Faith shoved her when she saw her standing searching the shelves' p201
 - 'They drove up The Hill to throw rocks onto the cottage roof' p201
 - Gertrude: 'lunacy is hereditary you know' p210
- 📖 Tilly, after Molly dies: '[Pain] will be our revenge and our reason' p236
- 📖 'Molly was an only child and still unmarried, quite late in life for the times. She was very innocent, and easily swept off her feet by an ambitious, conniving and charm-wielding man.' p256
- 📖 'They had been burned out of existence.' p295

Space for Personal Notes