

QUOTE LIST

THE CRUCIBLE:

1. 'The magistrate sits in your heart that judges you' (Elizabeth to Proctor)
2. 'There is prodigious danger in the seeking of loose spirits. I fear it, I fear it.' (Rebecca) Act 1
3. 'For how else is she [Ruth] struck dumb now except some power of darkness would stop her mouth? It is a marvellous sign, Mr Parris.' (Putnam) Act 12
4. 'You think it's God's work you should never lose a child, nor grandchild either, and I bury all but one?' (Goody Putnam is envious of Goody Nurse's prospering family) Act 1
5. 'That tract is in my bounds, it's in my bounds, Mr Proctor... you load one oak of mine and you'll fight to drag it home!' (Putnam threatening Proctor and Corey about his land) Act 1
6. 'It discomferts me! Last night – mark this – I tried and tried and could not say my prayers. And then she [Martha, his wife] closes her book and walks out of the house, and suddenly – mark this – I could pray again!' (Corey to Hale and the Salem elders) Act 1
7. 'A child's spirit is like a child, you can never catch it by running after it; you must stand still. And, for love, it will soon itself come back.' (Rebecca) Act 1
8. 'Here is all the invisible world, caught, defined and calculated. In these books the Devil stands stripped of all his brute disguises...have no fear now – we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face!' (Hale upon arriving at Salem) Act 1
9. 'Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again.' (Proctor to Abigail) Act 1
10. 'We cannot leap to witchcraft. They will howl me out of Salem for such corruption in my house.' (Parris) Act 1
11. 'Mr Corey, you will look far for a man of my kind at sixty pound a year! I am not used to this poverty; I left a thrifty business in Barbados to serve the Lord. I do not fathom why I am persecuted here?' (Parris is disappointed with his wages as the minister of Salem) Act 1
12. When one rises above the individual villainy is displayed, one can only pity them all, just as we shall be pitied someday... a witch-hunt was not, however, a mere repression. It was also, and as importantly, a long overdue opportunity for everyone so inclined to express publicly his guilt and sins, under cover of accusations against the victims. (Stage notes from Miller) Act 1
13. 'Here are all your familiar spirits – your incubi and succubi; your witches that go by land, by air, and by sea... have no fear now – we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face!' (Hale) Act 1
14. 'My wife is the very brick and mortar of the church, Mr Hale...' (Francis defending his wife when she is arrested) Act 2
15. 'There be certain danger in calling such a name – I am not Goody Good that sleeps in ditches, nor Osburn,

- drunk and half-witted... she means to take my place, John.’ (Elizabeth believes Abigail has ulterior motives for accusing her) Act 2
16. ‘Theology, sir, is a fortress; no crack in a fortress may be accounted small.’ (Hale when he is visiting the Proctor household) Act 2
 17. ‘I cannot speak but I am doubted, every moment judged for lies, as though I come into a court when I come into this house!’ (Proctor to Elizabeth) Act 2
 18. ‘...I will be your only wife, or no wife at all! She [Abigail] has an arrow in you yet, John Proctor, and you know it well!’ (Elizabeth to Proctor) Act 2
 19. ‘Oh Francis, I wish you had some evil in you that you might know me! A man will not cast away his good name. You surely know that.’ (Proctor in court after confession to lechery with Abby) Act 3
 20. ‘This man [Putnam] is killing his neighbours for their land!’ (Giles Corey accuses Putnam for his evil plots) Act 3
 21. ‘I’m never put upon; I know my rights, sir, and I will have them.’ (Corey in court) Act 3
 22. ‘I will give you no name. I mentioned my wife’s name once and I’ll burn in hell long enough for that. I stand mute.’ (Corey in court) Act 3
 23. ‘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...’ (Abby in court) Act 3
 24. ‘Let you beware, Mr Danforth. Think you be so mighty that the power of Hell may not turn your wits?’ (Abby in court) Act 3
 25. ‘In her [Elizabeth’s] life, sir, she have never lied. There are them that cannot sing, and them that cannot weep – my wife cannot lie. I have paid much to learn it, sir.’ (Proctor to the court) Act 3
 26. ‘I am not that man. My honesty is broke, Elizabeth. I am no good man. Nothing’s spoiled by giving them this lie that were not rotten long before.’ (Proctor just before he considers confessing) Act 4
 27. ‘There is blood on my head! Can you not see the blood on my head!!’ (Hale just before Proctor hangs) Act 4
 28. ‘Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that dies till now. While I speak God’s law, I will not crack its voice with whimpering. If retaliation is your fear, know this – I should hang ten thousand that dared to rise against the law...’ (Danforth) Act 4
 29. ‘Hang them high over the town! Who weeps for these, weeps for corruption!’ (Danforth) Act 4

THE DRESSMAKER:

1. Little Myrtle Dunnage had alabaster skin and her mother’s eyes and hair. She seemed strong, but damaged. (Sergeant Farrat upon seeing Tilly again as a grown woman) Part 1
2. ‘They’ll just have to get used to you,’ he said and shrugged.
‘No,’ she said. ‘I’ll have to get used to them.’ (Teddy and Tilly speak about the townsfolk after the Saturday night dance) Part 1

3. 'Jealousy is a curse and ugliness is worse.' (Fred Bundle to his wife Purl about the other women of the town) Part 1
4. She [Molly] gestured at a crowd of invisible people around her bed. (When Tilly arrives and first sees her mother, she is shocked at how mad she is acting) Part 1
5. As food has nourished her body and therefore her mind, some sense had returned to her. She realised she'd have to be crafty, employ stubborn resistance and subtle violence against this stronger woman (Tilly) who was determined to stay. Part 1
6. 'Dunny's mum's a slut, Dunnybum's Mum's a slut.' (Stewart Pettyman and the other school children tease Tilly as a child) Part 1
7. 'So you are going to kill me,' she cried.
'No,' said Tilly and wiped her sweaty palms on her trousers. 'The others were happy to let you die, I saved you. It's me they'll try to kill now.' (Molly and Tilly) Part 1
8. The disease that crippled Mrs Almanac was rheumatoid arthritis. Her face was lined from pain – some days even her breathing caused her dry bones to grate and her muscles to fill with fire. She could predict rain coming, sometimes a week ahead, so was a handy barometer for farmers – they often confirmed with Irma what the corns on their toes indicated. Part 1
9. He was a man who touched women, leaned in close to talk, licked his lips and at dances pressed his partners tightly, ramming his thigh between their legs to move them around the floor. The ladies of Dungatar were polite to Councillor Pettyman... but they turned their backs when they saw him coming, busied themselves with a shop window or suddenly remembered something they had to do across the road. Part 1
10. Tilly kept her eyes to the middle distance. She knew it was a mistake, it was too soon, too bold. A feverish nausea swamped her, guilt, and she said to herself, It wasn't my fault, but moved to step back anyway. Teddy held her firm, his strong arm about her waist. (Tilly and Teddy attend the social dance together) Part 1
11. They [the townsfolk] were used to the sergeant's bachelor ways; he'd often purchased materials for tablecloths and curtains. Muriel said he must have the fanciest linen in town. (Gertrude when Sergeant Farrat buys a bolt of blue gingham fabric from the Pratts' General Store) Part 1
12. 'Girls like her [Tilly] need a bloke like me about.' (Teddy speaks to Molly about wanting to go on a date with Tilly) Part 1
13. He could sell seawater to a sailor. (Teddy's entrepreneurial skills) Part 1
14. She [Tilly] thought about Teddy McSwiney, and wondered if the rest of town would be as friendly. Part 1
15. 'My future,' muttered William determinedly, 'I will make a life worth living here.' Then self-doubt engulfed him and he looked at his lap, his chin quivering. Part 1
16. The town will be quiet again and the children will go back to the creek to play. The adults will wait for football

season. The cycle was familiar to Tilly, a map. (The town will revert back to normal after the annual harvest and store in the silos takes place) Part 2

17. 'Mum says I'm not quite finished. Dad says I'm only five bob out of ten.' (Barney explaining himself to Tilly) Part 2
18. 'I can look after you... that is, if you want me to.' (Teddy's proposal to Tilly) Part 2
19. In the morning she found the materials on Muriel's counter, at inflated prices. The haberdashery counter had expanded its range of buttons, zips and beads which Alvin imported from specialist shops in Richmond, while he purchased accessories from wholesalers in Collins Street then sold them at 100 percent markup to the highly competitive locals. Part 2
20. At home, Tilly sat by the fire with a glass of beer and a cigarette, thinking about her school days with dumpy little Gertrude who had to wear extra elastic in her plaits because her hair was so thick. Part 2
21. She let the tea-coloured silk negligee slide over her chilly nipples and looked in the mirror again. 'I am Mrs William Beaumont of Windswept Crest,' she said. Part 2
22. '...we'd jump into the grain trucks as they pulled out of the loading dock then stay on top of the wheat until we crossed the creek, where we'd jump in...' (Teddy moments before he dies) Part 2
23. 'It's not that – it's what I've done. Sometimes I forget about it and just when I'm... it's guilt, and the evil inside me – I carry it around with me, in me, all the time.' (Tilly speaking to Teddy about the affect her past has on her) Part 2
24. 'She has good days and not-so-good, but she's always entertaining and things come back to her from time-to-time.' (Tilly talks to Farrat about her mother) Part 2
25. These days women made their housecoats from 'imported' brocade with ivory or diamante buttons.... like movie stars. Part 2
26. Tilly, professional and gracious, took each of her clients one by one to the dining room to discuss their need and visions. She noted the members of the newly formed Dungatar Social Club had acquired an accent overnight – an enunciated Dungatar interpretation of queenly English. Part 2
27. He [Sergeant Farrat] kissed her [Tilly's] hand and then wrapped the magenta silk organza about his shoulder... walked[ing] gracefully to the mirror in imaginary stilettos. He twirled, enjoying his reflection... Part 2
28. 'Why don't you get that scandalous Tilly what's-her-name to make you some new things? She's cheap I hear.' (Lesley trying to convince Mona to begin wearing some different outfits) Part 2
29. The women of Dungatar dressed astonishingly well, strolling from the library to the chemist and back again in luxurious frocks... relaxing in the park in sun frocks with asymmetric necklines common to European couture. Part 2
30. She wondered how Paris had found its way to the dilapidated confines and neglected torsos of banal housewives

in a rural province. (The stranger who arrives from the city to offer Tilly a job considers the usual fashions of the ladies in Dungatar) Part 2

31. He was her good friend and he was her ally. (Tilly about Teddy) Part 2
32. They [the women of Dungatar] have been renovated, European-touched, advanced to almost avante-garde by Tilly Dunnage. Part 2
33. The couturiered ladies of Dungatar arrived late and entered the hall at three-minute intervals, poised, their noses aimed at the lights and their mouths creased down. They moved slowly through the gaping guests from Winyerp. Part 2
34. She [Tilly] prompted them to order new lingerie, and quoted Dorothy Parker – Brevity is the soul of lingerie. She told them about body shape and what complimented theirs and why. She constructed patterns and designs especially for them and warned them that they would need three fittings each, and then she told them they must choose fragrances that reflected the mood of their clothes. Part 2
35. Bitterness rested on Tilly's soul and wore itself on her face. (after Teddy's death) Part 3
36. 'Well then I'm afraid you've made a mistake,' said Tilly. 'I'm a qualified tailoress and dressmaker. You just need someone handy with a needle and thread.' (Tilly to Una Pleasance) Part 3
37. She could tie up the loose ends, leave, go to Melbourne, take a job with the traveller who'd visited last autumn. Yet there was the matter of the sour people of Dungatar. In light of all they had done, and what they had not done, what they had decided not to do – they mustn't be abandoned. Not yet. (Tilly considering to herself after Teddy and Molly have passed and she is on her own) Part 3
38. '...we're used to being badly treated.' (Molly) Part 3
39. But it wasn't a bin brimming with wheat. It was a bin filled with sorghum.... And Teddy vanished like a bolt into a tub of sump oil and slid to suffocate at the bottom of that huge bin in a pond of slippery brown seeds like polished liquid sand. Part 3
40. She [Tilly] stood unsteadily and held out a hand to him [Barney] but his mouth screwed open and he turned and stumbled away, yowling, holding his arms across his chest. (The final time Tilly sees Barney after Teddy's death) Part 3
41. 'This is the Pratts' store,' said Lesley, breaking the trance. 'The only supply outlet for miles, a gold mine! It's got everything – the bread monopoly, the butcher, haberdashery, hardware, even veterinary products...' (Lesley introducing the town to Una) Part 3
42. Edward always remembered the look on Evan's face at that moment... when he realised fully what it all meant, what it had come to. (Edward McSwiney reflects on when he told the town how Stewart Pettyman had died) Part 3
43. 'I don't care, Tilly,' he said. 'I'm beyond caring what those people think or say anymore. I'm sure everyone's

- seen what's on my clothes line of the years, and I'm about due to retire anyway.' (Tilly confirms that Farrat wants to attend Molly's funeral in a black knee-length frock) Part 4
44. Trudy stepped close to Elsbeth and, leaning down over her, yelled, ' You're always telling me what I can't do. I can do anything I want.' (Trudy as the play director) Part 4
45. 'Tagetes patula', said Tilly. 'They deter white fly from tomato plants, and they're good for repelling eelworm in roses and potatoes as well. The roots have a component that deadens the detector that triggers eelworm release – numbs it completely.' (Tilly explaining to Marigold what her flowers will do) Part 4
46. When they came up thirteen seconds later for Act 2, Banquo and Fleance swept onto the stage to find their audience had vanished. Part 4
47. Sergeant Farrat's secret wardrobe hung in a locked cupboard next to the front door. Part 4
48. 'It's all very hazy now, but you left, I seem to remember, because your mother became unwell?' (Marigold discusses her confusion with Tilly) Part 4
49. 'Some people don't think they have to honour their marriage vows either,' said Nancy.
'At least I have a preference for men, some sick people in this town...' (Lois and Nancy are arguing during rehearsals) Part 4

THEMES:

Fear/ Hysteria:

- *Hysteria is often devalued as a temper-tantrum but the medical term refers to a serious functional disturbance of the entire nervous system, often activated by severe stress or conflicting impulses.* Mary Warren describes the classic onset of symptoms that mark her first hysterical episode in court: 'a misty coldness' (Act 2), crawling flesh, a choking sensation, dissociation, 'a screaming voice' (Act 2) and then the realisation that the voice was her own. Unlike Mary, who can't even pretend to faint on command, Abigail calculates the most effective moment to stage her hysterical visions of persecution. She manages to hold power over the community and as Elizabeth observes 'where she [Abigail] walks the crowd will part for her like the sea for Israel' (Act 2) – the sudden power that the girls have gained from their antics are surely motivation enough for them to continue the ordeal for as long as the township believe them. Mary Warren confirms the notion that the girls are enjoying their newfound power when she speaks of the 'weighty work' (Act 2) that the girls do in court as they claim to be hunting the 'Devil [that is] loose in Salem' (Act 2). Her impression that 'four judges and the King's deputy sat to dinner with us [the girls] but an hour ago' (Act 2) instils that she feels she has the right to be spoken to civilly from now on by the Proctors, her employers.
- Strategically, Abby and the other girls use this power to their advantage, 'scream[ing] and fall[ing] to the floor' (Act 2) when the accused are brought before them. In the same way, Abby and the others point with fear into the rafters of the courthouse during the final court scene, screaming with fright in the belief that Mary Warren has conjured herself as a small yellow bird that Abby wails 'want[s] to tear my [her] face' (Act 3). Naturally, the use of spectral evidence within the courtroom (evidence that the accused spirit or spectre appeared to the victim and hurt or threatened them, despite the actual accused person being elsewhere and accounted for) condemns Mary Warren in this instance and others are likewise accused by the same means. It is madness that George Jacobs is condemned for attacking the young Ruth Putnam and Martha Corey is questioned why she 'hurt these children' (Act 3) without even being in the same room when the victims were afflicted, and in real life the use of

spectral evidence was dismissed when officials cited the ridiculous nature of the Salem trials as evidence of the absurdity.

- The Dressmaker: In the same way, the town of Dungatar become madly enthralled with the dressmaker Tilly after it becomes evident at Gertrude and William's wedding that she is 'an absolute wizard with fabric and scissors' (Part 2) and the right creation for the bride-to-be was magnificent enough to make her feel 'safe' (Part 2) and secure that her groom would not stray from her. Tilly's bespoke creations become much sought after as women begin to see the power that the seductive gowns designed specifically for them are able to do; making them feel confident whilst also bewitching the men. Elsbeth and Gertrude's appearance wearing ridiculously unsuitable dresses 'huge and domed in yards and yards of taffeta' (Part 2) coincides with Gertrude announcing that she be hereon known as Trudy, in a chameleon like shift from the mousy daughter of a store owner to fashion extraordinaire.
- The women's obsession with the 'exquisite' (Part 2) new gowns that they believe will 'set[s] women back ten years' (Part 2) grows into a mania to acquire the same exact look and in some situations, the same lifestyle as the super models in Tilly's fashion magazines – she [Nancy] 'held the January edition of Vogue up in front of her and pointed to a model in an elegant tapered trouser suit in bright swirling colours. "See her? That's what I want."' In this instance, the impressionable Nancy Pickett, who is in a secret lesbian relationship with Ruth Dimm, associates fashion with her desire for women.
- The repercussions of Tilly's creations filter through and become a mad competition between the women as they exclaim their sole reason for purchasing such extravagant gowns to be that they 'have to look better than everyone else' (Part 2) and whilst the Pratts' haberdashery counter expanded with new materials to cater for a more couture crowd, so did the citizens' rivalry of one another.
- This intense hysteria culminates in the final part of the novel; when tensions reach an all-time high as the performance evening for the Eisteddfod play rapidly approaches. The cast go from 'progressing slowly' (Part 4) through the rehearsals to 'looked[ing] increasingly stressed and tired' and finding little joy in the practice that has become a laborious task, often causing 'someone... any other lousy actor here... [to have] a bit of a bawl' (Part 4) and the fractious crew bicker constantly. The deterioration of Trudy throughout the rehearsals seems fitting but nonetheless is a jarring incident to occur to someone so young and over something as trivial as a county play; but connections can be drawn between the 'screeching and pounding' (Part 4) Trudy who claims that the glory is 'MINE, MINE' (Part 4) and the heinous Lady Macbeth, the character Trudy was originally intended to portray in the play.
- The Crucible: Likewise, the intense hysteria that plagues the people of Salem is given way over reason, and any reliable cross-examination that consistently casts doubt on the accusers is dismissed in favour of rooting out the devil and cleansing the village. The deposition signed by many that the women (Martha Corey, Rebecca Nurse and Elizabeth Proctor) are women of good character is not only unheeded by Danforth but he issues warrants for each of the signatures, dismissing the argument that 'so many of the women have lived with such upright reputations' (Act 3) in favour of accumulating more suspects. Likewise, when Proctor casts his good name aside and admits to adultery with Abigail, Elizabeth lies to protect his reputation and instead of seeing the logic in this 'natural lie' (Act 3), Danforth becomes swept up in the hysteria and believes Proctor and his wife to be 'combined with Anti-Christ' (Act 4).
- The village's prodigious fear of the devil and the 'black allegiance' (Act 4) that they so readily believed could overrun them is acute. Although Hale's visitation to the town eases concerns momentarily as he refers to the Devil being 'stripped of all his brute disguises' (Act 1) by his skill set in detecting those afflicted, his sensibility is soon cast aside for the more frenzied 'thundering wrath' (Act 2) that Hale warns has been drawn down from heaven on the village; Hale becomes irrelevant and becomes akin to the livestock that wander the roads abandoned, sporting a 'mad look' (Act 4), as he makes his way from one accused to the next seeking a confession that will save their lives. The hysteria has gripped the town entirely and Hale notes that there are 'orphans

wandering from house to house, abandoned cattle bellow on the highroads, the stink of rotting crops hangs everywhere...' (Act 4); Salem is in disarray and the last remaining few that possess logic and sense are set to be executed that very morning.

- The Dressmaker: Similarly, Dungatar's suspicious notions about Tilly's return to their quaint town are completely unfounded but nevertheless, cause havoc. Their constant gossiping and snide comments ostracise Tilly and by proxy, her mother Molly, as the townspeople venomously believe that 'she's [Tilly's] up to no good that one, worse than her mother' (Part 2) and that she 'can never make up for it' (Part 1) when referring to the accidental death of Stewart Pettyman. The women are in hysterics that the 'daughter of Mad Molly is back – the murderess!' (Part 3) and quake at the sight of Tilly when she and her mother venture down to town for supplies – 'The nerve of that girl... not natural...' (Part 1). Despite Teddy teasing Tilly that 'I'm [he's] the one that should be frightened of you [her]' (Part 1), Tilly's notion that bad luck follows her is cemented as the residents of Dungatar begin dying and Tilly fears their wrath more than ever when Teddy passes and irrespective of Farrat's attempts to redirect the blame, Tilly is in their sights – 'Tilly feared football defeat would send the people to her, that they would spill wet and dripping from the gateway of the oval to stream up The Hill with clenched fists for revenge blood.' (Part 4)

Quotes:

Edward always remembered the look on Evan's face at that moment... when he realised fully what it all meant, what it had come to. (Edward McSwiney reflects on when he told the town how Stewart Pettyman had died) Part 3

"Abby, we've got to tell Witchery's a hangin' error, a hangin' like they did in Boston two years ago! We must tell the truth, Abby! You'll only be whipped for dancing' and the other things!' (Mary Warren is frightened about keeping the truth from the courts) Act 1

'Nonsense! Mister, I have myself examined Tituba, Sarah Good and numerous others that have confessed to dealing with the Devil. They have confessed it!'

'And why not, if they must hang for denying it? There are them that will swear to anything before they'll hang; have you ever thought of that?' (Hale and Proctor arguing about the accused) Act 2

Truth and Lies Quotes

Ruth stood by her electric kettle steaming open a fat letter addressed to Tilly Dunnage. *Part 1*

Sergeant Farrat's secret wardrobe hung in a locked cupboard next to the front door. *Part 4*

'It's all very hazy now, but you left, I seem to remember, because your mother became unwell?' (*Marigold discusses her confusion with Tilly*) *Part 4*

'Some people don't think they have to honour their marriage vows either,' said Nancy.

'At least I have a preference for men, some sick people in this town...' (*Lois and Nancy are arguing during rehearsals*) *Part 4*

'You are not wintry man. I know you, John... I look for John Proctor that took me from my sleep and put knowledge in my heart! I never knew what pretense Salem was, I never knew the lying lessons I was taught by all these Christian women and their covenanted men! And now you bid me tear the light out of my eyes?' (*Abby pleads with Proctor*) *Act 1*

'Aye, sir. She [Mary Warren] swears now that she never saw Satan; nor any spirit, vague or clear, that Satan may

have sent to hurt her. And she declares her friends are lying now.’ (*Proctor to Danforth*) Act 3

‘It does not escape me that this deposition may be devised to blind us... but if she speaks true, I bid you now drop your guile and confess your pretence, for a quick confession will go easier with you. Abigail Williams... is there any truth in this?’ (*Danforth questions Abby one final time*) Act 3

‘Let him [Proctor] give his lie. Quail not before God’s judgement in this, for it may well be that God damns a liar less that he that throws his life away for pride.’ (*Hale to Elizabeth*) Act 4

‘Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang!’ (*Proctor as he is signing his false confession*) Act 4

Judgement and Justice

- In a small rural town in Outback Australia in the 1950s, residents would do almost anything to protect their reputations. In addition, people’s reputations follow them around for decades and even remain long after those with them have left the town.
- Tilly’s reputation as a murderess resonates in the small-minded residents of Dungatar, and even her hiatus to Europe where she trained under the prestigious fashion magnates of Paris was not enough to erase the memory of her association with Stewart Pettyman’s death. The judgement upon Tilly is so acute that William uses it as leverage to marry Gertrude when his mother sees through the young girl’s ploy to trick him into marriage using sex. Knowing that Gertrude would be his mother’s preference, he threatens Elsbeth that ‘it’s either her [Gertrude] or Tilly Dunnage’ (Part 2) to which she resigns.
- This notion doesn’t escape Molly, who reminds her daughter that ‘everybody knows everything about everyone’ (Part 1) but the townsfolk have learnt not to gossip about one another, lest ‘some [one] else i’ll tell of them’ (Part 1). This perpetual tit-for-tat speaks of childishness in the dynamic characters of Dungatar who lack the intelligence to understand the social politics of living in a small town. It is not only the outcasts of the town that are victims of the ‘open slather’ (Part 1) but anyone who seems to have stepped out of line. The morning after the dance, the local ladies natter between themselves excitedly with ‘you’ll never guess what she wore... or almost wore’ (Part 2) and don’t hesitate in openly condemning Tilly and assuming ‘she’s up to no good again, that one’ (Part 2) in an effort to keep the hatred and distrust for Tilly alive. It seems that Gertrude’s paranoia about ‘my [her] reputation’ (Part 2) is well founded when they move on from Tilly and begin to attack Trudy – ‘and guess who Gertrude was with, all night’ (Part 2). Ham’s skills in storytelling give us the sense that the vicious rumours are spreading like wildfire through the town when a few pages later Irma and Lois stipulate that although they are ‘not gossipin’ or anything...’ (Part 2), they retell the story of Tilly’s scandalous frock and Gertrude’s relationship status with extra assumptions.
- *In the same way, judging yourself and judging one another is ubiquitous in Miller’s play and the narrative pivots on how one person might judge another.*
- Naturally, in the strict Puritan community, the looming judgement from God sees the citizens of Salem living under constant threat of condemnation. Despite Hale’s keenness to apply theological arguments and collect confessions peaceably, he soon comes to realise that the Salem courtroom is not interested in dispensing justice but instead, prides itself on imposing it.
- *In this society, the Bible is the basis for the law and as Danforth subscribes in his soliloquy to the girls, ‘the law, based upon the Bible, and the Bible, writ by Almighty God, forbid the practice of witchcraft, and describe death as the penalty thereof. By likewise, children, the law and the Bible damn all bearers of false witness’ (Act 3).* From this, we can see that it is his single motive that he should hunt down all those that are afflicted and not ‘flounder’ (Act 4) in his quest for them. The justice that the supreme government of the province intends for the citizens of Salem is a ‘hot fire [here]...[that] melts down all concealment’ (Act 3) and his solution to the situation in Act 4 is to place pressure on the weakest person and break a confession from them, tells us that he

(representative of the judicial system) has lost his way and in an effort to protect himself, will damn the prisoners regardless – ‘which of these in your [Parris] opinion may be brought to God? I will myself strive with them till dawn’ (Act 4).

- In *Dungatar*, Ham reminds us that the citizens value others’ opinions of them in preference to most other things; and their attempts to improve their standing amongst the community is not only reflected on a larger scale by the women who have been ‘renovated’ (Part 2) by Tilly’s creations, but also in the minute changes the citizens conduct in order to elevate themselves to a higher social class.
- Whilst the ‘couturiered ladies of *Dungatar*... enter[ed] the halls at three minute intervals, poised, their noses aimed at the lights... slowly down the centre of the hall through the gaping guests from *Winyerp*’ (Part 2) symbolises the superficiality of their aspirations, the sudden notion to use euphemisms such as the porch, ‘now being called the back patio’ (Part 3), speaks of a deeper need to be seen as something they are not by others around them. But it seems there’s a lesson for those that meddle and judge others – when Beula Harridene sneaks up to *The Hill* and overhears Tilly and Farrat drunkenly singing about their woes she is hit by a radiogram that Tilly throws out in her stupor and the wound festers in her face, becoming a ‘raw flesh cavity’ (Part 4) that oozes, a fitting symbol indicative of what happens to those that judge others unfairly.
- Judging one another, and oneself, is seen as equally as burdensome. Proctor’s aversion to Elizabeth’s suspicion is infuriating and although in his eyes, he has earned such suspicion, he believes he has tolerated it for too long and no exception has been made for his behaviour in the last seven months where he has ‘gone tiptoe in this house... since she [Abby] is gone’ (Act 2).
- Elizabeth acknowledges the truth that John judges himself in his actions more than any other and this can be seen in the little respect he has for himself. When Francis Nurse refuses to believe John’s confession of having an affair with Abby, Proctor ‘wish[es] you [Francis] had some evil in you [him] that you [he] might know me [him]’ (Act 3) for the man that he truly is and has kept secret for seven months gone. Similarly, in his final act of redemption Proctor himself is stunned by the ability he has to stand strong under scrutiny and mount the scaffold as a truthful man, in possession of his good name –
Hale: ‘Man, you will hang! You cannot!’
Proctor: ‘I can. And there’s your first marvel that I can. You have made your magic now; for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs.’ *Act 4*
- Much like Proctor, Tilly’s final appearance is met with admiration as she rises out of the mire of rumour and segregation and seeks revenge in a manner mirroring the early dramatical climax of ‘*Deas Ex Machina*’; whereas a complicated and seemingly hopeless plot is resolved neatly as the protagonist escapes the scene unscathed. In the case of *The Dressmaker*, the train that stops briefly at the *Dungatar* station provides the rapid getaway and Tilly’s future, although uncertain, is victorious over the villains of her hometown.

Judgement and Justice Quotes

William was slumped in a battered deckchair on what was now called ‘the back patio’, formerly the porch. *Part 3*

‘You can’t keep anything secret here,’ said the old woman [Molly]. ‘Everybody knows everything about everyone but no one ever tittle-tattles because then some else’ll tell of them. But you don’t matter – it’s open slather on outcasts.’ *Part 2*

‘The others were happy to let you die. I saved you. It’s me they’ll try to kill now.’ (*Tilly to Molly*) *Part 1*

‘He spoke of love and hate and the power of both and he reminded them how much they loved Teddy McSwiney. He said that Teddy McSwiney was, by the natural order of the town, an outcast who lived by the tip.’ *Part 3*

‘They drove up *The Hill* to throw rocks onto the cottage roof in the middle of the night, driving around and around, revving, calling ‘Murderers! Witches!’ *Part 3*

'My name is good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar!' (*Abby defending herself to Parris*) Act 1

'Spare me! You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven month since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart. I cannot speak but I am doubted, every moment judged for lies, as though I come into court when I come into this house!' (*Proctor to Elizabeth*) Act 2

'I see now your spirit twists around the single error of my life, and I will never tear it free!' (*Proctor to Elizabeth*) Act 2

'Now believe me, Proctor, how heavy be the law, all its tonnage I do carry on my back tonight.' (*Cheever is made to arrest many people for questioning, including Elizabeth*) Act 2

'I have confessed myself! Is there not good penitence but it be made public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are!' (*Proctor when the court decided his false confession should be hung publicly*) Act 4

Isolation quotes

Tilly stood alone in her brilliant magenta Lys Noir gown, then wrapped her shawl tight about her and reached for the handle. (*after being spat at by Evan and called names by Beula at the social gathering*) Part 2

T. Dunnage was printed lightly beneath T. McSwiney but it had been scribbled out.' Part 2

... tragedy includes everyone... wasn't everyone else in the town different, yet included? (*at Teddy's funeral*) Part 3

'Now, look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all.' (*Abby threatening the girls*) Act 1

'I think you best send Reverend Hale back as soon as he come. This will set us all to arguin' again in the society, and we thought to have peace this year.' (*Rebecca Nurse is concerned that Hale's appearance in the town will cause mischief*) Act 1

'Your soul alone is the issue here, Mister, and you will prove its whiteness or you cannot live in a Christian country.' (*Danforth to Proctor*) Act 4

SYMBOLS

Animal Imagery

As a nod to the savage behaviour of the citizens when they are faced with conflict or an illusion to the virgin territory of the frontier settlement of Salem, Miller uses animal imagery in many subtle ways. Abigail's forward reference to Proctor 'sweating like a stallion whenever I [she] come near' (Act 1) supports the fantasy they have of one another that is anchored with an unbridled lust. Proctor confirms this by naming Abby a 'wild thing' (Act 1), setting her apart from the other Puritan women who are tame and compliant to the regulations set upon them.

The many animal metaphors allow Miller to foreshadow the events yet to come; a reference within the stage notes to the simmering rabbit stew that is cooking in the Proctor household when John enters the scene helps to build the tension between the two as they converse haltingly with one another. Although John seasons the stew without Elizabeth knowing, he later lies to her saying it is 'well-seasoned' (Act 2), his inability to be honest with her expanding past his affair with Abigail. By contrast, Elizabeth's statement that an animal came into the house and sat in the corner 'like she come to visit' (Act 2) may be an allusion to the trap that is later set by the Abby when she plants a poppet in the Proctor household, sitting on a lone shelf hiding the needle in its belly.

Consistent references to the townsfolk as being livestock are used to both reduce the citizens to a base state whilst also reminding readers of the untamed civilisation that Salem has settled in. The culmination of these references occur in the final act, when Cheever notes that since so many of the townsfolk have either been hung or await their execution in the prison, there are 'cows wanderin' the highroads' (Act 4) unclaimed and untethered, hinting that in their efforts to maintain civility in their village, the citizens have become more savage than ever.

Animal Imagery Quotes

'In – in what time? In what place?'

'In the proper place – where my beasts are bedded.' (*Danforth questioning Proctor on his affair with Abby*) Act 3

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

'Spite only keeps me silent. It is hard to give a lie to dogs.' (*Proctor and Elizabeth discuss his potential confession*) Act 4

The Poppet

In Act 3, Elizabeth Proctor is arrested and seized on the spot when officials of the court search the house looking for a poppet. Abby had shown up, hours earlier, stabbed in the belly by a needle and exclaimed that Elizabeth's spirit had inserted it, by the use of some otherworldly magic. Elizabeth denies owning a poppet and says she has not kept one since she was a child, but the officials find one that Mary Warren has given her as a gift. On closer inspection, they find a needle sticking into it, which Abby had snuck into it in order to frame Elizabeth.

The poppet, or doll is a child's plaything and the use of it in convicting someone of witchcraft symbolises the loss of innocence. The group of girls, young and overwhelmed by the power that they have gained, lose their childish innocence as they condemn innocent people to hang.

The Poppet Quote

'The girl, the Williams girl, Abigail Williams, sir. She sat to dinner in Reverend Parris's house tonight, and without word

nor warnin' she falls to the floor. Like a struck beast, he says, and screamed a scream that a bull would weep to hear. And he goes to save her, and, stuck two inches in the flesh of her belly, he draw a needle out. And demandin' of her how she come to be so stabbed, she – testify it were your wife's familiar spirit pushed it in.' (Cheever when he comes to arrest Elizabeth) Act 3

Clothing

The high fashion clothing that Tilly brings to the small town of Dungatar offer the women an opportunity to transform themselves, even if the transformation is only fleeting. Momentarily, their ruthless ambition, jealousy, bigotry and snobbery are hidden beneath Tilly's couture creations as they enjoy the sensation of having the fittings 'so that they knew how it felt to be caressed and affluent and they had an inkling of deportment' (Part 2). Their vanity however, is insurmountable and their relationships with one another become more destructive. Despite a brief interlude where the high fashion of 'Paris had made its way to... the rural province' (Part 2), things return to normal and while the townspeople (the decided villains of Ham's novel) are dressed comically in Baroque costumes, ironically made by Tilly, she escapes the town dressed in a remodelled 'white nun's veiling sent from Spain' (Part 4) symbolising her righteousness in bringing a well-deserved reprimand to those that wronged her.

The unrefined behaviour of the residents and the 'few shabby shops' along the 'deserted main street' (Part 3) are illustrated by the stranger that arrives to poach Tilly from the town and sheds a rather unfavourable light on the small town with its outdated fashions. The fierce competition between tradeswomen in the 1950s upon their return to the workplace is touched on by the immediate rivalry that looms when Una comes to visit Tilly and she reduces Tilly's talents to 'sewing... it's all very simple' (Part 3). The callous instinct that women have to insult one another's appearance is ever present in Molly when she insults Una for 'bare[ing] your[her] teeth and curl[ing] your[her] top lip' (Part 3) when she smiles. As it turns out, Una's skills are no match for Tilly's as Lois finds out when she attends a secret appointment with Tilly to have one of Una's creations 'fixed up' (Part 3).

Clothing Quotes

They [the women of Dungatar] have been renovated, European-touched, advanced to almost avante-garde by Tilly Dunnage. Part 2

The couturiered ladies of Dungatar arrived late and entered the hall at three-minute intervals, poised, their noses aimed at the lights and their mouths creased down. They moved slowly through the gaping guests from Winyerp. Part 2

She [Tilly] prompted them to order new lingerie, and quoted Dorothy Parker – Brevity is the soul of lingerie. She told them about body shape and what complimented theirs and why. She constructed patterns and designs especially for them and warned them that they would need three fittings each, and then she told them they must choose fragrances that reflected the mood of their clothes. Part 2

She [the visiting stranger] wondered how Paris had found its way to the dilapidated confines and neglected torsos of

banal housewives in a rural province. Part 2

Macbeth

Illusions to the famous, yet ill-fated Shakespearian play of Macbeth increase as the text reaches its climax. In addition to the suspicious concoction of 'sweet burned scent' (Part 4) that renders Councillor Pettyman impotent, Molly's taunts that Tilly would be able to advance her social life if she 'weren't always stirring away at your [her] cauldron' (Part 2) couples with the insult that many within the town see Molly and Tilly as 'witches' (Part 3).

The interesting reference to the three witches in Macbeth that serve a dangerous prophecy over the ambitious Scottish soldier foreshadows Tilly's emotional and intellectual superiority to the other women in town and therefore, her ability to escape the mire unscathed. In addition to this, Tilly lets it slip that she is familiar with the play by reciting the infamous witches spell of 'double, double, toil and trouble; fire burn and cauldron bubble...' (Part 4) whereas those that will be acting in the play have yet to read it through.

As self-appointed director, Trudy assigns herself the role of the ill-fated Lady Macbeth; the conniving wife and possibly literature's most deserving villain. Her unexpected allocation of the role of Macbeth (her on-stage husband) to Lesley Muncan, with the ill-fated role of King Duncan being awarded to William hints at the possibility that William will soon be cast aside by his selfish wife in favour of Lesley. Predictably, the play is a fiasco and renders the already fractious relationships between the citizens virtually irretrievable as Trudy turns mad and the realisation of her character slipping slowly into insanity comes true, she is sedated by the doctor to tame her mania and Mona must step in as her understudy.

Macbeth Quotes

'*Tagetes patula*', said Tilly. 'They deter white fly from tomato plants, and they're good for repelling eelworm in roses and potatoes as well. The roots have a component that deadens the detector that triggers eelworm release – numbs it completely.' (Tilly explaining to Marigold what her flowers will do) Part 4

When they came up thirteen seconds later for Act 2, Banquo and Fleance swept onto the stage to find their audience had vanished. Part 4