INDIANA REPERTORY THEATRE

the CRUCIBLE
by Arthur Miller

September 17 – October 13, 2013, on the IRT's OneAmerica Stage

STUDY GUIDE

edited by Richard J Roberts & Milicent Wright
Contributors: Janet Allen, Michael Donald Edwards,
Lee Savage, Tracy Dorman, Jennifer Schriever, Olivia Sweets

Indiana Repertory Theatre
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www.irtlive.com

The Crucible
by Arthur Miller

An American classic. Miller's dramatization of the Salem witch trials of 1692 was written as an allegory of the 1950s hunt for communists. Both events were fed by fear-mongering, suspicion, and accusations leading to public hysteria.

Estimated length: 2 hours and 30 minutes.

This play will help meet Common Core Standards / Indiana Standards in English/Language Arts, History/Social Studies, & Theatre Arts.

Appropriate for students in grades 8-12

Student Matinees: September 19, 24, 25, 26; October 1, 2, 3, 4, 8, 9, 10, 11 at 10:00 am

Contents

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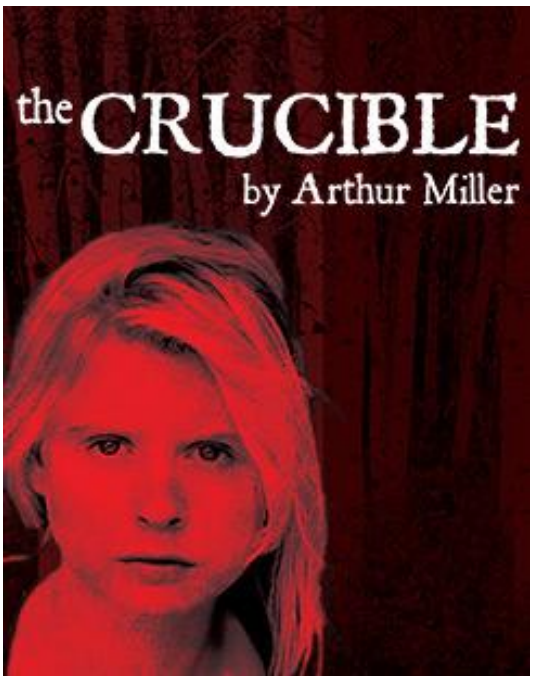
Synopsis of the Play



Isabel Ellison plays Abigail Williams.

The Crucible is set in Salem, Massachusetts, in 1692, a small community of Puritans on the edge of the American wilderness. Reverend Samuel Parris has discovered his daughter, his niece, and several other girls dancing at midnight in the woods, which is forbidden. Now his daughter, Betty, has fallen ill. Rev. Parris's parishioners begin to gather, concerned that witchcraft may be the cause. A series of fierce disputes over property lines, church donations, and Parris's salary indicate a town full of tensions. When Parris's niece, Abigail, is left alone for a moment with a local farmer, John Proctor, we learn that the two have had an affair, which Proctor insists is over. Reverend John Hale, who specializes in the study of witchcraft, has been summoned from nearby Beverly. When he arrives, he questions Tituba, Parris's Barbadian slave. It comes out that Tituba has led the girls in dancing, trying to conjure with the dead. As Tituba hysterically accuses various townspeople of consorting with the Devil, Abigail and Betty join her, and the town's fragile peace is shattered.

A week later, Proctor and his wife, Elizabeth, discuss the witch trials which have begun in Salem. Elizabeth urges Proctor to expose Abigail as a fraud. When Proctor is reluctant, Elizabeth suspects he is still in love with Abigail. The Proctors' servant, Mary Warren, returns home from the trial, where she, Abigail, and the other girls are prime witnesses. Mary Warren reveals that Elizabeth has been mentioned as a possible suspect in the trial. Rev. Hale arrives to question Elizabeth, but he is interrupted by officers of the court who arrest Elizabeth and take her away.

As more and more townspeople are arrested, Rev. Hale begins to doubt the proceedings. Proctor brings Mary Warren to court, where she tells Judge Danforth that the girls have been lying. Abigail accuses Mary of bewitching them. In a fury, Proctor reveals his affair with Abigail, claiming that Abigail wants Elizabeth dead so she can marry Proctor herself. When Danforth questions Elizabeth, she lies to protect her husband, and Danforth denounces Proctor as a liar. When Rev. Hale declares he believes Abigail is lying, Abigail and the girls seem to fall under Mary's spell again. Mary breaks down against their attack, and accuses Proctor of being a witch. Proctor is arrested, and Rev. Hale quits the court.

As summer passes, more and more townspeople are accused, and some are hanged. The final act of *The Crucible* shows the destruction that can be wreaked by rumor and suspicion, and both the depths and the heights of humanity's response to the choice between truth and life.

The Past as a Lens for the Present

by Janet Allen, Executive Artistic Director

I am thrilled to open the IRT's 42nd season with a towering piece of American classic drama, Arthur Miller's *The Crucible*. Throughout the IRT's history, American classics have anchored our programming. We have invited both audiences and artists into conversation over the works of such masters as Arthur Miller, Tennessee Williams, Eugene O'Neill, Clifford Odets, and Thornton Wilder. We have examined other American plays that capture powerful historic moments, such as *The Grapes of Wrath* and *Inherit the Wind*. These stories define us as Americans, digging deeply into aspects of the American psyche. They illuminate where we have come from and they present us with provoking lenses for our own time.

While Miller's play is not a docudrama, its setting amid actual events in early Colonial America was a useful context through which the playwright could explore his own politically fraught moment in the 1950s. Here Miller followed a time-honored tradition in the theatre, from Sophocles and Euripides to Shakespeare: drawing upon an historical moment that captures the ethical essence of a current social dilemma. Thus, rather than becoming enmeshed in the polarizing issues of their own times, playwrights are able to write powerful dramas that rely on metaphor to make meaning. And metaphor, of course, can be a forceful weapon in throwing light on the present tense.

One of the ways in which many American theatrical classics exert their meanings is by capturing the breadth of a social order—presenting on stage a community in microcosm. In Thornton Wilder's *Our Town*, two families and their neighbors stand in for all of small-town, turn-of-the-last-century America. In similar fashion, the families of *The Crucible* become icons for all of early Puritan culture. The entire community must stand witness, because the decisions made will define—or ruin—an entire society.

And that society is multi-generational: children and parents, youngsters and octogenarians, men and women with conflicting views and roles to play in establishing the tapestry of this hierarchical society. Such diversity is also what invites all of us into the picture. We see ourselves and hear ourselves; we are drawn to invest in the story personally. Like Shakespeare, Miller knows how to create a complete social order onstage, with different levels of society, community conflicts, family dynamics, sexual intrigue, jealousies, and generational strife. All of these layers lend a reality to the experience of the play, creating an emotional network of shifting allegiances that beckons us to enter the world deeply. The play mirrors our audience: young and old, children and octogenarians, men and women, all gathered to witness.

I am particularly pleased to have enticed Michael Donald Edwards to direct *The Crucible* for us. It is not coincidental that Michael has directed two other American classics at the IRT, *The Grapes of Wrath* and *Inherit the Wind* (spring and fall 2005). Australian born and raised, Michael has lived in this country all his adult life, but comes at American history with a fresh sense of discovery. Not having encountered *The Crucible* in a high school textbook, he takes nothing for granted in the human story of this historic moment. Michael is uniquely gifted at asking the "why" questions: Why do these people turn on each other in accusation and betrayal? Why do well-meaning clergy support this hysteria? Why does religion, meant to comfort and calm, become the thing that causes friends to attack each other in fear?

These are questions that surround us every day. In Egypt, in Iraq, and even in our own home towns, violence provoked by fear and myopia motivates terrible acts that no amount of sociological awareness can entirely prevent. There seems always to be an "other," no matter how far the Internet reaches, no matter how small the globe shrinks. *The Crucible* invites us to consider whom we marginalize and why, how we break with each other ethically, how we sacrifice community accord and peace. It also gives us a breath-stopping experience in witnessing art.

Welcome to the IRT's 42nd season.

American Classics

an Interview with Michael Donald Edwards, Director

Michael Donald Edwards directed the IRT's production of The Grapes of Wrath *in 2005.*

**Throughout the years,
the IRT has continued to produce American classics,
not just because they are great pieces of theatre,
but because they continue to be relevant and to tell us
something about what it is to be American.**

You have said that you've been eager to direct The Crucible *for many years. Why?*

It's always been close to my heart. I love the play. And it continues to be shockingly timely. Whenever it's done, it takes on the urgency of whenever you do it. It somehow reflects on what's going on now, as well as the time in which Arthur Miller wrote it, and, of course, the period in which he set it, 1692—the witch trials themselves.

Plus, there are great opportunities for actors. It's a great American story and I'm really taken by American stories.

Have you ever directed The Crucible *before?*

I directed the play many, many years ago at the University of California at Santa Cruz in the early eighties. I got to work on a student production of it and that was the beginning of my real interest in Arthur Miller and that period and historical drama. It was in the midst of my doing a lot of Shakespeare that I got to do this play. I did it with students, so this chance to do a first-class production of it is pretty awesome.

Arthur Miller wrote this play as an immediate reaction to a very turbulent time in American history. How has the meaning of the play changed with the passage of time?

It felt like—when I came back to study it for this new production—it seemed brand-new to me. The play embodies the whole idea of oppressive religious morality and how we constantly accommodate that when we're frightened; and then, when we feel safe, we bridle against it and want our individual freedoms. This is a very vivid debate in the United States right now. Ever since 9/11 we've been wrestling with the balance of security and freedom.

The world of Salem, Massachusetts, accepted a really oppressive religious structure because the world was scary without it. So there continues to be a big framing issue that's relevant now. The Boston Marathon bombing, for instance, reminds us again of the terrors of fundamentalism and how we combat it and deal with it.

The really immediate thing that happens in the play that seems very timely is the whole idea of standing up for your individual beliefs when all around you there are people, all kinds of pressures forcing you not to do that. Forcing you to compromise, accommodate, to fit in, to conform. That's another real American challenge. The country is in many ways conformist; people don't necessarily want to stand out. But real change has only happened when people have stood up and said, "you know what? I'm here, I want to be included, and I want to be a part of the system, and I want to be acknowledged." *The Crucible* sets that up.

Ryan Artzberger, Ken Albers, and Andrew C. Ahrens in the IRT's production of Arthur Miller's Death of a Salesman *in 2007.*

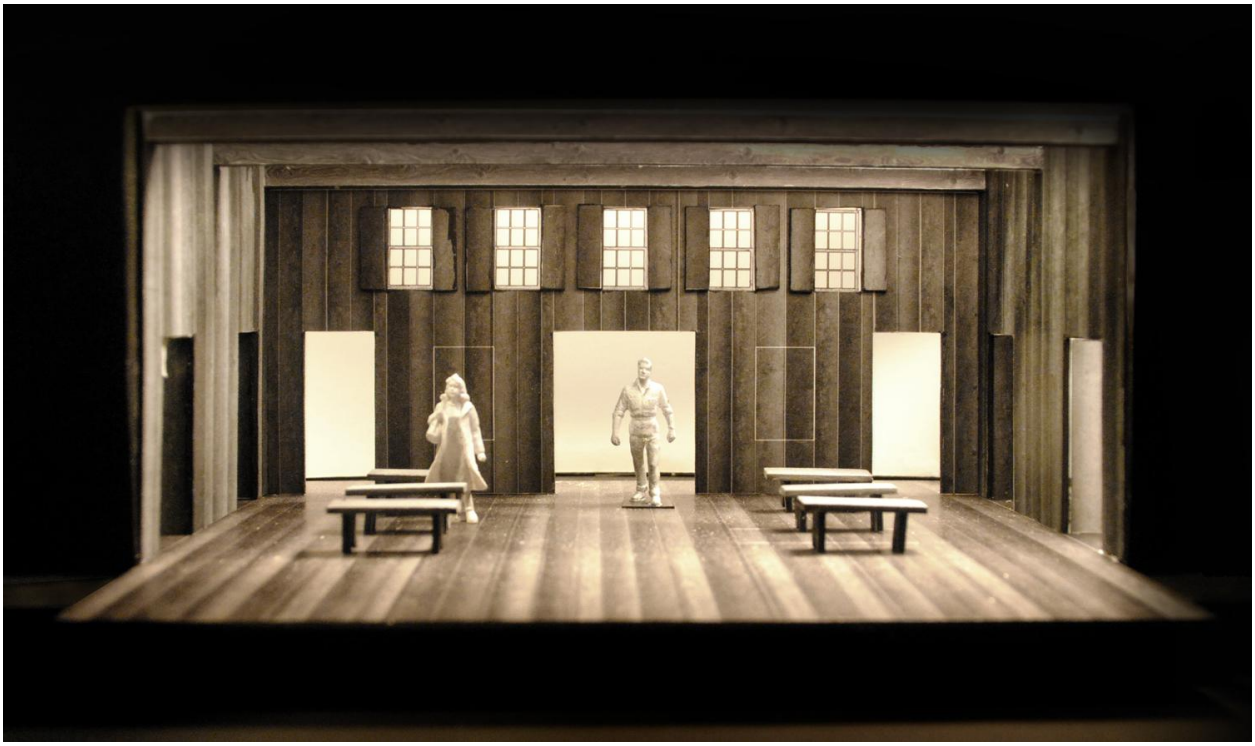
Envisioning the Puritan Way of Life

Tracy Dorman Costume Designer

The Crucible is set at a time when the Puritan way of life was beginning to give way to a more secular colonial mind set. The Puritans, like many religious sects, demanded conformity from their citizens and imposed a dress code. In particular, ornamentation was frowned upon as being distracting and too individualistic. The design challenge is to show differences in character within a very narrow range of choices. Color becomes a usefull tool. Although we may think of the Puritans in black, in fact it was quite expensive to dye cloth black and to maintain it, so it was only worn by persons of status. The men who represent authority in this community, the ministers and the judges, wear black. The Putnams represent the hightest social strata and are most concerned with wealth and property, so their costumes have the most decorative detail. This is in high contrast to the more utilitarian clothes of farmers and their families, such as the Proctors and Giles Corey. The characters who are on the outside of this society are represented differently. Tituba comes from an exotic tropical island and is the literal representation of “the other” in this community. Sarah Goode is the town drunk, and the fact that she doesn't take care of herself flies in the face of everything the Puritans take pride in. This variance exposes a conundrum at the root of Puritanism: they force themselves to conform to a set of rules, trying to override the human passions that exist inside.



Renderings by costume designer Tracy Dorman for (left to right) Mary Warren, Rev. Hale, and Tituba.



Set model by scenic designer Lee Savage.

Jennifer Schriever Lighting Designer
The lighting design for this production depends on the consistency of the sun to rise and set and the flicker of a flame to illuminate a room. Heightened naturalism helps support the story and the psychology of the play. There is some seriously theatrical lighting in nature, long low shadows during the sunset, the movement of a flame on someone's face. As sure as the Puritans in *The Crucible* are of God's word, there is nothing more truly reliable than the earth's cycle around the sun. The wildness of nature, which is something these people are trying to control, is the one sure thing they can count on. Perhaps you can build walls and windows to try and focus what or how you see, but the sun is rising again, and the light will find a way to penetrate.

About the Play

by Richard J Roberts, Dramaturg

In 1951, Senator Joseph McCarthy initiated Senate hearings, sponsored by the House Un-American Activities Committee (HUAC), created to investigate allegations of communist activity in the United States. The committee called high profile American Citizens to testify. The pressure to name names was intense, and those who fell under suspicion were blacklisted. In the conservative, conformist world of the 1950s, , anyone suspected of communist sympathies— without a chance to clear his name—might suddenly find himself without friends and without a job.

Playwright Arthur Miller wanted to speak out on this subject. Biographer Martin Gottfried writes, “The terrorizing search for Communists—McCarthyism, as it was being called—was frequently characterized as a witch hunt, a reference to the historic events in 1692 Massachusetts…. Miller was fascinated by [the] parallel between HUAC and Salem. In 20th-century America as in 17th-century Salem, once the heretic was accused no defense of innocence was available. Acquittal was possible only through confession and disavowal. This intrigued Miller, the notion of confessed sin—even sin falsely confessed—being the equivalent of virtue. That contemporary terror, said Miller, would underlie every word in *The Crucible*.”

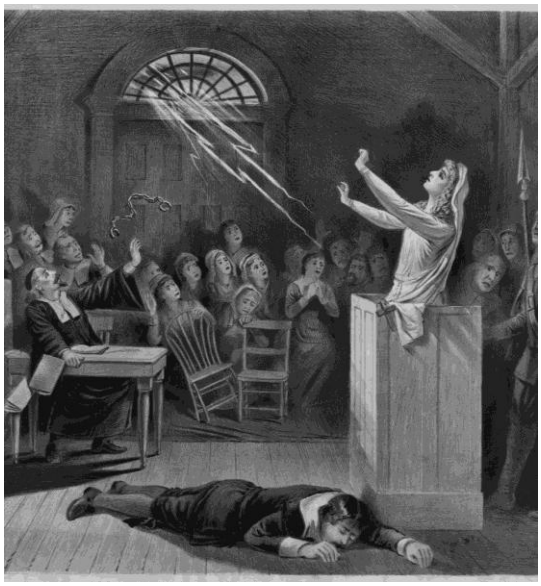
Miller worried, however, about how to find the moral center of this story. Then, in an eye-witness account of the Salem Witch Trials, he found a passage describing a moment between Abigail Williams and John Proctor that intrigued him: a raised fist that seemed almost to become a tender caress. Miller suddenly imagined an illicit affair between servant and master, a dramatic idea that was fortified by guilt about his own failing marriage. Miller later wrote, “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.”

The real Abigail Williams was 11, and the real John Proctor was 60; there is no evidence to suggest they ever had any kind of relationship. But Miller took an imaginative leap, changed their ages, and wrote a masterpiece. Using real names, he created characters with complex personalities and conflicting dramatic motives to fit the few known historic details. In “A Note on the Historical Accuracy of this Play,” Miller wrote that although the play is not a history, “I believe that the reader will discover here the essential nature of one of the strangest and most awful chapters in human history.”

Salem, Massachusetts, was founded by a company of fishermen in 1626, just four years after the arrival of the Pilgrims at Plymouth, just 60 miles down the coast. The name Salem is derived from the Arab word *salaam*, meaning “peace.” During the 1630s, some 20,000 Puritans sailed from England to Massachusetts, a number of them settling in Salem and the vicinity. Like so many others, the Puritans came to America to practice their religion in freedom. As Calvinist reformers, the Puritans believed that all humans were born in sin. They believed that those who received grace were predetermined by God, and they saw themselves as the chosen people. They expected New England to become the center of redemption for the entire world. Religion dominated their lives, but the Devil lurked in every corner. The strictest vigilance was required to avoid his temptations. In such an atmosphere, it was easy to believe in the power of witchcraft.

Witchcraft

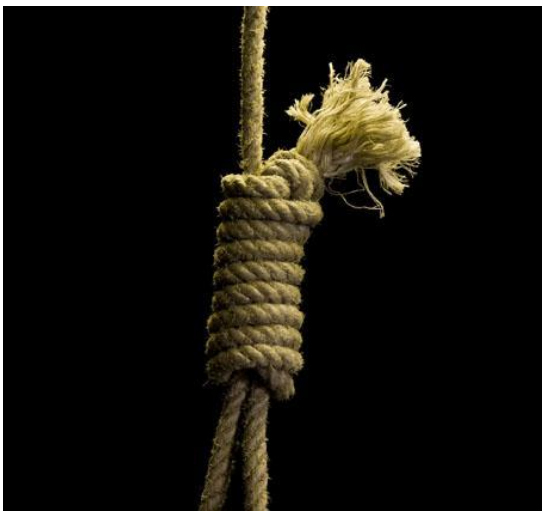
Today, the concept of witchcraft as harmful is normally treated as a cultural ideology, a means of explaining human misfortune by blaming it either on a supernatural entity or a known person in the community. Historically, in both Christianity and Islam, sorcery came to be associated with heresy and apostasy and to be viewed as evil. Among the Catholics, Protestants, and secular leadership of Europe during the 14th to 18th centuries, fears about witchcraft rose to fever pitch, and sometimes led to large-scale witch-hunts. Throughout this time, it was increasingly believed that Christianity was engaged in an apocalyptic battle against the Devil and his secret army of witches, who had entered into a diabolical pact. Tens or perhaps even hundreds of thousands of people were executed, and others were imprisoned, tortured, banished, and had lands and possessions confiscated. The majority of those accused were women. In the Massachusetts Bay Colony from 1645 to 1663, some 80 people were accused of practicing witchcraft; 13 women and two men were executed. The Salem witch trials followed in 1692.



At the time of the play, there was no separation of church and state; the tenets of the Puritan church were the law of the land. Witchcraft was a criminal as well as a spiritual offense. The Salem Witch Trials resulted in the death of 25 innocent people: five died in jail, 19 were hanged, and one was pressed to death with stones upon his chest.

History has shown us that the attitudes and social pressures portrayed in *The Crucible* are not unique to the witchcraft trials of Salem—or to the hearings of the House Un-American Activities that inspired the play. When groups of people large or small refuse to be open to different points of view, fear of "the other" leads to paranoia, accusations, and eventually mass hysteria. Those who oppose the tide of events are defined as traitors or worse. If the voice of reason is not allowed to prevail, such explosive situations can lead to family divisions, political stand-offs, wars, or even genocides.

The Crucible is fiction inspired by history, not a work of history. It is not an authentic account of the Salem Witch Trials, but neither is it merely an allegory for the Red Scare of the 1950s. It is a powerful and timeless reminder of how intolerance and hysteria can feed each other and destroy a community. Arthur Miller's play shows us a world that is all too familiar today. And in John Proctor, Miller created a tragic hero for any time—a flawed figure who finds his moral center as the world cracks around him.



What Really Happened in Salem?

Today, we take it for granted that witchcraft was not a genuine force in Salem in 1692. So what was the real cause of the strange events that occurred? Historians, sociologists, and scientists offer numerous theories. Some have suggested that greed was the heart of the matter. Those convicted of witchcraft forfeited all their property; much of this land ended up in the hands of those who had been accusers.

The natural fears of pioneers on the edge of a vast wilderness may have increased tensions: a recent smallpox outbreak, Indian attacks, and rumors of imminent war with French settlers created a climate of distress in which the slightest fears might be easily magnified.

Budding adolescents chafing at the Puritans' strict social codes were almost certainly a factor. Naturally playful and imaginative young girls, with no acceptable outlet for their exuberance, resorted to sneaking out to the woods to dance and practice fortunetelling. When they were caught, it was no doubt easier to blame others for "bewitching" them rather than to accept severe punishment for such forbidden activities.

Another possible explanation comes from biology. Toxicologists have suggested that the warm, damp spring of 1691 may have caused a fungus called ergot to contaminate the rye crop that would have supplied bread for the coming winter. Such a fungus could have caused the muscle spasms, delusions, and hallucinations experienced in Salem. The dry spring of 1692 would have produced a healthy crop, exactly at the time when reports of witchcraft abruptly ended.

Arthur Miller

Arthur Miller believed that theatre could change the world. His strong political and moral convictions shaped his life, both on the page and in the world. His plays wrestle with issues of personal and social responsibility. As one of his characters says in *All My Sons*, “Once and for all you must know that there’s a universe of people outside, and you’re responsible to it.”

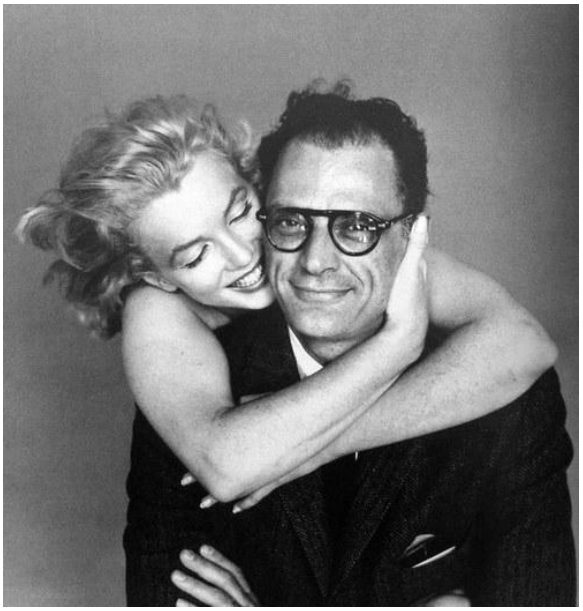
Miller was born in 1915 and grew up in New York City. His father, a women’s clothing manufacturer who lost his business in the Depression, taught his children about the importance of ethical behavior and the duty of all people to become politically involved in the world. After graduating from high school, Miller worked in a variety of jobs from warehouse clerk to truck driver. He started writing plays as a student at the University of Michigan, where he relished the discussion of social issues and new ideas in class.

After graduating in 1938, Miller worked with the Federal Theater Project in New York. During World War II, he wrote patriotic radio plays. His Broadway debut, *The Man Who Had All the Luck*, closed after four performances. His next play, *All My Sons*, illustrates the tragedy of a man who compromises his morals to keep intact his livelihood and his respectable place in society. The play won the Drama Critics Circle Award and established Miller as an important writer.

In 1949’s *Death of a Salesman*, Miller wanted his audience to question society’s view of success by showing the tragic effect that false ideas of success have on the common man. Winner of the Critics Circle Award, the Tony Award, and the Pulitzer Prize for Drama, *Death of a Salesman* is widely considered the greatest play of the twentieth century.

The Crucible, which focuses on the Salem witch trials of 1692, was written in 1953, during the Communist-hunting hearings of the House Un-American Activities Committee While the play was not successful when it first appeared on Broadway, today it is considered a great American classic. An American film version was finally released in 1996. *A View from the Bridge* (1955), a study of justice and betrayal among Italian immigrants, has also grown in stature since its premiere.

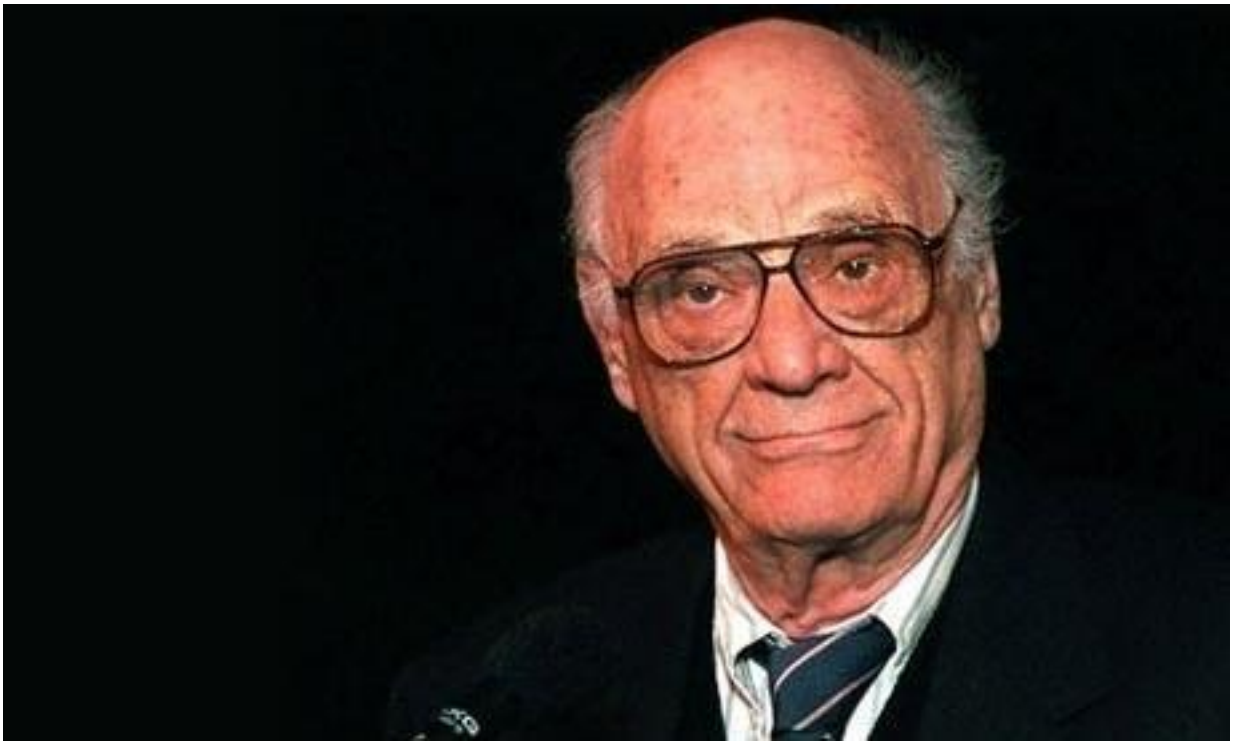
In 1955 Miller was himself subpoenaed by the House Un-American Activities Committee to testify about his political affiliations. Refusing to disclose names of friends or colleagues who belonged to leftist organizations, the playwright was charged with contempt.



Miller's second marriage, to Marilyn Monroe, caused quite a sensation. He wrote the screenplay for *The Misfits*, her final film, while *After the Fall* (1964) was a highly personal play based on their life together. *The Price*, a heart-wrenching confrontation between two brothers produced in 1968, was the most successful play of Miller's latter years, although he continued writing until his death in 2005.

Throughout his life, Miller was a fervent activist in support of political and social causes He was particularly known for his work in support of dissident writers in Russia, Czechoslovakia, China, and elsewhere.

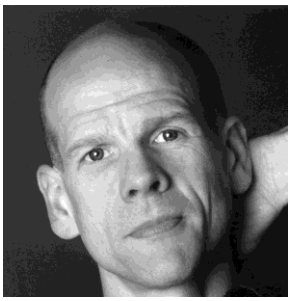
Arthur Miller's writing was molded by his life experiences, his curiosity about the nature of human behavior, and his desire to enlighten audiences about social values. These values came from his parents who were both brought up in hard-working immigrant families who were driven to succeed in America. Miller wrote plays that still challenge audiences to rethink old attitudes and approaches. As Miller said, "The mission of the theater, after all, is to change, to raise the consciousness of people to their human possibilities."



The Citizens of Salem

Although all of Miller's characters in The Crucible *are based on real people, the playwright used dramatic license to fill in in historic gaps, and occasionally even changed names or characteristics to better tell his story. Here you can read just a little about the historic figures behind the dramatic characters, but there is much more information available on line or at your library.*

Warning: This section contains numerous spoilers.



Rev. Samuel Parris *played by Rob Johansen*
The minister of Salem, Parris studied at Harvard College. A few years prior to the action of *The Crucible*, he left business as a sugar trader in Barbados to became a minister, hoping that the career move might bring financial stability for his family. Unfortunately, his position in Salem failed to provide what he was looking for. After the trials he left Salem, trying life as a merchant again before returning to the ministry.

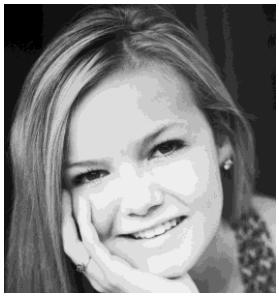
Betty Parris *played by Lola Kennedy*
The ten-year-old daughter of Rev. Parris, Betty fell into a strange, trance-like state when her father caught her dancing in the woods with other girls. It is her mysterious illness that sparked the rumors of witchcraft. Worried about her health and mental stability during the trial, her parents eventually sent her away from Salem to live with relatives.

Abigail Williams *played by Isabel Ellison*
The real-life Abigail Williams was 11 at the time of the trials, considerably younger than the character Miller wrote for *The Crucible*. There is no evidence of any relationship between her and Proctor—that is a dramatic situation created by the playwright. The real Abigail was, as in the play, Rev. Parris's niece and cousin to Betty. She came to Salem after an Indian raid left her parents dead. When Betty made the first accusations of witchcraft, Abigail began to name names as well. After the trials, there is no mention of Abigail in any historic records.

Tituba *played by Milicent Wright*
Rev. Parris's slave, Tituba may have been a native of South America before she was abducted and sold into slavery. Rev. Parris purchased her in Barbados. Tituba was the first accused witch of Salem. Betty and Abigail claimed that Tituba had taught them to tell the future. After a beating from Rev. Parris, she confessed, thereby sparing herself from execution. She was eventually sold to a farmer in Virginia.

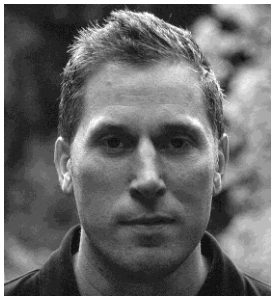
Thomas Putnam *played by Robert Neal*
A wealthy, influential man, Thomas Putnam was a third-generation Salem resident. He was involved in several legal battles with his neighbors, feuding over property borders and ownership rights. HIs daughter Ann Jr. (called Ruth in the play) was one of the afflicted girls. Some suggest that Putnam and his wife influenced their daughter's accusations, many of which involved people with land adjacent to the Putnams or grudges against the family. Of some 250 formal accusations submitted for the afflicted girls, 122 of them were written by Thomas Putnam.

Ann Putnam *played by Manon Halliburton*
The wife of Thomas Putnam, Ann Putnam was always considered mentally frail. The death of an infant daughter in 1689, followed by a string of miscarriages, finally pushed her over the edge. She became convinced that her baby was murdered by a witch. Many believe that Ann Putnam pushed her daughter to name witches in Salem. Both Ann and her husband Thomas died in Salem a few years after the trials.



Mercy Lewis *played by Allison Prein*
Orphaned by an Indian raid, Mercy is thought to have been abused by a minister who took her in. A servant to the Putnams, she was afflicted like the other girls, and eventually seemed to be the leader of the group. After the trials she left Salem, gave birth to an illegitimate son, and eventually married.

Mary Walcott (called **Susanna Walcott** in the play)
played by Kendra Obermaier
When Mary Walcott's mother died, her father married Thomas Putnam's sister. Mary became good friends with Ann Putnam Jr. and Mercy Lewis. Although she claimed to be afflicted like the other girls, Mary's behavior was often more subdued than theirs. She often knitted as she listened to testimony. After the trials, she grew up, married, and had children.



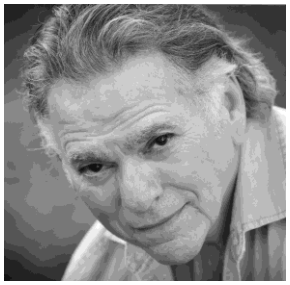
John Proctor *played by Ryan Artzberger*
A farmer who lived just outside of Salem Village, John Proctor was outspoken in his opposition to the witchcraft trials. He cautioned against believing the young girls behind the accusations, including his servant, Mary Warren. *The Crucible* depicts Proctor as a man in his late thirties or early forties. In reality, he was a man of sixty when the witch trials began. There is no historic evidence of any relationship between John Proctor and Abigail Williams. Their affair is a fiction created by playwright Arthur Miller.

Elizabeth Proctor *played by Elizabeth Laidlaw*

Wife of John Proctor, Elizabeth Proctor was accused of witchcraft by Mary Warren and Abigail Williams. Although she was found guilty, she was discovered to be pregnant, and her execution date pushed back. By the time of her son's birth, January 1693, the hysteria had died down, and she was released. Although she was pardoned, she was still a convicted felon in the eyes of the law, unable to inherit any of her husband's property or her own dowry. It was ten years before Elizabeth received reparations for John's execution—about 500 pounds—and the reinstatement of her legal rights.

Mary Warren *played by Caitlin Collins*
When Mary was 14, both of her parents died, and the Proctors hired her, giving her a place to live and nine pounds a year. When she began to have seizures like the other girls, she claimed to have seen specters. Later, when she said she might have imagined them, this evidence was used against the other girls. Under questioning, Mary collapsed and accused the Proctors. It is believed that she continued to be tormented by visions after the trials and died alone a few years later.

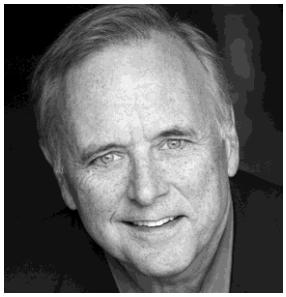
Giles Corey *played by Robert Elliott*



An elderly yet lively farmer, 71-year-old Giles Corey was well established in Salem but noted for his habit of taking his neighbors to court. He was often seen bickering with his wife, Martha, even outside the church. When Giles was accused of witchcraft, he refused to make a plea. Because of this refusal, he could not be officially charged; thus, when he died, his estate was not forfeited to the state, but instead went to his heirs. Giles Corey is the only American ever to be legally pressed to death.

Rebecca Nurse *played by Morgan McCabe*
Rebecca was lauded as “the example of a Christian” in Salem. She was known for her frequent church attendance and charitable works with the unfortunate. Many in the community were shocked when she was accused of witchcraft. After she was hung, her sons and grandsons secretly removed her body from the common grave where all the supposed witches were thrown, and buried her on their family property.

Francis Nurse *played by Mark Goetzinger*

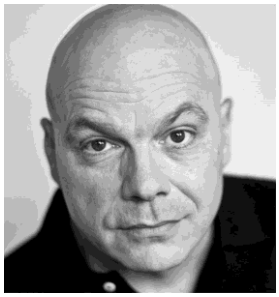


Husband of Rebecca Nurse, Francis was a skilled woodworker and an influential and respected member of the Salem community. He often served as an unofficial judge in town disputes and acted as constable. The Nurses were involved in several land disputes with the Putnam family, whose land their homestead bordered. After the trials ended, Francis and several of his children petitioned the government to clear Rebecca’s name. They did not succeed until many years after Francis’s death in 1695.

Sarah Good *played by Beverly Roche*
Sarah Good‘s father was a prosperous innkeeper, but after his death, years of litigation left her with nothing. Her first husband’s death left her deeply in debt, and in a few years she and her second husband and two children had become beggars. Sarah was among the first three people to be accused of witchcraft. Her 5-year-old daughter, probably confused and scared, testified against her own mother, then later was convicted of witchcraft herself. As she was led to the gallows, Sarah cried out “I’m no more a witch than you are a wizard! If you take my life away, God will give you blood to drink!”

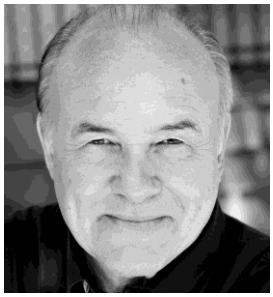
Rev. John Hale *played by Dennis Grimes*

A graduate of Harvard College and a minister in the neighboring town of Beverly, John Hale was considered an expert on witchcraft. Called in to Salem as an expert witness, he soon began to express doubts. Eventually even Hale’s wife Sarah was accused of witchcraft, although she was never arrested or charged. Hale later wrote that he believed many of those executed in Salem to be innocent. His book, *A Modest Enquiry into the Nature of Witchcraft,* published in 1702 after his death, was considered the best reference book on witchcraft and magic for the next several decades.



Dep. Gov. Thomas Danforth *played by Stephen Pickering*
Deputy Governor Thomas Danforth was one of the first to travel to Salem as part of the preliminary inquiry team. As the trials went on, however, he was outspoken in his opposition to how they were being conducted. In reality, the trials were run by Judge William Stoughton, a minister who had become involved in politics and risen high in the colonial government. Despite many pleas, Stoughton refused to dissolve the court until ordered to do so by the governor. Miller's character combines elements of both historic men.

Judge John Hathorne *played by D. Paul Thomas*



Born into a prominent Salem Town family, John Hathorne was one of the local judges appointed to the court by the governor. He stands out in many journals and court documents as harsh and accusatory, badgering the accused until they confessed. He handed down 14 of the 19 hanging orders himself. John Hathorne's great-grandson was the author of *The Scarlet Letter,* Nathaniel Hawthorne, who added the "w" to his name in order to distance himself from his great-grandfather.

Ezekiel Cheever *played by Adam. O. Crowe*
Son of an illustrious Boston educator, Ezekiel Cheever Jr. was a tailor in Salem. When the special court was established to try witches, Cheever became the court's clerk. He delivered arrest warrants and scribed during court sessions. It was Cheever who transcribed most of the remaining court documents we have today.

George Herrick *played by Scott Russell*

George Herrick was born in England and immigrated to Salem. He was known in the village as an honorable person. Herrick acted as the marshal for the witchcraft court. It was Herrick who arrested accused witches and saw them to jail. As the arresting officer, he is listed as plaintiff in many of the cases.

The Puritans in America

The Puritans were members of the Calvinist or Reformed faith who thought that the Protestant reformation had not gone far enough and needed to be reformed further. They believed mankind to be inherently evil, and that only the grace of God could save a wicked soul from hell. The Puritans of New England saw themselves as the chosen people of God, destined to create a New Jerusalem in the wilderness of the New World.

The lives of Puritan men and women in New England were committed solely to hard work and worship of God. Any form of self-indulgence—laughing, dancing, or joking—could be considered sinful. Singing was generally restricted to psalms. Holidays were banned, along with games of chance, maypoles, and drama, on moral grounds. Alcohol was permitted—in moderation.

Although their lives were difficult and their outlook solemn, the Puritans of New England weren't quite the stark black-and-white figures we imagine today. Black was considered to be the most formal color, much as it is today. The vegetation of New England provided pigments for yellow, purple, brown, and red dyes, seen in everyday dress. Girls learned to sew, quilt, and embroider at a very young age. Although the Puritans disapproved of jewelry—they didn't even wear wedding bands—ornamental accessories were fairly common: a modest ruffle or embroidered collar, or perhaps a pair of embroidered gloves.

The Puritans' education system was unique in the world at the time. Education for all children—both boys and girls—was important, so that all believers could read the Bible. But childhood was severely regimented. Children were expected to be as solemn as their adult counterparts. Several historians have credited the behavior of Betty Parris and the other "witched" girls of Salem to this restrictive lifestyle.

It is interesting to note that while the Puritans came to Massachusetts to obtain religious freedom for themselves, they had no interest in freedom for other faiths. Other denominations, particularly Quakers, were often persecuted, even executed in public hangings. The Puritans' strict values have remained part of the national identity of the United States for centuries, remaining influential to the present day.

—Olivia Sweets, Dramaturgy Intern

Five Essential Elements of the Puritan Faith

Unconditional Election

Only a chosen few are destined to be saved. A soul is predestined before birth to receive salvation or damnation. This is also referred to as “predestination.”

Total Depravity

Because of the first man’s sins against God, all people are born sinful creatures with no right to salvation. This is also referred to as “Original Sin.”

Irresistible Grace

God showers a select few people with his grace. The grace of God cannot be denied, nor can it be earned. Only the chosen will receive the grace of God.

Limited Atonement

Jesus Christ died for the salvation of the chosen – and only the chosen.

Perseverance

Those who are chosen will persevere in a Godly life. These people cannot lose their salvation.

The Day of Doom by Michael Wigglesworth

This poem, written by noted Puritan minister and poet Michael Wigglesworth, was published in Massachusetts in 1662. For at least 100 years, the book was a staple in Puritan households. Puritan children were taught to memorize the poem—a 224 stanza behemoth—in its entirety. Here is an excerpt:

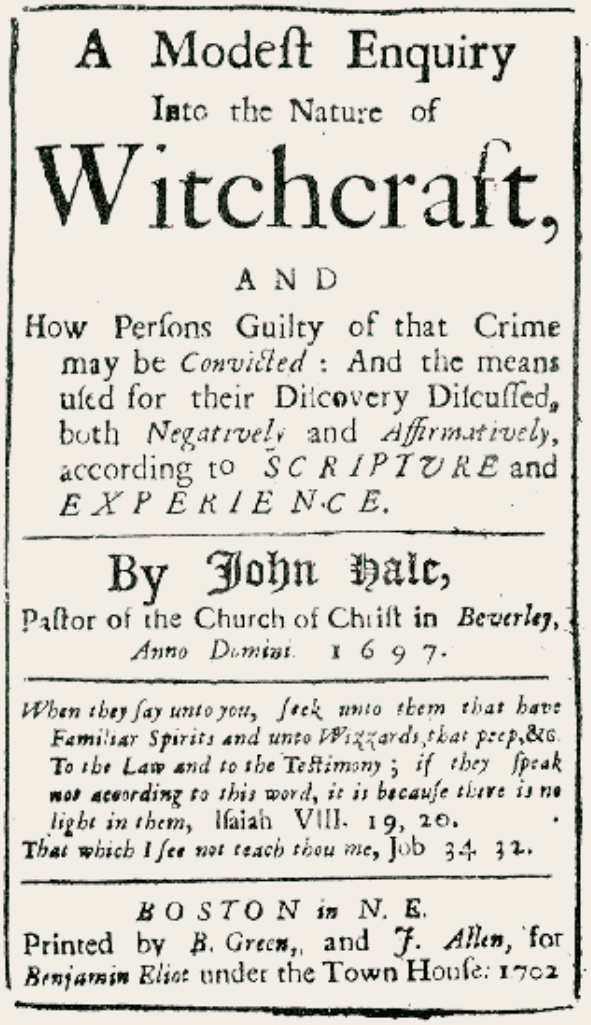
High God’s Decree, as it is free,
So doth it none compel
Against their will to good or to ill;
It forceth none to Hell
They have their wish whose souls perish
With Torments in Hell-fire
Who rather choose their souls to lose,
Then leave a loose desire

God did ordain sinners to pain
Yet he to Hell sends none.
But such as swerv’d and have deserv’d
Destruction as their own.
His pleasure is, that none from Bliss
And endless happiness
Be barr’d, but such as wrong’d him much,
By willful wickedness.

Witchcraft Then and Now

When the Puritans traveled to the New World, they brought along many of the superstitions and fears of the Old World. The English countryside has more accused witches buried in its soil than any other European country. Historians estimate that almost 2,000 people were prosecuted as witches in Britain between 1333 and 1682. Most of those accused were poor, odd, and downtrodden, and more than 80% of the executed witches were female.

To the Puritans, the wild and rugged landscape of New England seemed even more evil than their homeland. Between 1647 and 1662, six witches were executed in Connecticut, 15 in the Massachusetts Bay colony. Expert witch hunters emerged as witch trials proliferated. Parents taught their children various ways to spot a witch, and ministers spoke out against any league with the Devil. Any misfortune, from small to enormous, might be blamed on witchcraft. The colonists, it would seem, were obsessed.



A Modeſt Enquiry
Into the Nature of
Witchcraft,
AND
How Perſons Guilty of that Crime may be *Convicted*: And the means uſed for their Diſcovery Diſcuſſed, both *Negatively* and *Affirmatively*, according to SCRIPTURE and EXPERIENCE.

By John Hale,
Paſtor of the Church of Chriſt in *Beverley*,
Anno Domini 1697.

When they ſay unto you, ſeek unto them that have Familiar Spirits and unto Wizzards, that peep, &c. To the Law and to the Teſtimony; if they ſpeak not according to this word, it is becauſe there is no light in them, Iſaiah VIII. 19, 20.
That which I ſee not teach thou me, Job 34. 32.

BOSTON in N. E.
Printed by *B. Green*, and *J. Allen*, for *Benjamin Eliot* under the Town Houſe: 1702

According to the supernatural authorities, there were many ways to detect a witch, specific signs to watch for. A witch might not be able to muster prayers, and the prayers of others would stop in the presence of a witch. Epidemic disease—common in the harsh and unsanitary conditions of Puritan New England—could be considered a sign of witches afoot. Animals—such as black cats—might be seen as familiar spirits, supernatural entities believed to assist witches their practice of magic. Any wart, mole, freckle, bruise, or blemish might be considered a “witch’s mark,” said to be the spot where a witch’s familiar spirit fed. If the spot did not bleed or cause pain when pricked with a pin, it was hard evidence that the subject was a witch. Other notorious signs of witchcraft included floating in water (an innocent Christian would sink) and the reading of strange books.

Any of the above signs could land a person in jail as a witch. Most of those accused were found guilty at trial and faced public hanging. In the 1600s, hanging did not yet involve a drop that quickly breaks the neck; the guilty party might hang suspended for as long as two hours as he or she slowly suffocated.

The Salem Witch Trials of 1692 are certainly the most known, and the most deadly, example of witch hysteria in New England. Over the course of the next two centuries, the rate of witch accusations and trials petered out. The last recorded witch trial in the United States was in 1878. Since the 1930s, however, the term "witch hunt" has been used to describe similar attempts to seek and destroy perceived "hidden" enemies, particularly if such a search is carried out with little regard for true innocence or guilt. Senator Joseph McCarthy's search for communists in the 1950s—the event that inspired Arthur Miller to write *The Crucible*— is a prime example of a 20th century witch hunt.

Although the United States has long since done away with witchcraft trials and executions, there are countries where people are still persecuted as witches today. In Ghana, Nigeria, Northern India, Papua New Guinea, and rural portions of Haiti, people—mostly women and the elderly— are still tried and executed as witches. Just as in the past, when something bad happens such as a crop failure or the death of a child, villagers look for something to blame. A witch using dark powers seems likely. The accused—usually women—may be beaten, burned, or tortured. In Nigeria, a new epidemic of "witch children" has swept the country. Upstart churches, in an attempt to gain money or fame, might accuse a child of witchcraft, then charge his or her parents for a lengthy "exorcism." Children are often abused or abandoned by their families as a result of these accusations; in some cases, children have been murdered to stop their dark magic from affecting others. In an environment of ignorance and fear, the idea of witchcraft, however spurious, is still difficult to combat.

—Olivia Sweets, Dramaturgy Intern

Common Core & Indiana State Standards

Used in conjunction with attending *The Crucible,* the following discussion questions, writing projects, and activities can be linked to the following Common Core or IN State Standards:

Reading Standards for Literature/Reading Comprehension & Analysis of Literary text

Language Standards/Reading: Word Recognition, Fluency & Vocab Development

Speaking and Listening

Writing Standards/Writing Processes & Features/Writing: Applications

College & Career Readiness Anchor Standards for Writing

Reading Standards for Literacy/Social Studies 6-12

Social Studies/Sociology: Culture, Social Groups, Social Institutions, Social Problems, & Individual & Community

Social Studies: World History & Civilization- Historical Thinking

Psychology: Socio-Cultural Dimensions of Behavior

Fine Arts: Theatre- History & Culture, Analysis & Response, Careers & Community

Discussion Questions

Most of the “afflicted” in the Salem witch trials were young girls. Young women held no sway in the Puritan communities of New England. Many of the afflicted girls were orphaned or in servant positions, putting them squarely on the bottom of Salem society. Is it possible that it was the power and respect the girls began to enjoy as witch-accusers encouraged them to keep making accusations? Can you think of a modern example of a complete abuse of power? Would the promise of power influence you to act differently? How far would you go for the respect of your community?

Ann Putnam Jr. (known as “Ruth” in the play) later apologized for her actions, stating that she now believed those accused and hanged to be innocent. This apology was delivered to the residents of Salem Village 14 years after the witch trials. How do you think this apology was received by the townspeople? Would you be able to accept it? Do you think that the wronged families were entitled to some form of restitution? Would you have wanted restitution?

Much of the “evidence” in the trials was based on superstition. Having an odd birthmark or keeping small dolls in the house could be seen as evidence of witchcraft. Though these may seem strange, many superstitions still have an effect on our modern lives. For example, many tall buildings simply don’t have a 13th floor, as the number 13 is considered unlucky. Can you think of any other superstitions that still affect us today? Why have we kept some superstitions and dropped others?

In 1692, suspicion of witchcraft could get you executed. In 2013, pop culture is full of magical and witchy references. *Harry Potter, Twilight*, and other series top the bestseller and box office charts. They also top the frequently challenged books list. Where do you think the divide is? How can something be so popular and so controversial? Why—in 2013—do some still resist supernatural themes? What do you think is considered offensive about these books?

If the actions in *The Crucible* had been played out in today’s mass media practices, what elements would be different? How would the courtroom and jail scenes be portrayed? Would the characters’ decisions change? How might the media encourage the spread of witch hunting beyond Salem?

This play gives us a view of what can happen when our fear of “the other” manifests itself. Who are “the others” in our community, our nation, our world, who are persecuted today? In what actions against others are people’s fears revealed? What resources are now in play to protect “the other” from destructive actions? In what ways is persecution of “the other” still considered acceptable by some?

In *The Crucible* Miller has woven into the plot several topics often considered conversation taboos. What might these topics be? How have Miller and other writers tackled these topics in a way that allows those with differing opinions to discuss them in a non-combative forum?

Writing Projects:

Choose one of the characters of the play. Write a series of diary entries for that character. Include entries from before the play begins, between the acts, and, if applicable, after the play ends. How do your character's private thoughts differ from what he or she says in public? How do the events of the play change your character?

Choose a contemporary political or social issue about which you have strong feelings. What historical event offers a similar situation that would make a good allegory? Write a scene or a brief play that is based around that historical event but that comments on today's world.

In the theatre we sometimes talk about "the play after the play." In the case of *The Crucible*, the community must move on and heal after events such as the witch trials. Before reading the profiles of what actually happened to the characters, write about what you imagine happens next to one or more of the characters. You could write the synopsis of a play, or a treatment for a screenplay, or a short story. Don't limit yourself; choose whatever form and/or genre mosts interests you.

For all the characters in this play, from the lowest status to the highest on the social scale, reputation exerts a powerful force in their lives and plays a pivotal role in their actions. Choose one character and write about how he or she maintains and/or destroys his or her own reputation, and how that character does the same to others in the play. Then write your observations of the ways in which you and your peers currently maintain and destroy reputations, and how reputations are repaired.

Write a review of the play. What moments made an impression on you? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Post your review on the IRT website: http://reviews.irtlive.com/

Activities

Have each student research online or at the library and find out what is known about the real life of one of the characters in the play. Have others learn about other people who lived in Salem at the time and how they were affected by the witch trials. Have each student give a brief presentation to the class about his or her person. Then hold a Salem town meeting or social event and have the students interact as though they were the people they have studied. Who gets along? Who doesn't? How do alliances or differences presented in the play affect other interactions in the community?

Select topics pertinent to the issues of the play and also relevant to our world today, such as separation of church and state, rights of the accused, or the existence of the supernatural. Divide the class into small groups and research both sides of these issues. Hold a series of classroom debates. What have we learned from history? What issues continue to create dividing lines?

During rehearsals for *The Crucible*, the company talked a lot about the actions of the play and the tactics of the characters in terms of contemporary crime, police, and law dramas on primetime and cable. Take a scene from the play and translate it to the TV drama of your choice, using contemporary language and characters. How does the dramatic impact change? How is the scene less effective? More effective?

Much has been said about the repressive social strictures placed upon Puritan girls. Many of these issues can be related to conditions experienced by women globally throughout history. Create a historical timeline that focuses on the limitations imposed upon women and ways they have been persecuted, as well as social movements attempting to gain freedoms for women, from 1692 (or earlier) to the present. The class may want to divide into groups, with each group covering specific elements such as fashion, education, athletics, etiquette, home life, and the workplace.

Make a chart with three columns. In the first column, list the characters in the play. In the second column, write what actions they take to serve their own self-interest or self-preservation. In the third column, write what they might have done instead that would have served the greater good. Next choose five prominent public figures, alive or dead, who have acted with self-interest. What did they do that served themselves? What might they have done that would have served their community, their nation, or the world in a better way? Place yourself in some of these situations. How would you have acted? What would you have gained or lost from your actions? What other choices might you make? As a class, discuss the outcomes of these events. What are the commonalities? What are the differences? What can society do to create an environment that encourages thinking for the greater good rather than self-interest? What are some issues today where groups or individuals are trying to promote such actions?

Can you choose one character in the play who is most at fault for the deaths caused by the witch hunt in *The Crucible*? Put that person on trial. Students can be defense or prosecuting attorneys, witnesses for both sides, a jury of peers, judges, or court reporters.

As a class, make a list of all the incidents in the play that are attributed to witchcraft, i.e. Mrs. Putnam losing her children, Betty's coma-like state, etc. Divide the list amongst groups, and have each group research modern medical, scientific, and/or practical explanations for these events. Come together as a class and discuss your findings. What prompts people to seek supernatural causes for unexplained events? What can be done in our community, our nation, our world, to promote the search for truth rather than reliance on superstition?

Create a dramaturgical packet for one of your school's theatre productions this season. Research what a dramaturg does. Using the library and the internet, study the show's writers and the creation of the original production. Collect information about the historical and social setting of your play and share it with your cast. Read the script to find names of historical people and real places, as well as antiquated or unfamiliar vocabulary, and create a glossary for your cast to use. Use your findings to create program notes or a collage for your auditorium lobby that helps prepare your audience for the world of the play. Which aspects of your research might be more useful to your actors, and which might be more useful for your audience?

Resources

Plays:

All My Sons by Arthur Miller
Death of a Salesman by Arthur Miller
A View from the Bridge by Arthur Miller
Gross Indecency: The Three Trials of Oscar Wild by Moisés Kaufman
The Laramie Project by Moisés Kaufman

Books:

Fiction:

All The King's Men by Robert Penn Warren
A Break with Charity by Ann Rinaldi
Tituba of Salem Village by Ann Petry
The *Harry Potter* series by J. K. Rowling

Nonfiction:

Tituba, Reluctant Witch of Salem: Devilish Indians and Puritan Fantasies by Elaine G. Breslaw
Witch-Hunt: Mysteries of the Salem Witch Trials by Marc Aronson
Witchcraft on Trial: From the Salem Witch Hunts to The Crucible by Maurene J. Hinds
Student Companion to Arthur Miller by Susan C. W. Abbotson

Movies:

Dogville (2003) with Nicole Kidman and Paul Bethany
All The King's Men (2006) with Sean Penn and Jude Law
The Crucible (1996) with Daniel Day-Lewis and Winona Ryder
All My Sons (1987) with James Whitmore, Aidan Quinn, and Joan Allen
Three Sovereigns for Sarah (1986),
a PBS Home Video with Vanessa Redgrave, Kim Hunter, and Phyllis Thaxter
Garrow's Law (2009-2012), BBC series
Merlin (2008-2013), BBC series
The *Harry Potter* series (2001-2011)
Fatal Attraction (1987)

Websites:

http://www.ibiblio.org/miller/life.html

http://law2.umkc.edu/faculty/projects/ftrials/salem/salem.htm

http://www.nationalgeographic.com/features/97/salem/

http://learning.blogs.nytimes.com/2011/05/12/teaching-the-crucible-with-the-new-york-times/

http://www.nytimes.com/books/00/11/12/specials/miller-crucible53.html
- The *NY Times* review of the original Broadway production of *The Crucible*

YouTube:

http://www.youtube.com/watch?v=ja5o5deardA :
An American propaganda film from WWII, explaining why it was "necessary" to relocate Japanese-Americans to internment camps for the duration of the war.

http://www.youtube.com/watch?v=ulT8phOxSWU
An excerpt from a 1991 documentary about the Salem Witch Trials. Arthur Miller discusses what he wanted audiences to get out of *The Crucible*.

http://www.youtube.com/watch?v=YDIEV9w65fc
A short documentary about the history of the Salem witch trials, and the theory behind the events.

After the Fact: A Game

The characters in Arthur Miller's *The Crucible* are based on real historical figures involved in the Salem Witch Trials of 1692. What do you think happened to them after the actions of the play and the end of the trials? Using the descriptions below and a computer with an internet connection, connect the name with what you discover happened to them.

Abigail Williams	Dep. Gov. Thomas Danforth	Tituba
Betty Parris	Elizabeth Proctor	Mercy Lewis
Ruth Putnam	Judge John Hathorne	Thomas Putnam
Rev. John Hale		Rev. Samuel Parris

1. After the trials, this former judge became involved in the colonial militia, eventually fighting in King William's war. His great-great-grandson is a well-known American author.

_____

2. After the death of her parents, this afflicted girl made a public apology to Salem about her involvement in the Witch Trials. Left to care for her nine younger siblings, she died very early in life—only 35 years old.

_____

3. This accuser continued to experience demonic fits and seizures as the trials went on. She was sent to live with family in Boston, where she seemed to recover. She married at 28, and went on to have four children. She died in 1760.

_____

4. After her testimony in court on July 3, 1692, this accuser disappears from historic record. It is likely that she never married.

_____

5. After the trials, this afflicted girl was sent to live with family in New Hampshire, where she gave birth to an illegitimate son. She later relocated to Boston and married a farmer.

_____

6. This influential Salem Village resident passed away in 1699, shortly followed in death by his wife. They left behind ten children, ranging in age from 20 years to 7 months.

_____

7. After the trials, this accused witch was left penniless and widowed. She petitioned the government to return her property, but was denied. She attempted to start over with a potato farm, but it burnt to the ground within a few years. After this, she returned to her hometown, later remarrying.

_____

8. This gentleman wrote a book on the supernatural containing several firsthand examples from the trials. He passed away in 1700, and his book, *A Modest Enquiry into the Nature of Witchcraft*, was posthumously published in 1702.

_____

9. This man and his daughter were involved in the witch trials from the very beginning. He left Salem in 1696 and traveled around Massachusetts until settling down in the town of Sudbury. He died in February 1720.

_____

10. This judge was sympathetic to the troubles faced by Salem Village residents after the trials. Hoping to help, he allowed some of the confessed witches to live on his own farmland. After his death, his lands became an incorporated town known as Framingham. His name, as well as a picture of his own farm, is in the town's seal.

_____

11. This woman was one of the first people in Salem Village to be accused of witchcraft. After the trials, she sat in the Salem jail for months, unable to pay her own bail fee. She was later sold to a man from Virginia, and afterwards disappears from written history.

_____

After the Fact: Answer Key

Please Note:
Teachers wishing to have students play this game may choose to withhold "The Citizens of Salem" on pages 15 to 19 in this study guide, because it contains much of the information students are asked to search for online in the game.

1. Judge John Hathorne

2. Ruth Putnam

3. Betty Parris

4. Abigail Williams

5. Mercy Lewis

6. Thomas Putnam

7. Elizabeth Proctor

8. Rev. John Hale

9. Rev. Samuel Parris

10. Dep. Gov. John Danforth

11. Tituba

Glossary

Vocabulary

abominations
Things exceptionally wicked or vile. Biblically, things that go against the word of God.

Barbados
Barbados is an island nation in the Caribbean Sea. It was a major center for the production of sugar, which at the time of the play necessitated a large number of slaves.

beguile
In this context, to mislead or deceive

belie
To lie, to fail to give the truth. In this instance, to falsely confess.

blink ("I cannot blink what I saw")
I cannot look past this, I cannot ignore it.

book ("What book is that?")
The *Malleus Maleficarum* (Latin for "Hammer of the Witches") is an infamous treatise on how to find and convict witches, written in 1486 by an Inquisitor of the Catholic Church.

break charity
To break charity with someone is to deny them or to do them wrong.

cleave
Cling to, keep faithful to.

clerk of the court
Clerks could be called upon to deliver arrest warrants, run errands, or fetch witnesses.

crucible
A ceramic or metal container in which other materials are subjected to very high heat, with the purpose of melting. The word is also used metaphorically for any severe test or trial. In Act III, Danforth says: "We burn a hot fire here; it melts down all concealment."

compact ("When did you compact with the Devil?")
A compact is a formal agreement or contract. In a deal or pact with the Devil, one offers one's soul in exchange for diabolical favors, such as youth, wealth, or power. One makes such a contract by signing one's name in his book, often with one's own blood.

conjured
To summon (a devil or spirit) by magical or supernatural power

covenanted
A covenant is a formal, solemn, and binding agreement. The Puritans maintained a system of interlocking covenants that bound households to each other, to their church, and to their town. Obedience to covenants ensured order and social cohesion.

denounce
To deny any involvement with or support of a person, a thing, or a proceeding.

Devil
In many religions the Devil is believed to be a powerful, supernatural entity, the personification of evil and the enemy of God and humankind. In the Christian church, God and the Devil are portrayed as fighting over the souls of humans, with the Devil seeking to lure people away from God and into Hell.

effrontery
Disrespectful, disrupting behavior.

gibbet
The gallows, the place where criminals are hanged

Goody
A shortened form of *Goodman* or *Goodwife*, terms applied to married people as we use *Mr.* and *Mrs.* today.

gulling
Fooling, tricking.

Indians
There were many violent conflicts between Native Americans and early settlers, including the Puritans. Such conflicts grew as the presence of colonists expanded. Both sides experienced losses as attacked each other and defended themselves.

irons
The colonial equivalent of handcuffs. Irons were made so that they could bind the wrists or the ankles, severely limiting the motion of the wearer.

known (“I have known her”)
Carnal knowledge is an archaic or legal euphemism for sexual intercourse. The term derives from the Biblical usage of the verb *know (knew)*, as in Genesis 4:1, “And Adam knew Eve his wife; and she conceived, and bore Cain.”

lechery
Excessive sexual desire or lustfulness. In 1692, the word was interchangeable with adultery. Someone found guilty of lechery faced a fine of two to ten pounds (as much as four months’ earnings for a common laborer) and a public whipping.

Lucifer
Traditionally, Lucifer is a name that in English generally refers to the Devil or Satan before being cast from Heaven.

marshal
A marshal or constable was a man elected by the town he protected. The marshal was responsible for maintaining order and punishing those who disrupted that order. The marshal would be summoned to make arrests or break up any fighting or disturbance.

marvelous
Marvelous, in this context, should be taken to mean "extraordinary," or "unusual."

mischief ("black mischief")
From the 13th century, *mischief* meant "an evil condition or misfortune." The sense of "harm or evil due to the work of some agent" is from the 15th century. The sense of "playful malice," falsehood or trickery designed to do harm, was first recorded in 1784.

obscene
Offensive or vulgar by accepted standards of morality.

opened ("you have not opened with me")
You haven't been open, you haven't told me everything.

ordained
Ordination is the process by which individuals are officially established as clergy.

penitence
Repentance, remorse for past actions.

poppet
The word poppet is an older spelling of puppet, from the Middle English *popet,* meaning a small child or doll. In folk-magic and witchcraft, a poppet is a doll made to represent a person, for the purpose of casting spells on that person or to aid that person through magic. The intention is that whatever actions are performed upon the effigy will be transferred to the subject. From these European dolls arose the myth of Voodoo dolls.

pound ("nine pound a year," "Sixty plus six for firewood")
A typical laborer in colonial New England at this time might earn 25 to 40 pounds a year, depending on his trade. As a servant, Mary Warren's annual salary of 9 pounds a year (plus room and board) is 1/3 or 1/4 that of a common laborer, while Rev. Parris's salary of 60 pounds a year is as much as twice or more that of a common laborer.

press
A method of torture or execution: to lay stones or heavy objects upon a person, with the intent either to kill that person or to persuade him or her to give up information. Giles Corey is the only known person ever pressed to death in American history.

probity
A strong moral fiber: a sense of honesty and decency

prodigious
Here, the term “prodigious” can be taken to mean ominous or abnormal.

providence
A divine providence is God’s intervention in the world. In general, providence refers to God’s continual upholding of all creation. A special providence refers to God’s intervention in one particular person’s life.

province
In this time period, “province” was interchangeable with “colony.”

quail
To hesitate, to lose courage in the face of a threat.

reddish work
Here, “reddish” can be taken to mean bloody, violent, or simply immoral.

speak utterly
To speak with complete honesty.

spirits
Demonic spirits, thought to do the work of the devil at night.

sport
In this context, amusement, diversion.

stocks
The stocks were a device for punishment. A minor criminal might be locked into a wooden device in a public place in order to be publicly shamed and humiliated.

trafficked with
Made dealings, with worked for, etc.

unbaptized (“I have laid seven babies unbaptized in the earth”)
The Puritans baptized infants as quickly as possible, believing that unbaptized children, although free of sin, would be barred from heaven. Goody Putnam’s burial of seven unbaptized babies suggests that they all died very soon after their birth.

Quotations Clarified

"As God have not empowered me like Joshua to stop this sun from rising …"
In a Biblical battle between the Israelites and the Amorites, God gave Joshua the power to stop the sun from setting, so that the Israelites might finish the battle in the daylight.

"In nomine Domini Sabaoth sui filiique ite ad infernos."
Rev. Hale speaks to any demons inhabiting Betty: "In the name of the Lord and his Son, go to Hell."

"Remember what the angel Raphael said to the boy Tobias."
In the Book of Tobit (from the Apocrypha; known as Tobias in the Vulgate), Tobias is a young man on a journey who hires a guide, not knowing he is the archangel Raphael. Tobit 12:7 says, "Do that which is good, and no evil shall touch you."

"Until an hour before the Devil fell, God thought him beautiful in heaven."
This quote alludes to the story of the Devil as a fallen angel. Originally Satan was an archangel who sought to overthrow heaven. A war broke out between the supporters of Satan and those loyal to God, led by the archangel Michael. Michael's army won the war, and Satan and his supporters were cast into Hell for eternity.

"Your name in the town—it is entirely white, is it not?"
Personal reputation and church standing were possibly the most important social factors in colonial New England. A bad rumor could keep others from doing business with or even speaking with you.

Going to the Theatre: Audience Role & Responsibility

You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don’t talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can’t hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.