

of the revolution was undoubtedly a revulsion from the nineteenth-century Victorian¹⁷ immobility of marriage and the consequent hypocrisy that developed from it. If for no other reasons, a state so powerful, so jealous of the uniformity of its citizens, cannot long tolerate the atomization of the family. And yet, in American eyes at least, there remains the conviction that the Russian attitude toward women is lascivious. It is the Devil working again, just as he is working within the Slav who is shocked at the very idea of a woman's disrobing herself in a burlesque show. Our opposites are always robed in sexual sin, and it is from this unconscious conviction that demonology gains both its attractive sensuality and its capacity to infuriate and frighten.

312 Coming into Salem now, Reverend Hale conceives of himself much as a young doctor on his first call. His painfully acquired armory of symptoms, catchwords, and diagnostic procedures are now to be put to use at last. The road from Beverly is unusually busy this morning, and he has passed a hundred rumors that make him smile at the ignorance of the yeomanry in this most precise science. He feels himself allied with the best minds of Europe—kings, philosophers, scientists, and ecclesiasts of all churches. His goal is light, goodness and its preservation, and he knows the exaltation of the blessed whose intelligence, sharpened by minute examinations of enormous tracts, is finally called upon to face what may be a bloody fight with the Fiend himself.

313 *He appears loaded down with half a dozen heavy books.*

314 **Hale:** Pray you, someone take these!

315 **Parris, delighted:** Mr. Hale! Oh! it's good to see you again! *Taking some books:* My, they're heavy!

316 **Hale, setting down his books:** They must be; they are weighted with authority.

317 **Parris, a little scared:** Well, you do come prepared!

318 **Hale:** We shall need hard study if it comes to tracking down the Old Boy. *Noticing REBECCA:* You cannot be Rebecca Nurse?

319 **Rebecca:** I am, sir. Do you know me?

320 **Hale:** It's strange how I knew you, but I suppose you look as such a good soul should. We have all heard of your great charities in Beverly.

321 **Parris:** Do you know this gentleman? Mr. Thomas Putnam. And his good wife Ann.

322 **Hale:** Putnam! I had not expected such distinguished company, sir.

323 **Putnam, pleased:** It does not seem to help us today, Mr. Hale. We look to you to come to our house and save our child.

324 **Hale:** Your child ails too?

NOTES

17. Victorian characteristic of the time when Victoria was queen of England (1837–1901), an era associated with respectability, prudery, and hypocrisy.

CLOSE READ

ANNOTATE: Mark details in paragraph 312 that are reflected in the dialogue and action of paragraphs 313–318.

QUESTION: Why does Miller include these details?

CONCLUDE: What impression does Hale make on other characters, and on the audience or readers?

- 325 **Mrs. Putnam:** Her soul, her soul seems flown away. She sleeps and yet she walks . . .
- 326 **Putnam:** She cannot eat.
- 327 **Hale:** Cannot eat! *Thinks on it. Then, to PROCTOR and GILES COREY:* Do you men have afflicted children?
- 328 **Parris:** No, no, these are farmers. John Proctor—
- 329 **Giles Corey:** He don't believe in witches.
- 330 **Proctor, to HALE:** I never spoke on witches one way or the other. Will you come, Giles?
- 331 **Giles:** No—no, John, I think not. I have some few queer questions of my own to ask this fellow.
- 332 **Proctor:** I've heard you to be a sensible man, Mr. Hale. I hope you'll leave some of it in Salem.
- 333 *PROCTOR goes. HALE stands embarrassed for an instant.*
- 334 **Parris, quickly:** Will you look at my daughter, sir? *Leads HALE to the bed.* She has tried to leap out the window; we discovered her this morning on the highroad, waving her arms as though she'd fly.
- 335 **Hale, narrowing his eyes:** Tries to fly.
- 336 **Putnam:** She cannot bear to hear the Lord's name, Mr. Hale; that's a sure sign of witchcraft afloat.
- 337 **Hale, holding up his hands:** No, no. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone, and I must tell you all that I shall not proceed unless you are prepared to believe me if I should find no bruise of hell upon her.
- 338 **Parris:** It is agreed, sir—it is agreed—we will abide by your judgment.
- 339 **Hale:** Good then. *He goes to the bed, looks down at BETTY. To PARRIS:* Now, sir, what were your first warning of this strangeness?
- 340 **Parris:** Why, sir—I discovered her—*indicating ABIGAIL*—and my niece and ten or twelve of the other girls, dancing in the forest last night.
- 341 **Hale, surprised:** You permit dancing?
- 342 **Parris:** No, no, it were secret—
- 343 **Mrs. Putnam, unable to wait:** Mr. Parris's slave has knowledge of conjurin', sir.
- 344 **Parris, to MRS. PUTNAM:** We cannot be sure of that, Goody Ann—
- 345 **Mrs. Putnam, frightened, very softly:** I know it, sir. I sent my child—she should learn from Tituba who murdered her sisters.
- 346 **Rebecca, horrified:** Goody Ann! You sent a child to conjure up the dead?

CLOSE READ

ANNOTATE: In paragraphs 339–344, mark punctuation that reveals how characters respond to Hale.

QUESTION: Why does Miller use this punctuation?

CONCLUDE: How does this punctuation suggest the ways in which these lines should be delivered and the emotions they should convey?

- 347 **Mrs. Putnam:** Let God blame me, not you, not you, Rebecca! I'll not have you judging me any more! *To HALE:* Is it a natural work to lose seven children before they live a day?
- 348 **Parris:** Sssh!
- 349 REBECCA, *with great pain, turns her face away. There is a pause.*
- 350 **Hale:** Seven dead in childbirth.
- 351 **Mrs. Putnam, softly:** Aye. *Her voice breaks: she looks up at him. Silence. HALE is impressed. PARRIS looks to him. He goes to his books, opens one, turns pages, then reads. All wait, avidly.*
- 352 **Parris, hushed:** What book is that?
- 353 **Mrs. Putnam:** What's there, sir?
- 354 **Hale, with a tasty love of intellectual pursuit:** Here is all the invisible world, caught, defined, and calculated. In these books the Devil stands stripped of all his brute disguises. Here are all your familiar spirits—your incubi¹⁸ and succubi, your witches that go by land, by air, and by sea; your wizards of the night and of the day. 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! *He starts for the bed.*
- 355 **Rebecca:** Will it hurt the child, sir?
- 356 **Hale:** I cannot tell. If she is truly in the Devil's grip we may have to rip and tear to get her free.
- 357 **Rebecca:** I think I'll go, then. I am too old for this. *She rises.*
- 358 **Parris, striving for conviction:** Why, Rebecca, we may open up the boil of all our troubles today!
- 359 **Rebecca:** Let us hope for that. I go to God for you, sir.
- 360 **Parris, with trepidation—and resentment:** I hope you do not mean we go to Satan here! *Slight pause.*
- 361 **Rebecca:** I wish I knew. *She goes out; they feel resentful of her note of moral superiority.*
- 362 **Putnam, abruptly:** Come, Mr. Hale, let's get on. Sit you here.
- 363 **Giles:** Mr. Hale, I have always wanted to ask a learned man—what signifies the readin' of strange books?
- 364 **Hale:** What books?
- 365 **Giles:** I cannot tell; she hides them.
- 366 **Hale:** Who does this?
- 367 **Giles:** Martha, my wife. I have waked at night many a time and found her in a corner, readin' of a book. Now what do you make of that?
- 368 **Hale:** Why, that's not necessarily—

NOTES

18. **incubi** (IHN kyuh by) *n.* spirits or demons thought to lie on sleeping women.

- 369 **Giles:** It discomfits me! Last night—mark this—I tried and tried and could not say my prayers. And then she close her book and walks out of the house, and suddenly—mark this—I could pray again!
- 370 Old Giles must be spoken for, if only because his fate was to be so remarkable and so different from that of all the others. He was in his early eighties at this time, and was the most comical hero in the history. No man has ever been blamed for so much. 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. He didn’t give a hoot for public opinion, and only in his last years—after he had married Martha—did he bother much with the church. That she stopped his prayer is very probable, but he forgot to say that he’d only recently learned any prayers and it didn’t take much to make him stumble over them. He was a crank and a nuisance, but withal a deeply innocent and brave man. In court, once, he was asked if it were true that he had been frightened by the strange behavior of a hog and had then said he knew it to be the Devil in an animal’s shape. “What frightened you?” he was asked. He forgot everything but the word “frighted,” and instantly replied, “I do not know that I ever spoke that word in my life.”
- 371 **Hale:** Ah! The stoppage of prayer—that is strange. I’ll speak further on that with you.
- 372 **Giles:** I’m not sayin’ she’s touched the Devil, now, but I’d admire to know what books she reads and why she hides them. She’ll not answer me, y’ see.
- 373 **Hale:** Aye, we’ll discuss it. *To all:* Now mark me, if the Devil is in her you will witness some frightful wonders in this room, so please to keep your wits about you. Mr. Putnam, stand close in case she flies. Now, Betty, dear, will you sit up? *PUTNAM comes in closer, ready-handed. HALE sits BETTY up, but she hangs limp in his hands. Hmmm. He observes her carefully. The others watch breathlessly.* Can you hear me? I am John Hale, minister of Beverly. I have come to help you, dear. Do you remember my two little girls in Beverly? *She does not stir in his hands.*
- 374 **Parris, in fright:** How can it be the Devil? Why would he choose my house to strike? We have all manner of licentious people in the village!
- 375 **Hale:** What victory would the Devil have to win a soul already bad? It is the best the Devil wants, and who is better than the minister?
- 376 **Giles:** That’s deep, Mr. Parris, deep, deep!
- 377 **Parris, with resolution now:** Betty! Answer Mr. Hale! Betty!
- 378 **Hale:** Does someone afflict you, child? It need not be a woman, mind you, or a man. Perhaps some bird invisible to others

comes to you—perhaps a pig, a mouse, or any beast at all. Is there some figure bids you fly? *The child remains limp in his hands. In silence he lays her back on the pillow. Now, holding out his hands toward her, he intones:* In nomine Domini Sabaoth sui filii que ite ad infernos.¹⁹ *She does not stir. He turns to ABIGAIL, his eyes narrowing.* Abigail, what sort of dancing were you doing with her in the forest?

- 379 **Abigail:** Why—common dancing is all.
- 380 **Parris:** I think I ought to say that I—I saw a kettle in the grass where they were dancing.
- 381 **Abigail:** That were only soup.
- 382 **Hale:** What sort of soup were in this kettle, Abigail?
- 383 **Abigail:** Why, it were beans—and lentils, I think, and—
- 384 **Hale:** Mr. Parris, you did not notice, did you, any living thing in the kettle? A mouse, perhaps, a spider, a frog—?
- 385 **Parris, fearfully:** I—do believe there were some movement—in the soup.
- 386 **Abigail:** That jumped in, we never put it in!
- 387 **Hale, quickly:** What jumped in?
- 388 **Abigail:** Why, a very little frog jumped—
- 389 **Parris:** A frog, Abby!
- 390 **Hale, grasping ABIGAIL:** Abigail, it may be your cousin is dying. Did you call the Devil last night?
- 391 **Abigail:** I never called him! Tituba, Tituba . . .
- 392 **Parris, blanched:** She called the Devil?
- 393 **Hale:** I should like to speak with Tituba.
- 394 **Parris:** Goody Ann, will you bring her up? MRS. PUTNAM *exits*.
- 395 **Hale:** How did she call him?
- 396 **Abigail:** I know not—she spoke Barbados.
- 397 **Hale:** Did you feel any strangeness when she called him? A sudden cold wind, perhaps? A trembling below the ground?
- 398 **Abigail:** I didn't see no Devil! *Shaking* BETTY: Betty, wake up. Betty! Betty!
- 399 **Hale:** You cannot evade me, Abigail. Did your cousin drink any of the brew in that kettle?
- 400 **Abigail:** She never drank it!
- 401 **Hale:** Did you drink it?
- 402 **Abigail:** No, sir!
- 403 **Hale:** Did Tituba ask you to drink it?
- 404 **Abigail:** She tried, but I refused.
- 405 **Hale:** Why are you concealing? Have you sold yourself to Lucifer?

NOTES

19. In nomine Domini Sabaoth sui filii que ite ad infernos (ihn NOH mee nay DOH mee nee SAB ay oth SOO ee FEE lee ee kway EE tay ahd ihn FUR nohs) “In the name of the Lord of Hosts and his son, get thee to the lower world” (Latin).

- 406 **Abigail:** I never sold myself! I'm a good girl! I'm a proper girl!
- 407 **MRS. PUTNAM** *enters with* TITUBA, *and instantly* ABIGAIL *points at* TITUBA.
- 408 **Abigail:** She made me do it! She made Betty do it!
- 409 **Tituba,** *shocked and angry:* Abby!
- 410 **Abigail:** She makes me drink blood!
- 411 **Parris:** Blood!!
- 412 **Mrs. Putnam:** My baby's blood?
- 413 **Tituba:** No, no, chicken blood. I give she chicken blood!
- 414 **Hale:** Woman, have you enlisted these children for the Devil?
- 415 **Tituba:** No, no, sir, I don't truck with no Devil!
- 416 **Hale:** Why can she not wake? Are you silencing this child?
- 417 **Tituba:** I love me Betty!
- 418 **Hale:** You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?
- 419 **Abigail:** She sends her spirit on me in church: she makes me laugh at prayer!
- 420 **Parris:** She have often laughed at prayer!
- 421 **Abigail:** She comes to me every night to go and drink blood!
- 422 **Tituba:** You beg *me* to conjure! She beg *me* make charm—
- 423 **Abigail:** Don't lie! *To* HALE: She comes to me while I sleep: she's always making me dream corruptions!
- 424 **Tituba:** Why you say that, Abby?
- 425 **Abigail:** Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with—
- 426 **Tituba:** Mister Reverend. I never—
- 427 **Hale,** *resolved now:* Tituba, I want you to wake this child.
- 428 **Tituba:** I have no power on this child, sir.
- 429 **Hale:** You most certainly do, and you will free her from it now! When did you compact with the Devil?
- 430 **Tituba:** I don't compact with no Devil!
- 431 **Parris:** You will confess yourself or I will take you out and whip you to your death, Tituba!
- 432 **Putnam:** This woman must be hanged! She must be taken and hanged!
- 433 **Tituba,** *terrified, falls to her knees:* No, no, don't hang Tituba! I tell him I don't desire to work for him, sir.
- 434 **Parris:** The Devil?

- 435 **Hale:** Then you saw him! *TITUBA weeps.* Now Tituba, I know that when we bind ourselves to Hell it is very hard to break with it. We are going to help you tear yourself free—
- 436 **Tituba,** *frightened by the coming process:* Mister Reverend, I do believe somebody else be witchin' these children.
- 437 **Hale:** Who?
- 438 **Tituba:** I don't know, sir, but the Devil got him numerous witches.
- 439 **Hale:** Does he! *It is a clue.* Tituba, look into my eyes. Come, look into me. *She raises her eyes to his fearfully.* You would be a good Christian woman, would you not, Tituba?
- 440 **Tituba:** Aye, sir, a good Christian woman.
- 441 **Hale:** And you love these little children?
- 442 **Tituba:** Oh, yes, sir, I don't desire to hurt little children.
- 443 **Hale:** And you love God, Tituba?
- 444 **Tituba:** I love God with all my bein'.
- 445 **Hale:** Now, in God's holy name—
- 446 **Tituba:** Bless Him. Bless Him. *She is rocking on her knees, sobbing in terror.*

NOTES

Arthur Miller wrote the screenplay for the 1996 film version of *The Crucible* and was pleased at the film's ability to "open wide enough to contain a whole society and move in close enough to see into a girl's heart." One way in which the film "opened wide" was to show this scene of the girls dancing in the forest, which is merely described in dialogue in the play.



- 447 **Hale:** And to His glory—
- 448 **Tituba:** Eternal glory. Bless Him—bless God . . .
- 449 **Hale:** Open yourself, Tituba—open yourself and let God’s holy light shine on you.
- 450 **Tituba:** Oh, bless the Lord.
- 451 **Hale:** When the Devil come to you does he ever come—with another person? *She stares up into his face.* Perhaps another person in the village? Someone you know.
- 452 **Parris:** Who came with him?
- 453 **Putnam:** Sarah Good? Did you ever see Sarah Good with him? Or Osburn?
- 454 **Parris:** Was it man or woman came with him?
- 455 **Tituba:** Man or woman. Was—was woman.
- 456 **Parris:** What woman? A woman, you said. What woman?
- 457 **Tituba:** It was black dark, and I—
- 458 **Parris:** You could see him, why could you not see her?
- 459 **Tituba:** Well, they was always talking; they was always runnin’ round and carryin’ on—
- 460 **Parris:** You mean out of Salem? Salem witches?
- 461 **Tituba:** I believe so, yes, sir.
- 462 *Now HALE takes her hand. She is surprised.*
- 463 **Hale:** Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?
- 464 **Tituba, kisses HALE’s hand:** *Aye, sir, oh, I do.*
- 465 **Hale:** You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven’s side. And we will bless you, Tituba.
- 466 **Tituba, deeply relieved:** Oh, God bless you, Mr. Hale!
- 467 **Hale, with rising exaltation:** You are God’s instrument put in our hands to discover the Devil’s agent among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God—face God, Tituba, and God will protect you.
- 468 **Tituba, joining with him:** Oh, God, protect Tituba!
- 469 **Hale, kindly:** Who came to you with the Devil? Two? Three? Four? How many?
- 470 *TITUBA pants, and begins rocking back and forth again, staring ahead.*
- 471 **Tituba:** There was four. There was four.
- 472 **Parris, pressing in on her:** Who? Who? Their names, their names!
- 473 **Tituba, suddenly bursting out:** Oh, how many times he bid me kill you, Mr. Parris!

- 474 **Parris:** Kill me!
- 475 **Tituba, in a fury:** He say Mr. Parris must be kill! Mr. Parris no goodly man. Mr. Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! *They gasp.* But I tell him “No! I don’t hate that man. I don’t want kill that man.” But he say, “You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!” And I say, “You lie, Devil, you lie!” And then he come one stormy night to me, and he say, “Look! I have *white* people belong to me.” And I look—and there was Goody Good.
- 476 **Parris:** Sarah Good!
- 477 **Tituba, rocking and weeping:** Aye, sir, and Goody Osburn.
- 478 **Mrs. Putnam:** I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shriveled in her hands!
- 479 **Hale:** Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. *He is indicating BETTY on the bed.* Look at her God-given innocence; her soul is so tender; we must protect her, Tituba: the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.
- 480 ABIGAIL *rises, staring as though inspired, and cries out.*
- 481 **Abigail:** I want to open myself! *They turn to her, startled. She is enraptured, as though in a pearly light.* I want the light of God. I want the sweet love of Jesus! I danced for the Devil; I saw him: I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!
- 482 *As she is speaking, BETTY is rising from the bed, a fever in her eyes, and picks up the chant.*
- 483 **Betty, staring too:** I saw George Jacobs with the Devil! I saw Goody Howe with the Devil!
- 484 **Parris:** She speaks! *He rushes to embrace BETTY.* She speaks!
- 485 **Hale:** Glory to God! It is broken, they are free!
- 486 **Betty, calling out hysterically and with great relief:** I saw Martha Bellows with the Devil!
- 487 **Abigail:** I saw Goody Sibber with the Devil! *It is rising to a great glee.*
- 488 **Putnam:** The marshal, I’ll call the marshal!
- 489 PARRIS *is shouting a prayer of thanksgiving.*
- 490 **Betty:** I saw Alice Barrow with the Devil!
- 491 *The curtain begins to fall.*

NOTES

CLOSE READ

ANNOTATE: In paragraphs 481–489, mark details that suggest the escalating emotional frenzy.

QUESTION: Why does Miller use this language?

CONCLUDE: What is the effect of this heightened language at the end of Act I?