

THE ANNOTATED SHAKESPEARE

WILLIAM SHAKESPEARE

*The Taming of the Shrew*

FULLY ANNOTATED, WITH AN INTRODUCTION, BY BURTON RAFFEL

WITH AN ESSAY BY HAROLD BLOOM

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THE ANNOTATED SHAKESPEARE

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For Sandra and Eric Wolman



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## ABOUT THIS BOOK



Written four centuries ago, in a fairly early form of Modern English, *The Taming of the Shrew* is a delightful romp. Many of the play's social and historical underpinnings necessarily need, for the modern reader, the kinds of explanation offered in the Introduction. But what needs even more, and far more detailed, explanation are the play's very words. Here is a servant reporting, in act 3, scene 2, the bridegroom's arrival:

*Biondello* Why, Petruchio is coming, in a new hat and an old jerkin, a pair of old breeches thrice turned, a pair of boots that have been candle-cases, one buckled, another laced, an old rusty sword ta'en out of the town armory, with a broken hilt, and chapeless, with two broken points. His horse hipped, with an old mothy saddle, and stirrups of no kindred, besides possessed with the glanders and like to mose in the chine, troubled with the lampas, infected with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, swayed in the back, and shoulder-shotten, near-legged before, and with a half-

checked bit, and a head-stall of sheep's leather, which being restrained to keep him from stumbling, hath been often burst, and now repaired with knots. One girth six times pieced, and a woman's crupper of velure, which hath two letters for her name, fairly set down in studs, and here and there pieced with pack-thread.

This was perfectly understandable, we must assume, to the mostly very average persons who paid to watch Elizabethan plays. But who today can make much sense of it? In this very fully annotated edition, I therefore present this passage, not in the bare form quoted above, but thoroughly supported by bottom-of-the-page notes:

*Biondello* Why, Petruchio is coming, in a new hat and an old jerkin,<sup>1</sup> a pair of old breeches<sup>2</sup> thrice turned,<sup>3</sup> a pair of boots that have been candle-cases,<sup>4</sup> one buckled, another laced, an old rusty sword ta'en out of the town armory,<sup>5</sup> with a broken hilt, and chapeless,<sup>6</sup> with two broken points.<sup>7</sup> His horse hipped,<sup>8</sup> with an old mothy saddle, and stirrups of no kindred,<sup>9</sup> besides possessed<sup>10</sup> with the glanders<sup>11</sup> and like<sup>12</sup> to mose in the chine,<sup>13</sup>

1 close-fitting jacket/short coat

2 trousers that reach to just below the knee

3 altered

4 old, worn-out boots that had been relegated to use as storage boxes for candles

5 town armory = town/local/common arsenal

6 unsheathed

7 straps

8 lame in the hips

9 of no kindred = not resembling each other

10 affected

11 contagious equine disease

12 likely

13 mose in the chine = (?) suffer/ache in the spine/back

troubled with the lampas,<sup>14</sup> infected with the fashions,<sup>15</sup> full of windgalls,<sup>16</sup> sped with spavins,<sup>17</sup> rayed with the yellows,<sup>18</sup> past cure of the fives,<sup>19</sup> stark spoiled with the staggers,<sup>20</sup> begnawn<sup>21</sup> with the bots,<sup>22</sup> swayed in the back, and shoulder-shotten,<sup>23</sup> near-legged before,<sup>24</sup> and with a half-checked<sup>25</sup> bit, and a head-stall<sup>26</sup> of sheep's leather,<sup>27</sup> which being restrained<sup>28</sup> to keep him from stumbling, hath been often burst, and now repaired with knots.<sup>29</sup> One girth<sup>30</sup> six times pieced,<sup>31</sup> and a woman's crupper<sup>32</sup> of velure,<sup>33</sup> which hath two letters for her<sup>34</sup> name, fairly set down in studs,<sup>35</sup> and here and there pieced with pack-thread.<sup>36</sup>

14 equine disease: swelling of the roof of the mouth

15 farcy: infectious equine disease

16 equine leg tumors

17 sped with spavins = sick/brought down/finished by cartilage inflammation in a horse's leg

18 rayed with the yellows = berayed/disfigured/defiled by equine/bovine jaundice

19 avives (aVIVES): equine glandular swelling

20 stark spoiled with the staggers = severely ravaged by an equine illness like "mad cow disease"

21 corroded

22 parasitical maggots/worms

23 shoulder-ruined ("shot")

24 front legs coming too close to one another (knock-kneed?)

25 half-loose

26 part of bridle/halter going around the horse's head

27 inferior (pigskin was favored by men of social standing)

28 tightened

29 knotted leather (cheap, poverty-stricken appearance)

30 leather band around horse's belly, securing saddle/pack on its back

31 patched, mended

32 strap running from back of saddle to the horse's tail and then around under the horse, to hold saddle from sliding forward; not generally used by men

33 velvet

34 the prior owner's

35 set down in studs = mounted/written out by metal nails

36 twine, heavy thread

The modern reader or listener may well better understand this brief passage in context, as the play continues. But without full explanation of words that have over the years shifted in meaning, and usages that have been altered, neither the modern reader nor the modern listener is likely to be equipped for anything like full comprehension.

I believe annotations of this sort create the necessary bridges, from Shakespeare's four-centuries-old English across to ours. Some readers, to be sure, will be able to comprehend unusual, historically different meanings without glosses. Those not familiar with the modern meaning of particular words will easily find clear, simple definitions in any modern dictionary. But most readers are not likely to understand Shakespeare's intended meaning, absent such glosses as I here offer.

My annotation practices have followed the same principles used in *The Annotated Milton*, published in 1999, and in my annotated editions of *Hamlet*, published (as the initial volume in this series) in 2003, and *Romeo and Juliet* (published in 2004). Classroom experience has validated these editions. Classes of mixed upper-level undergraduates and graduate students have more quickly and thoroughly transcended language barriers than ever before. This allows the teacher, or a general reader without a teacher, to move more promptly and confidently to the nonlinguistic matters that have made Shakespeare and Milton great and important poets.

It is the inevitable forces of linguistic change, operant in all living tongues, which have inevitably created such wide degrees of obstacles to ready comprehension—not only sharply different meanings, but subtle, partial shifts in meaning that allow us to think we understand when, alas, we do not. Speakers of related

languages like Dutch and German also experience this shifting of the linguistic ground. Like early Modern English (ca. 1600) and the Modern English now current, those languages are too close for those who know only one language, and not the other, to be readily able always to recognize what they correctly understand and what they do not. When, for example, a speaker of Dutch says, “Men kofer is kapot,” a speaker of German will know that something belonging to the Dutchman is broken (“kapot” = “kaputt” in German, and “men” = “mein”). But without more linguistic awareness than the average person is apt to have, the German speaker will not identify “kofer” (“trunk” in Dutch) with “Körper”—a modern German word meaning “physique, build, body.” The closest word to “kofer” in modern German, indeed, is “Scrankkoffer,” which is too large a leap for ready comprehension. Speakers of different Romance languages (French, Spanish, Italian), and all other related but not identical tongues, all experience these difficulties, as well as the difficulty of understanding a text written in their own language five, or six, or seven hundred years earlier. Shakespeare’s English is not yet so old that it requires, like many historical texts in French and German, or like Old English texts—for example, *Beowulf*—a modern translation. Much poetry evaporates in translation: language is immensely particular. The sheer *sound* of Dante in thirteenth-century Italian is profoundly worth preserving. So too is the sound of Shakespeare.

I have annotated prosody (metrics) only when it seemed truly necessary or particularly helpful. This play requires much less such annotation than other volumes in this series. Indeed, prosodic commentary is distinctly out of place in so free-swinging a farce, which on such matters has caused enormous hand-wringing

among scholars. In a word, the prosody in this play is exactly as irregular, even “unreasonable,” as is the rowdy farce. In any case, readers should have no problem with the silent “e.” Except in the few instances where modern usage syllabifies the “e,” whenever an “e” in Shakespeare is *not* silent, it is marked “è”. The notation used for prosody, which is also used in the explanation of Elizabethan pronunciation, follows the extremely simple form of my *From Stress to Stress: An Autobiography of English Prosody* (see “Further Reading,” near the end of this book). Syllables with metrical stress are capitalized; all other syllables are in lower case letters. I have managed to employ normalized Elizabethan spellings, in most indications of pronunciation, but I have sometimes been obliged to deviate, in the higher interest of being understood.

I have annotated, as well, a limited number of such other matters, sometimes of interpretation, sometimes of general or historical relevance, as have seemed to me seriously worthy of inclusion. These annotations have been most carefully restricted: this is not intended to be a book of literary commentary. It is for that reason that the glossing of metaphors has been severely restricted. There is almost literally no end to discussion and/or analysis of metaphor, especially in Shakespeare. To yield to temptation might well be to double or triple the size of this book—and would also change it from a historically oriented language guide to a work of an unsteadily mixed nature. In the process, I believe, neither language nor literature would be well or clearly served.

Where it seemed useful, and not obstructive of important textual matters, I have modernized spelling, including capitalization. Spelling is not on the whole a basic issue, but Elizabethan punctuation and lineation must be given high respect. The Folio uses few exclamation marks or semicolons, which is to be sure a mat-

ter of the conventions of a very different era. Still, our modern preferences cannot be lightly substituted for what is, after a fashion, the closest thing to a Shakespeare manuscript we are likely ever to have. We do not know whether these particular seventeenth-century printers, like most of that time, were responsible for question marks, commas, periods, and, especially, all-purpose colons, or whether these particular printers tried to follow their handwritten sources. Nor do we know if those sources, or what part thereof, might have been in Shakespeare's own hand. But in spite of these equivocations and uncertainties, it remains true that, to a very considerable extent, punctuation tends to result from just how the mind responsible for that punctuating *hears* the text. And twenty-first-century minds have no business, in such matters, overruling seventeenth-century ones. Whoever the compositors were, they were more or less Shakespeare's contemporaries, and we are not.

Accordingly, when the original printed text uses a comma, we are being signaled that *they* (whoever "they" were) heard the text, not coming to a syntactic stop, but continuing to some later stopping point. To replace Folio commas with editorial periods is thus risky and on the whole an undesirable practice. When the Folio text has a colon, what we are being signaled is that *they* heard a syntactic stop—though not necessarily or even usually the particular kind of syntactic stop we associate, today, with the colon. It is therefore inappropriate to substitute editorial commas for Folio colons. It is also inappropriate to employ editorial colons when *their* syntactic usage of colons does not match ours. In general, the closest thing to *their* syntactic sense of the colon is our (and their) period.

The Folio's interrogation (question) marks, too, merit ex-

tremely respectful handling, in a play like *Shrew*. In particular, editorial exclamation marks should very rarely be substituted for the Folio's interrogation marks.

It follows from these considerations that the movement and sometimes the meaning of what we must take to be Shakespeare's *Shrew* will at times be different, depending on whose punctuation we follow, *theirs* or our own. I have tried, here, to use the printed seventeenth-century text as a guide to both *hearing* and *understanding* what Shakespeare wrote.

Since the original printed texts of (there not being, as there never are for Shakespeare, any surviving manuscripts) are frequently careless as well as self-contradictory, I have been relatively free with the wording of stage directions—and in some cases have added brief directions, to indicate who is speaking to whom. I have made no emendations; I have necessarily been obliged to make choices. Textual decisions have been annotated when the differences between or among the original printed texts seem either marked or of unusual interest.

In the interests of compactness and brevity, I have employed in my annotations (as consistently as I am able) a number of stylistic and typographical devices:

- The annotation of a single word does not repeat that word
- The annotation of more than one word repeats the words being annotated, which are followed by an equals sign and then by the annotation; the footnote number in the text is placed after the last of the words being annotated
- In annotations of a single word, alternative meanings are usually separated by commas; if there are distinctly different ranges of meaning, the annotations are separated by arabic

numerals inside parentheses—(1), (2), and so on; in more complexly worded annotations, alternative meanings expressed by a single word are linked by a forward slash, or solidus: /

- Explanations of textual meaning are not in parentheses; comments about textual meaning are
- Except for proper nouns, the word at the beginning of all annotations is in lower case
- Uncertainties are followed by a question mark, set in parentheses: (?)
- When particularly relevant, “translations” into twenty-first-century English have been added, in parentheses
- Annotations of repeated words are *not* repeated. Explanations of the *first* instance of such common words are followed by the sign ★. Readers may easily track down the first annotation, using the brief Finding List at the back of the book. Words with entirely separate meanings are annotated *only* for meanings no longer current in Modern English.

*The most important typographical device here employed is the sign ★ placed after the first (and only) annotation of words and phrases occurring more than once. There is an alphabetically arranged listing of such words and phrases in the Finding List at the back of the book. The Finding List contains no annotations but simply gives the words or phrases themselves and the numbers of the relevant act, the scene within that act, and the footnote number within that scene for the word’s first occurrence.*



## INTRODUCTION



Shakespeare's *The Taming of the Shrew* was probably written in 1593–1594, just before Shakespeare turned thirty. It was not published until the Folio edition of 1623. What allows us to assign the play a more-or-less definite date is not this late publication, coming as it does some thirty years after the play's debut, but the 1594 Quarto edition of *The Taming of a* [not "the"] *Shrew*, an anonymous and rather crude derivative, loosely based on what had been heard in the theater. This was what we today call a "rip-off," a commercially motivated project designed to capitalize on Shakespeare's by-then highly successful play. As H. J. Oliver notes, the derivative is "clearly inferior."<sup>1</sup> I believe that even a brief comparison of the opening lines of *Shrew* with the beginning of the derivative makes it clear that Shakespeare neither had nor could have had any hand in its composition. Here, first, is the opening of Shakespeare's *Shrew*:

*Sly* I'll pheeze you, in faith.

*Hostess* A pair of stocks, you rogue!

*Sly* Y'are a baggage, the Slys are no rogues. Look in the  
Chronicles, we came in with Richard Conqueror. Therefore,  
paucas pallabris, let the world slide. Sessa!

INTRODUCTION

*Hostess* You will not pay for the glasses you have burst?

*Sly* No, not a denier. Go by, Saint Jeronimy, go to thy cold bed and warm thee.

*Hostess* I know my remedy; I must go fetch the third-borough.

EXIT HOSTESS

*Sly* Third, or fourth, or fifth borough, I'll answer him by law. I'll not budge an inch, boy. Let him come, and kindly.

(Intro. I. I—I2)

And Sly immediately falls into a drunken sleep, lying unconscious on the ground.

Sly's outburst is exactly what we might expect from a hardened drunk. His language is coarse, his logic incoherent. The tavern hostess, assuredly wearily accustomed to such performances, is laconic and briskly to the point. We do not know, as yet, where Shakespeare's "Introduction" will take us. But Sly's behavior is brisk, too, in its alcoholic way. And we are aware, perhaps not entirely consciously, that this is highly professional comic writing, without wasted words.

Here, in almost total contrast, is the opening of the derivative:

ENTER A TAPSTER, BEATING OUT OF HIS DOORS

SLIE DRUNKEN

*Tapster* You whoreson drunken slave, you had best be gone,  
And empty your drunken paunch somewhere else,  
For in this house you shalt not rest tonight.

EXIT TAPSTER

*Slie* Tilly vally, by crisee, Tapster, I'll feeze you anon.  
Fill's 'tother pot, and all's paid for, look you,

I do drink it of mine own instigation. *Omna Bene.*  
 Here I'll lie a while. Why, Tapster, I say,  
 Fills a fresh cushion here.  
 Heigh ho, here's good warm lying.

## HE FALLS ASLEEP

Shakespeare's play has been clearly recollected, but only in rough outline. The single verbatim echo, here, is the word "feeze" ("pheeze"). But close examination of all the echoes, here and throughout, makes it clear, as H. J. Oliver notes, "that the 'author' of [the derivative often] is trying to recall phrases he does not even understand."<sup>2</sup> The dialogue is rhetorically inflated, and its pacing is clumsy; the characterizations are frankly nonexistent. Rather than crisp professional comedy, we seem to have been introduced to stock burlesque melodrama.

It is important both to raise and, at least briefly, to deal with these matters. Our understanding of *Shrew*, as a play from Shakespeare's pen, inevitably depends to a considerable extent on our evaluation of the derivative. Shakespeare's Introduction, as Henry Morley wrote in 1856, after watching a revival, "insensibly fades into the play."<sup>3</sup> Considering only the significance of this Introduction (in which Sly's role is extremely important, but entirely—in a word—introductory), we can readily see that in the derivative Sly has a major structural role. He keeps reappearing, playing a large and active role in a very much busier plot, far more rambunctious than that of *Shrew*. The revival Morley witnessed, indeed, was in fact part of a return to the Shakespearean text, which from about 1660 to the end of the eighteenth century had been displaced by a series of adaptations, most of them—significantly—inspired not by Shakespeare's play but by the derivative.

These adaptations belong to literary history, and have no relevance in an edition of this sort.

But their echo can be found in the assertion, still favored by many scholars, that the derivative is “more complete (and therefore more complex and sophisticated) than the Folio text of *The Shrew* . . . [because in it ] the Slie-narrative is not a prologue but an extended dramatic framework.”<sup>4</sup> And this is neither a lesser nor a trivial matter. The 1623 Folio plainly makes no formal separation. The Introduction is not separately labeled, and in the Folio is indeed presented to us as scenes 1 and 2 of the first act. And what has been conventionally labeled scene 1 is thus, in the Folio, labeled scene 3.<sup>5</sup>

But if the “Introduction” is dramatically disconnected from the play proper, it becomes a display of mere stagecraft, an isolated bit of frolicsome theater that, in the only text we have of the play, can perhaps seem to be more an embarrassment than an adornment. There has been speculation that the “missing” additional parts of the Introduction were in fact performed, in Shakespeare’s lifetime, and that, if not written down, they were meant to be performed, *ad libitum*, by the trusted members of Shakespeare’s acting company. There is no evidence whatsoever for any part of this.

And now we come to the point. *Shrew* has been understood (*misunderstood*) to be a stark, savage, brutal attack on the rights of women. This has over the years troubled a good many critics, though the play has remained continuously popular. “The apparently incomplete nature of the text and the uncertain status of” the derivative cannot tell the whole story, writes Ann Thompson. “A more likely explanation is that literary critics have concurred in the opinion . . . that the play is ‘disgusting’ and ‘barbaric.’”<sup>6</sup>

And yet it has also been said that the idea of male superiority is “a doctrine which Shakespeare must have adopted in cold blood, for on the evidence of the other plays it was not his own.”<sup>7</sup>

Indeed, women are in fact not only portrayed favorably, in all of Shakespeare (and most especially in the comedies), but are almost invariably shown to be smarter and more capable than men. Portia, in *The Merchant of Venice*, is in this regard prototypical. Confined and retiring as she is said to be, not only is she demonstrably the “better half” of her forthcoming marriage, but (dressed in male clothing) she is capable (with to be sure significant professional assistance) of performing brilliantly as a lawyer, though as a mere female she has no background or training in the legal arts.

However, the Introduction is *not* separate from the play proper. Like all the relatively few prologues to Shakespeare’s plays, it has been designed to announce the subject matter, the perspective, the tone, and even the end result of the play that follows. Shakespeare has elsewhere demonstrated that he is capable of accomplishing this in no more than the 14 lines of a sonnet (as he does in *Romeo and Juliet*). And except for the Introduction to *Shrew*, Shakespeare’s “Prologues” and preparatory “Choruses” invariably run to no more than 30 or 40 lines. Shakespeare’s “Epilogues” are, without exception, no more than about half that length. Here, however, without counting Sly’s pro forma 5-line reappearance, later in the first act, *Shrew*’s Introduction runs to an impressive total of 274 lines. The intensely dramatic 155-line first scene in *Hamlet* is barely half this long; the first scene of *Othello* runs to 185 lines; and even the singularly extensive first scene of *King Lear* is only twenty or thirty lines longer, depending on whether we measure the Quarto or the Folio text of that play. Accordingly,

introductory material that has roughly 900 percent the heft of all similar introductory material is not only unique but requires that we attempt to understand what, in this Introduction and no place else in his work, Shakespeare is up to.

“The relationship between Petruchio and Katherina is obviously the heart of the problem; . . . critics have always found it difficult to decide how seriously we should view these particular characters.”<sup>8</sup> It is useful to remind ourselves, first, that “Petruchio is [the] hero of a farce, not of a romance.”<sup>9</sup> More accurately, perhaps, Petruchio is the primary *male* figure in a farce.

[We should view comic] scenes as far as possible in the light of the common experiences of sixteenth-century spectators; for one would assume that an author’s attempt to produce laughter would proceed along the lines of whatever were the age’s comic expectations and proclivities. . . . When in more sophisticated circumstances Ben Jonson and his friends established rules for their meeting in the Apollo chamber of the Old Devil Tavern, they seem to have had in mind . . . the [time’s] immoderate joy. . . . [I]t should not be surprising that Shakespeare and his contemporaries showed a red-bloodedness that did not exclude mental dexterity but that also utilized the laughter and merriment of the “vulgar.” . . . Elizabethan living, however magnificent, [was always] close to the “crude.” . . . [And] when one turns to a more detailed consideration of Elizabethan merriment, . . . a logical beginning would be to examine some aspects of comic wooing. No motif was more widespread. . . . Parodies of wooing and marriage usually emphasized shrewish wives

and the noisy bawdry of brawling females. . . . Ballads constantly celebrated the shrew.<sup>10</sup>

The subject matter employed for *Shrew's* farce is without a doubt the endless, timeless discussion as to which sex outperforms/ outweighs the other. But the function of *Shrew's* Introduction is twofold. First, to make us aware that the play is, also without a doubt, farcical, not in any way a serious presentation, and second, to begin introducing the sort of dramatic personages who are to be made fun of. In Shakespeare's Introduction, plainly, the targets are on one hand a drunken, beggared tinker (male), and on the other an arrogant, smugly aristocratic lord (male), whose pillorying of the tinker is more than casually reminiscent of the satirical portrait of the Duke and Duchess, in the second part of another and roughly contemporary work, Miguel de Cervantes's *Don Quijote*. The Duke and Duchess are aristocrats who maltreat for their private amusement anyone and everyone below their lordly stations.

Is Shakespeare's Introduction meant to signal anything more than that what follows is typical farce? I do not think Shakespeare would have wasted his time and energy, and certainly not to this comparatively large extent, if there had not been more involved. We need to move forward, to the opening of the play proper, scene 1. When the Introduction fades insensibly into this larger spectacle, the setting switches from rural England to Padua. And Shakespeare craftily pretends, at first, to be taking us in a new and different direction. But the first of the "Italian" characters, like those of the "English" sort, are male. And these new characters, Lucentio and Tranio, are presented to us by way of forty-seven placid, conventional lines, deliberately (but, as we soon learn,

mockingly) steeped in classical learning and utterly typical Humanist morality.

Here let us breathe, and haply institute  
 A course of learning and ingenious studies.  
 . . . . .  
 And therefore Tranio, for the time I study,  
 Virtue and that part of philosophy  
 Will I apply, that treats of happiness,  
 By virtue specially to be achieved. (1.1.8–9, 17–20)

And after this, as quick as quicksilver, the fun begins once more and we return to the farce that we have most emphatically been led to expect. The setting is indeed different; the characters are apparently also different. But the *tone* is absolutely the same. Kate et al. burst into our view and the learned, platitudinous “Humanists” literally step to the side of the stage. And indeed, by the time they return to stage center, these “wise philosophers” have been utterly transformed. Their platitudes evaporate into the nothingness from which they emerged, vividly exposed as mere posturing—and, once again, as explicitly male posturing. In the rest of the play, nothing is studied, much less the philosophy of virtue.

In just under a hundred lines, scene 1 then rapidly introduces us to the main figures of the play proper: (1) the harried father, Baptista; (2) the comical old pantaloon, Gremio, a stock character (whose very name helps prepare us for another stock figure of comedy, Grumio, Petruccio’s disrespectful, wise-cracking servant); (3) the thoroughly bad-tempered older sister, Kate; (4) the utterly sweet (blatantly, unbelievably sweet) younger sister, Bianca; and (5) the lovelorn suitor for Bianca’s hand, Hortensio. Lucentio, so briefly a classics-quoting Humanist, has suddenly

(after the time-honored way of farces) become yet another of the many lovelorn Bianca-worshippers: “I burn, I pine, I perish,” he declares (1. 1.152). And the farcical servant, Tranio, like so many other “good” servants tirelessly helpful, has settled into what will be his role for the balance of the play, namely, the dutiful effectuator of his master’s desires.

Once Sly has been very briefly returned, and disposed of, Shakespeare immediately introduces Kate’s future husband, Petruchio. And, having just finished reminding us of the farcical joke that has been played on Christopher Sly (and thereby having completely exhausted the need for Christopher Sly), Shakespeare does not dally before restarting the full-bore engines of the farce. Petruchio is given exactly four calm, placid lines. In the fifth, he breaks into full farcical flight:

*Petruchio* Verona, for a while I take my leave  
 To see my friends in Padua, but of all  
 My best belovèd and approvèd friend,  
 Hortensio, and I trow this is his house.  
 Here, sirrah Grumio, knock, I say. (1.2.1–5)

The Elizabethan audience would have recognized at once, hearing Petruchio’s fifth line, that they were to be treated to a ludicrously defective male-on-male master-servant relationship. Grumio as a farcical figure will plainly have, in good part, the role of “bad servant,” patently troublesome, balky, and—worst of all—blazingly independent.<sup>11</sup> Grumio’s response to his master’s directive—“knock, I say”—is insolent, witty, and fractious: “Knock, sir? Whom should I knock? Is there any man who has rebused your worship?” (1.2.9–10). Servant and master thereafter progress rapidly, in a mere twelve lines, through uproarious, burlesque-

quality repartee to outright physical violence. Both men are patently, and very deliberately, made ridiculous.

Are we to take this, as so many critics take Petruchio's interaction with Kate, for an exposition of Shakespeare's closely held, intimate views on masters and servants? Hardly. Exactly as Kate's initially shrewish behavior stems from the pure, standard farce of the time (as many, many critics have more than fully demonstrated), so too standard farce is the origin of Petruchio and Grumio's tumbling idiocy. More: the Petruchio to whom we are now introduced is, for better or worse, all the Petruchio we are ever going to see and, by necessary extension, all the Petruchio there is meant to be. Shakespeare has thus irrevocably established clown-Petruchio—a wonderfully drawn stage figure, vastly loud and energetic, outlandish, bold, utterly single-minded and determinedly two-dimensional. Like the clownish figure he is meant to be, he never changes or develops. Writing this carefully constructed farce, Shakespeare cannot permit a character so basic to his farce to get out of hand and pretend to be taken as seriously as Hamlet or Othello. Or, in fact, to be taken seriously at all. An Abbott and Costello farce is an Abbott and Costello farce. Period. It is no reflection on the quality of a farce to insist on its farcicality.

Neither is there either development or change in the play's other characterizations. *Shrew* is strictly, as per the dictionary definition of "farce," an "artificial presentation," full of "ridiculous confusions." Kate may *seem* to change. But other than those who see *Shrew* as a record of serious abuse, even brutality, ending with a hopeless, defenseless surrender by a broken young woman,<sup>12</sup> not many people have ever been persuaded that Kate's incredible final speech is, in fact, anything but incredible—for what else would or could it be, as the conclusion to a riotous farce? Kate is

not Lear, forced to deal with vast eruptions of change, profoundly altering the nature of his world. She is a farcical shrew, no more, no less. Can we imagine a truly determined shrew running off weeping, in act 3, scene 2, when her intended (though perhaps – it is not at all clear that in fact he is—unwelcome) has not appeared in time? “*The Taming of the Shrew* participates in a tenacious popular tradition of depicting domestic violence as funny. . . . In all the texts about shrews and shrew taming here, the women instigate the violence or conflict and thus seem to provoke retaliation. Furthermore, the husband’s . . . punishments are depicted as a last resort; they are not angry and uncontrolled actions, but rather a conscious strategy for governing the unruly.”<sup>13</sup> For an Elizabethan audience, more than familiar with the stock shrews of the time, to affix the label of “shrew” to a woman was more than sufficient to fully and satisfyingly place her. The audience would have howled with delight as Kate gets her long overdue comeuppance. Oliver, who describes *Shrew* as a “none-too-serious comedy,” observes that “the very costume worn by the boy playing Katherine may have identified her as nothing but a shrew: in short, there may have been as much likelihood of the audience’s sympathizing with Katherine . . . as there is of a twentieth-century music-hall audience’s feeling sorry for a mother-in-law. The very first words addressed to Kate also take it for granted that she has no humanity: Gremio’s reply to Baptista’s invitation to court his elder daughter is ‘To cart her rather. She’s too rough for me’—which virtually calls Kate to her face a prostitute.”<sup>14</sup>

Shrews and their “noble conquerors”—can Petruchio be seen as noble?—are thus rolled through the farcical hoops. Neither male nor female dominance, and neither male superiority nor female, is being examined, much less celebrated. To argue that the

satirical impetus of farce is equivalent to an ideological polemic amounts, in short, to a serious error in perception. Whether we ourselves happen to be male or female, we can and should laugh (as we are meant to) at both Petruchio and Kate without the slightest concern about compromising our gendered condition or status.

For there are better and potentially more interesting suppositions, linked not to the totally problematic 1594 derivative but founded in the text of *Shrew*. Arguably, these suppositions can help us account for some aspects of Shakespeare's Introduction and of the rollicking farce that follows it. As it happens, the Introduction is set not in some abstract England but in rural Warwickshire, which contains not only Warwick itself, and the Forest of Arden, but also Stratford on Avon. It is, in a word, Shakespeare's home ground. "The whole atmosphere of rural Warwickshire," says Thompson, "with its hunting lords, drunken tinkers and fat alewives is clearly drawn (perhaps somewhat rosily) from his own youthful experience."<sup>15</sup> The Introduction's main figure, Christopher Sly, takes his very name from Warwickshire. The fact that "The name 'Sly' has been found in both Warwickshire and London records" indicates, as to the name's presence in London, no more than predictable migration from the provinces into the great city of London.<sup>16</sup>

Am I not Christopher Sly, old Sly's son of Burton-heath,  
by birth a peddler, by education a cardmaker, by transmutation  
a bearherd, and now by present profession a tinker?  
Ask Marian Hackett, the fat ale-wife of Wincot, if she  
know me not. (Intro.2.15–20)

Burton-heath is Barton-on-the-Heath, which is south of Strat-

ford; Rowse informs us that “Shakespeare’s uncle and aunt, the Lamberts, lived” there.<sup>17</sup> Wincot is either a village near Stratford, or “possibly Wilmcote, where Shakespeare’s mother came from,” says Rowse (though Oliver rejects this possibility), adding that “There were Hackets around Stratford, as we know from the parish registers . . .”).<sup>18</sup> The jesting Lord’s first servingman informs Sly that, when in his fifteen-year-long sleep,

. . . though you lay here in this goodly chamber,  
 Yet would you say ye were beaten out of door,  
 And rail upon the hostess of the house,  
 And say you would present her at the leet [i.e., manor court]  
 Because she brought stone jugs and no sealed quarts.  
 Sometimes you would call out for Cicely Hacket  
 (Intro.2.81–86)

The hostess being Marian Hacket, as Sly himself has told us, Cicely is likely to have been her daughter and helper. The Lord’s third servingman helpfully refers to “Stephen Sly and old John Naps of Greece, / And Peter Turph and Henry Pimpernell, / And twenty more such names and men as these” (1.2.90–92). Rowse explains that “Greece” is a misprint for Greet, “not far away” from Stratford. It makes good Warwickshire sense, too, that Sly claims to have been a “cardmaker”—that is, one involved in the making of “iron-toothed instruments for combing wool . . . , a likely trade for one dwelling on the edge of the Cotswolds [southwest of Stratford], famous in Shakespeare’s day for producing sheep and wool.”<sup>19</sup>

It is not known whether John Naps, Peter Turph, and Henry Pimpernell are the names of actual Warwickshire residents. Heilman, among others, suspects that they may well be.<sup>20</sup> And why

not? If in fact *Shrew* was not a stage production retrospective of Shakespeare's Warwickshire youth, but celebratory of a current and perhaps substantial Warwickshire presence in a flesh-and-blood theater audience, would Shakespeare have referred to Warwickshire folk *except* by their real names? There appears to be far too much of Warwickshire in his Introduction, too many small, wonderfully concrete details, too many then highly recognizable names, too jolly a well-located farce, for the evocation of place and manners to have been merely nostalgic. Rural playgoers, themselves inclined to be somewhat socially retrogressive, would surely have taken special delight in Kate's final speech. It might well have been exactly what such playgoers would most want to hear from the likes of Kate. There may even be a buried clue in the second player's still mysterious reference to "Soto":

*Lord*            This fellow I remember  
                   Since once he played a farmer's eldest son. —  
                   'Twas where you wooed the gentlewoman so well.  
                   I have forgot your name; but sure that part  
                   Was aptly fitted and naturally performed.  
*Second Player* I think 'twas Soto that your honor means.  
*Lord*            'Tis very true; thou didst it excellent.  
                   (Intro. I. 80–86)

The Soto allusion seems too particular to have been fanciful, but it has yet to be deciphered.<sup>21</sup> This might well be a contemporary (again, rather than a retrospective) reference to a traveling player or players, and to a play known equally to Shakespeare and to his Warwickshire friends and acquaintances, though unknown to us. That seems considerably less startling than taking Petruchio and his antics as malicious anti-female polemic.

Enjoy this long-celebrated farce and its energetic characters much as you might, say, enjoy any one of the James Bond movies, without fearing for the lives of any of the many many people “killed” along the way. A farce is a game—and no one plays it better than Shakespeare.

### Notes

1. H. J. Oliver, ed., *The Taming of the Shrew* (Oxford: Clarendon Press, 1982), 14.
2. Oliver, *Taming of the Shrew*, 19.
3. Gamini Salgado, *Eyewitnesses of Shakespeare* (New York: Barnes and Noble, 1975), 77.
4. Graham Holderness and Bryan Loughrey, eds., *A Pleasant Conceited Historie, Called The Taming of a Shrew* (New York: Harvest Wheatsheaf, 1992), 16–17.
5. It was Alexander Pope, in his 1723 edition, who first used a separate heading for the play’s first two scenes. Virtually all editors, ever since, have followed Pope, not the Folio – though the latter is in every sense closer to Shakespeare. Though I have nominally followed this later editorial practice (although altering the subtitle from Pope’s “Induction” to the less restrictive “Introduction”), I have done so only for ease of cross-reference to three hundred years of literary citation.
6. Ann Thompson, ed., *The Taming of the Shrew* (Cambridge: Cambridge University Press, 1984), 25.
7. Mark Van Doren, *Shakespeare* (New York: Holt, 1939), 37.
8. Thompson, *Taming of the Shrew*, 25.
9. Van Doren, *Shakespeare*, 37.
10. Ernest William Talbert, *Elizabethan Drama and Shakespeare’s Early Plays* (New York: Gordian, 1973), 8, 11, 13, 17.
11. Not all masters were so punctilious as Sir John Harington, who wrote out a solemn code for his servants: “Item, that none toy with the maids, on pain of 4 pence. Item, that none swear any oath, upon pain for every

- oath 1 pence.” Quoted in A. L. Rowse, *The Elizabethan Renaissance: The Life of the Society* (London: History Book Club, 1971), 111.
12. “One must remember . . . that in Petruchio’s farmhouse Kate is deprived of sleep, food, and the protection of family and female companionship—techniques akin to modern methods of torture and brainwashing. . . . This is horrifying, even if the horror is mitigated by the laughter-inducing techniques of knockabout farce.” Jean Howard, quoted in Stephen Greenblatt, ed., *The Norton Shakespeare* (New York: Norton, 1997), 139.
  13. Frances E. Dolan, ed., *The Taming of the Shrew: Texts and Contexts* (Boston: Bedford, 1996), 245.
  14. Oliver, *Taming of the Shrew*, 42, 51. Prostitutes, and other offenders against the laws of the land, were publicly paraded about in carts. Chrétien de Troyes’s *Lancelot*, subtitled “The Knight of the Cart,” demonstrates the venerability and the power of this shaming ritual.
  15. Thompson, *Taming of the Shrew*, 15.
  16. Oliver, *Taming of the Shrew*, 89n.
  17. A. L. Rowse, *The Annotated Shakespeare*, vol. 1 (New York: Clarkson Potter, 1978), 118.
  18. Rowse, 98n.
  19. Oliver, *Taming of the Shrew*, 98n.
  20. Robert B. Heilman, ed., *The Taming of the Shrew* (New York: Signet, 1966), 54n.
  21. Attempts to tie “Soto” to a 1620 play by John Fletcher, *Women Pleased*, have failed both on narrative and chronological grounds—though Heilman conjectures that “Soto” was inserted into Shakespeare’s text between 1620 and *Shrew*’s publication in 1623 (*Taming of the Shrew*, 48n).

SOME ESSENTIALS OF THE  
SHAKESPEAREAN STAGE



*The Stage*

- There was no *scenery* (backdrops, flats, and so on).
- Compared to today's elaborate, high-tech productions, the Elizabethan stage had few *on-stage* props. These were mostly handheld: a sword or dagger, a torch or candle, a cup or flask. Larger props, such as furniture, were used sparingly.
- Costumes (some of which were upper-class castoffs, belonging to the individual actors) were elaborate. As in most premodern and very hierarchical societies, clothing was the distinctive mark of who and what a person was.
- What the actors *spoke*, accordingly, contained both the dramatic and narrative material we have come to expect in a theater (or movie house) and (1) the setting, including details of the time of day, the weather, and so on, and (2) the occasion. The *dramaturgy* is thus very different from that of our own time, requiring much more attention to verbal and gestural matters. Strict realism was neither intended nor, under the circumstances, possible.
- There was *no curtain*. Actors entered and left via doors in the

back of the stage, behind which was the “tiring-room,” where actors put on or changed their costumes.

- In *public theaters* (which were open-air structures), there was no *lighting*; performances could take place only in daylight hours.
- For *private* theaters, located in large halls of aristocratic houses, candlelight illumination was possible.

### *The Actors*

- Actors worked in *professional*, for-profit companies, sometimes organized and owned by other actors, and sometimes by entrepreneurs who could afford to erect or rent the company’s building. Public theaters could hold, on average, two thousand playgoers, most of whom viewed and listened while standing. Significant profits could be and were made. Private theaters were smaller, more exclusive.
- There was *no director*. A book-holder/prompter/props manager, standing in the tiring-room behind the backstage doors, worked from a text marked with entrances and exits and notations of any special effects required for that particular script. A few such books have survived. Actors had texts only of their own parts, speeches being cued to a few prior words. There were few and often no rehearsals, in our modern use of the term, though there was often some coaching of individuals. Since Shakespeare’s England was largely an oral culture, actors learned their parts rapidly and retained them for years. This was *repertory* theater, repeating popular plays and introducing some new ones each season.
- *Women* were not permitted on the professional stage. Most

female roles were acted by *boys*; elderly women were played by grown men.

### *The Audience*

- London's professional theater operated in what might be called a "red-light" district, featuring brothels, restaurants, and the kind of *open-air entertainment* then most popular, like bear-baiting (in which a bear, tied to a stake, was set on by dogs).
- A theater audience, like most of the population of Shakespeare's England, was largely made up of *illiterates*. Being able to read and write, however, had nothing to do with intelligence or concern with language, narrative, and characterization. People attracted to the theater tended to be both extremely verbal and extremely volatile. Actors were sometimes attacked, when the audience was dissatisfied; quarrels and fights were relatively common. Women were regularly in attendance, though no reliable statistics exist.
- Drama did not have the cultural esteem it has in our time, and plays were not regularly printed. Shakespeare's often appeared in book form, but not with any supervision or other involvement on his part. He wrote a good deal of nondramatic poetry as well, yet so far as we know he did not authorize or supervise *any* work of his that appeared in print during his lifetime.
- Playgoers, who had paid good money to see and hear, plainly gave dramatic performances careful, detailed attention. For some closer examination of such matters, see Burton Raffel, "Who Heard the Rhymes and How: Shakespeare's Dramaturgical Signals," *Oral Tradition* 11 (October 1996): 190–221, and Raffel, "Metrical Dramaturgy in Shakespeare's Earlier Plays," *CEA Critic* 57 (Spring–Summer 1995): 51–65.



# The Taming of the Shrew



CHARACTERS (DRAMATIS PERSONAE)

Shakespeare's Introduction and final lines of act I, scene I

*A lord*

*Christopher Sly* (a beggar and a tinker)<sup>1</sup>

*Hostess* (of an alehouse)

*Page*<sup>2</sup>

*Players*<sup>3</sup>

*Huntsmen*

*Servants*

Acts 1–5

*Petruchio* (gentleman of Verona)

*Grumio* (Petruchio's personal servant)

*Curtis, Nathaniel, Philip, Joseph, Nicholas, Peter* (Petruchio's  
servants)

*Baptista Minola* (rich man of Padua, father of Kate and Bianca)

*Vincentio* (Lucentio's father)

*Lucentio* (in love with Bianca)

*Tranio* (Lucentio's personal servant)

*Biondello* (Lucentio's servant)

*Hortensio* (young man in love with Bianca)

*Gremio* (elderly man in love with Bianca)

*Pedant*<sup>4</sup>

*Tailor*

*Haberdasher*

*Servants*

*Kate* (Katherina, older daughter of Baptista)

*Bianca* (younger daughter of Baptista)

*A widow*

1 itinerant pot-mender\*

2 young male servant

3 actors\*

4 schoolmaster\*

# Shakespeare's Introduction<sup>1</sup>



## SCENE I

*In front of an alehouse*

ENTER HOSTESS<sup>2</sup> AND SLY

*Sly* I'll pheeze<sup>3</sup> you, in faith.<sup>4</sup>

*Hostess* A pair of stocks,<sup>5</sup> you rogue!<sup>6</sup>

*Sly* Y'are a baggage,<sup>7</sup> the Slys are no rogues. Look in the  
Chronicles,<sup>8</sup> we came in with Richard Conqueror.<sup>9</sup>

Therefore, paucas pallabris,<sup>10</sup> let the world slide.<sup>11</sup> Sessa!<sup>12</sup>

5

1 untitled in Folio; Alexander Pope's 1723 edition used the title "Induction" (a Latinate way of saying "Introduction"), which has been employed ever since

2 mistress of an inn/public house

3 smash, take care of

4 in truth, really\*

5 punishment device, in which offenders' feet, hands, or both were clamped between notched-out boards

6 rascal, beggar, tramp\*

7 (1) rubbish, trash, (2) whore

8 historical records

9 William the Conqueror arrived in England in 1066, a fact universally known

10 *pocas palabras* (Spanish): fewer words ("shut up")

11 that's enough, let it all go

12 (?) desist, stop ("cease")

*Hostess* You will not pay for the glasses you have burst?

*Sly* No, not a denier.<sup>13</sup> Go by,<sup>14</sup> Saint Jeronimy,<sup>15</sup> go to thy cold bed and warm thee.

*Hostess* I know my remedy, I must go fetch the third-borough.<sup>16</sup>

## EXIT HOSTESS

10 *Sly* Third, or fourth, or fifth borough, I'll answer him<sup>17</sup> by law.<sup>18</sup> I'll not budge an inch, boy.<sup>19</sup> Let him come, and kindly.<sup>20</sup>

LIES DOWN ON THE GROUND, AND FALLS  
INTO A DRUNKEN SLEEP

SOUND OF HUNTING HORNS. ENTER A LORD,  
WITH HUNTSMEN AND SERVANTS

*Lord* Huntsman, I charge<sup>21</sup> thee, tender well<sup>22</sup> my hounds.

Brach<sup>23</sup> Merriman, the poor cur,<sup>24</sup> is embossed.<sup>25</sup>

13 small French copper coin

14 leave, go away

15 In Thomas Kyd's popular and often-quoted play *The Spanish Tragedy*, the main character says to himself, "Hieronimo, beware! Go by, go by!"

(3.12.31)

16 local/petty constable (Old English "frithborh": surety for peace; Middle English "thridboro")

17 answer him = defend myself to him

18 by law = at law, law for law

19 by God, let me tell you

20 gladly, welcome

21 command\*

22 tender well = take good care of

23 hound that hunts by scent (noun; some editors interpret "brach" as a verb: medicate/let breathe)

24 dog (without negative connotation)

25 exhausted, foaming at the mouth

- And couple<sup>26</sup> Clowder<sup>27</sup> with the deep-mouthed brach.<sup>28</sup> 15  
 Saw'st thou not, boy,<sup>29</sup> how Silver made it good<sup>30</sup>  
 At the hedge-corner,<sup>31</sup> in the coldest fault?<sup>32</sup>  
 I would not lose the dog for twenty pound.
- Huntsman 1* Why, Bellman is as good as he, my lord,  
 He cried upon it<sup>33</sup> at the merest loss,<sup>34</sup> 20  
 And twice today picked out the dullest<sup>35</sup> scent.  
 Trust me, I take him for the better dog.
- Lord* Thou art a fool. If Echo were as fleet,<sup>36</sup>  
 I would esteem<sup>37</sup> him worth a dozen such.  
 But sup<sup>38</sup> them well, and look unto<sup>39</sup> them all. 25  
 Tomorrow I intend to hunt again.
- Huntsman 1* I will, my lord.
- Lord* (*seeing Sly*) What's here? One dead, or drunk? See  
 doth he breathe.<sup>40</sup>
- Huntsman 2* He breathes, my lord. Were he not warmed with ale,  
 This were<sup>41</sup> a bed but<sup>42</sup> cold to sleep so soundly. 30

26 mate

27 (?) noisemaker

28 deep-mouthed brach = sonorous-voiced bitch

29 lad, young man

30 made it good = compensated for the cold/lost scent

31 boundary bushes

32 coldest fault = totally vanished scent

33 cried upon it = called/gave tongue

34 merest loss = most complete absence of scent

35 weakest

36 swift

37 value

38 feed

39 look unto = take care of\*

40 see doth he breathe = see if he's breathing

41 would be (subjunctive)

42 only, very, really

- Lord* O monstrous<sup>43</sup> beast,<sup>44</sup> how like a swine he lies!  
 Grim death, how foul and loathsome is thine image.<sup>45</sup>  
 Sirs,<sup>46</sup> I will practice<sup>47</sup> on this drunken man.  
 What think you, if he were conveyed to bed,<sup>48</sup>  
 35 Wrapped in sweet<sup>49</sup> clothes, rings<sup>50</sup> put upon his fingers,  
 A most delicious banquet<sup>51</sup> by his bed,  
 And brave<sup>52</sup> attendants near him when he wakes,  
 Would not the beggar then forget himself?<sup>53</sup>
- Huntsman 1* Believe me, lord, I think he cannot choose.<sup>54</sup>
- 40 *Huntsman 2* It would seem strange unto him when he waked.
- Lord* Even as<sup>55</sup> a flattering dream or worthless fancy.<sup>56</sup>  
 Then take<sup>57</sup> him up, and manage<sup>58</sup> well the jest.  
 Carry him gently<sup>59</sup> to my fairest chamber,<sup>60</sup>  
 And hang it round<sup>61</sup> with all my wanton<sup>62</sup> pictures.

43 unnatural, abnormal

44 the animal nature in man\* (man and beast as opposites)

45 likeness, portrait

46 gentlemen (condescending, since they are obviously not gentlemen, i.e., high-/well-born)

47 play tricks

48 conveyed to bed = carried/brought to bed (a "bed" was then expensive, four-posted, curtained, and unfamiliar to Sly)

49 pleasant-smelling, \* clean

50 (precious metal, and jeweled; not worn by beggars)

51 delicious banquet = delightful/pleasing small/casual meal (often dessert-like)\*

52 finely dressed/uniformed

53 who he is (social status)

54 cannot choose = will have no choice, must

55 even as = exactly like\*

56 hallucination, fantasy (something imagined)

57 raise, pick, lift

58 conduct, perform

59 softly, carefully

60 fairest chamber = best-looking/most handsome/beautiful\* room

61 hang it round = hang all around it

62 gay ("brightly colored")

Balm<sup>63</sup> his foul<sup>64</sup> head in warm distillèd waters,<sup>65</sup> 45  
 And burn sweet<sup>66</sup> wood to make the lodging<sup>67</sup> sweet.  
 Procure me<sup>68</sup> music ready when he wakes,  
 To make a dulcet<sup>69</sup> and a heavenly sound.  
 And if he chance<sup>70</sup> to speak, be ready straight,<sup>71</sup>  
 And with a low submissive reverence<sup>72</sup> 50  
 Say, “What is it your honor will command?”<sup>73</sup>  
 Let one<sup>74</sup> attend him with a silver basin  
 Full of rose-water,<sup>75</sup> and bestrewed<sup>76</sup> with flowers,  
 Another bear the ewer,<sup>77</sup> the third a diaper,<sup>78</sup>  
 And say, “Will’t please your lordship cool<sup>79</sup> your hands?” 55  
 Some one be ready with a costly<sup>80</sup> suit,  
 And ask him what apparel he will wear.  
 Another tell him of his hounds and horse,  
 And that his lady mourns at his disease.  
 Persuade him that he hath been lunatic, 60

63 anoint

64 dirty, muddy\* (the word was widely used for negatives physical, psychological, and moral)

65 distillèd waters = purified and perfumed liquids/decoctions

66 fragrant

67 room

68 procure me = arrange on my behalf/for me

69 agreeable, pleasant, sweet

70 happens\*

71 at once, immediately\*

72 bow, show of respect

73 will command = wishes to order/demand

74 someone

75 water perfumed with the fragrance of roses

76 covered over/scattered

77 water jug with a wide spout\*

78 towel

79 refresh

80 lavish, sumptuous

And when<sup>81</sup> he says he is, say that he dreams,  
For he is nothing but a mighty<sup>82</sup> lord.

This do, and do<sup>83</sup> it kindly, gentle<sup>84</sup> sirs,  
It will be pastime passing excellent,<sup>85</sup>

65 If it be husbanded<sup>86</sup> with modesty.<sup>87</sup>

*Huntsman 1* My lord, I warrant<sup>88</sup> you we will play our part

As<sup>89</sup> he shall think by our true diligence<sup>90</sup>

He is no less than what we say he is.

*Lord* Take him up gently, and to bed with him,

70 And each one to his office<sup>91</sup> when he wakes.

SLY IS CARRIED OUT

TRUMPET SOUNDS<sup>92</sup>

Sirrah,<sup>93</sup> go see what trumpet 'tis that sounds

EXIT SERVANT

Belike<sup>94</sup> some noble gentleman<sup>95</sup> that means,

81 if

82 wealthy, highborn\*

83 if you do

84 well-born, gentlemanly

85 pastime passing excellent = surpassingly/exceedingly\* good sport/  
amusement

86 managed

87 moderation, self-control

88 promise, guarantee\*

89 so that

90 true diligence = faithful/real\* earnest efforts

91 duty, service ("job")\*

92 blows (verb)

93 term of address used with inferiors and children\*

94 probably\*

95 noble gentleman = illustrious/high-ranking man of good birth/breeding\*

Traveling some journey, to repose<sup>96</sup> him here.

SERVANT RETURNS

How now?<sup>97</sup> Who is it?

*Servant* An<sup>98</sup> it please your honor,<sup>99</sup> players  
That offer service<sup>100</sup> to your lordship. 75

*Lord* Bid<sup>101</sup> them come near.<sup>102</sup>

ENTER PLAYERS

Now fellows,<sup>103</sup> you are  
welcome.

*Players* We thank your honor.

*Lord* Do you intend to stay<sup>104</sup> with me tonight?

*Player* So<sup>105</sup> please your lordship to accept our duty.<sup>106</sup>

*Lor.* With all my heart. This fellow I remember, 80  
Since once<sup>107</sup> he played a farmer's eldest son –  
'Twas where you wooed the gentlewoman<sup>108</sup> so well.  
I have forgot your name. But sure<sup>109</sup> that part

96 spend the night (there were no hotels; inns were too public for noble gentlemen, and courtesy was readily extended from one aristocrat to another)

97 in modern usage, "what's going on?"\*

98 if\*

99 person deserving respect, usually for rank or title

100 work for hire\*

101 invite, tell

102 come near = approach

103 men (familiar form of address)\*

104 lodge

105 if it

106 deference, respect, service, work\*

107 since once = from when

108 woman of good birth/breeding

109 certainly

Was aptly fitted<sup>110</sup> and naturally<sup>111</sup> performed.

85 *Player* I think 'twas Soto that your honor means.

*Lord* 'Tis very true,<sup>112</sup> thou didst it excellent.

Well, you are<sup>113</sup> come to me in happy<sup>114</sup> time,

The rather for<sup>115</sup> I have some sport<sup>116</sup> in hand

Wherein your cunning<sup>117</sup> can assist me much.

90 There is a lord will hear you play<sup>118</sup> tonight,

But I am doubtful of your modesties,<sup>119</sup>

Lest – over-eying of<sup>120</sup> his odd behavior,

For yet<sup>121</sup> his honor never heard a play –

You break<sup>122</sup> into some merry passion<sup>123</sup>

95 And so<sup>124</sup> offend him. For I tell you sirs,

If you should smile, he grows impatient.<sup>125</sup>

*Player* Fear not my lord, we can contain ourselves,

Were he<sup>126</sup> the veriest antic<sup>127</sup> in the world.

*Lord* Go sirrah, take them to the buttery,<sup>128</sup>

110 aptly fitted = appropriate for/well-suited to you

111 realistically

112 very true = completely/absolutely right

113 have

114 in happy = at a favorable/fortunate

115 the rather for = the more so because

116 amusement, entertainment, diversion\*

117 craft, skill\*

118 perform, act

119 self-control

120 over-eying of = observing

121 as yet, until now

122 burst

123 fit, emotion

124 thus

125 irritable, annoyed\*

126 were he = even if he were

127 clown

128 pantry, storeroom for food and drink

And give them friendly welcome every one, 100  
 Let them want<sup>129</sup> nothing that my house affords.<sup>130</sup>

## EXIT SERVANT WITH PLAYERS

Sirrah, go you to Bartholomew my page,  
 And see him<sup>131</sup> dressed in all suits like<sup>132</sup> a lady.<sup>133</sup>  
 That done, conduct<sup>134</sup> him to the drunkard's chamber,  
 And call him Madam, do him obeisance.<sup>135</sup> 105  
 Tell him from me, as he will win my love,<sup>136</sup>  
 He bear<sup>137</sup> himself with honorable action,<sup>138</sup>  
 Such as he hath observed in noble ladies  
 Unto their lords,<sup>139</sup> by them accomplishèd.<sup>140</sup>  
 Such duty to the drunkard let him do, 110  
 With soft low tongue and lowly<sup>141</sup> courtesy,  
 And say "What is't your honor will command,  
 Wherein your lady<sup>142</sup> and your humble<sup>143</sup> wife  
 May show her duty, and make known her love?"  
 And then with kind<sup>144</sup> embracements, tempting kisses, 115

129 lack\* (verb)

130 can give/supply

131 see him = see to it that he is

132 all suits like = completely in the clothing of

133 gentlewoman

134 escort, bring

135 do him obeisance = pay him respect

136 regard, favor

137 is to bear

138 honorable action = decent/respectful behavior\*

139 husbands

140 performed

141 humble, submissive (positive sense)\*

142 lady love ("object of chivalric devotion")

143 lowly (positive sense)

144 proper, natural\*

And with declining head into his bosom<sup>145</sup>  
 Bid him<sup>146</sup> shed tears, as being overjoyed  
 To see her noble lord restored to health,  
 Who for this seven years hath esteemed him<sup>147</sup>  
 120 No better than a poor and loathsome beggar.  
 And if the boy have not a woman's gift  
 To rain a shower of commanded<sup>148</sup> tears,  
 An onion will do well for such a shift,<sup>149</sup>  
 Which in a napkin, being close conveyed,<sup>150</sup>  
 125 Shall in despite<sup>151</sup> enforce a watery eye.  
 See this dispatched<sup>152</sup> with all the haste thou canst,  
 Anon<sup>153</sup> I'll give thee more instructions.

## EXIT SERVANT

I know the boy will well usurp<sup>154</sup> the grace,<sup>155</sup>  
 Voice, gait,<sup>156</sup> and action of a gentlewoman.  
 130 I long to hear him call the drunkard "husband,"  
 And how my men will stay<sup>157</sup> themselves from laughter,

145 declining head into his bosom = (1) "her" head bent to Sly's chest, or  
 (2) lying against Sly's chest, with "her" head lowered/bent downward

146 "her" (the page)

147 esteemed him = thought himself

148 forced

149 joke, device

150 close conveyed = hidden (conveyed = carried: not linguistically necessary  
 in modern usage)

151 in despite = notwithstanding, in spite of himself\*

152 done, accomplished

153 immediately, in a very short time

154 assume, borrow, employ

155 gracefulness

156 manner of walking/moving\*

157 stop

When they do homage to this simple peasant.<sup>158</sup>  
 I'll in<sup>159</sup> to counsel<sup>160</sup> them. Haply<sup>161</sup> my presence  
 May well<sup>162</sup> abate<sup>163</sup> the over-merry spleen,<sup>164</sup>  
 Which otherwise would grow<sup>165</sup> into extremes.

135

EXEUNT

- 158 simple peasant = humble/foolish\* clod/clown  
 159 go in  
 160 advise\*  
 161 perhaps, maybe\*  
 162 usefully, rightly  
 163 do away with, curtail, lower  
 164 the spleen was thought to be the source of laughter  
 165 get to be, become

## SCENE 2

*Bedroom in the Lord's house*<sup>1</sup>

SLY IN A RICH NIGHTSHIRT, WITH SERVANTS,  
SOME WITH APPAREL, BASIN, EWER, ETC., AND LORD<sup>2</sup>

Sly For God's sake, a pot<sup>3</sup> of small ale.<sup>4</sup>

Servant 1 Will't please your lordship drink a cup<sup>5</sup> of sack?<sup>6</sup>

Servant 2 Will't please your honor taste of<sup>7</sup> these conserves?<sup>8</sup>

Servant 3 What raiment<sup>9</sup> will your honor wear today?

5 Sly I am Christophero Sly, call not me "honor" nor  
"lordship." I ne'er drank sack in my life. And if you give me  
any conserves, give me conserves of beef.<sup>10</sup> Ne'er ask me  
what raiment I'll wear, for I have no more doublets<sup>11</sup> than  
backs, no more stockings than legs, nor no more shoes than  
10 feet – nay, sometime more feet than shoes, or such shoes as  
my toes look through the over-leather.<sup>12</sup>

Lord Heaven cease<sup>13</sup> this idle humor<sup>14</sup> in your honor!  
O that a mighty man of such descent,

1 the scene is set on a raised part of the stage, either the balcony (as in *Romeo and Juliet*) or perhaps a platform: the Folio, our only text for the play, sets this scene "aloft")

2 dressed like a servant

3 container, metal or pottery, used to hold liquid

4 of low alcohol content/inferior

5 wine cup

6 imported white wine, from Spain and the Canary Isles

7 taste of = taste

8 confections, preserves (fruit and sugar)

9 clothing\*

10 conserves of beef = preserved/dried/pickled beef

11 jacket-like undercoat, close-fitting\*

12 upper leather

13 heaven cease = may heaven stop

14 idle humor = foolish/silly/useless mood/disposition\*

Of such possessions, and so<sup>15</sup> high esteem,<sup>16</sup>  
 Should be infused<sup>17</sup> with so foul a spirit!<sup>18</sup> 15

*Sly* What, would you<sup>19</sup> make me mad?<sup>20</sup> Am not I  
 Christopher Sly, old Sly's son of Burton-heath,<sup>21</sup> by birth a  
 peddler,<sup>22</sup> by education a card-maker,<sup>23</sup> by transmutation<sup>24</sup>  
 a bear-herd,<sup>25</sup> and now by present profession a tinker? Ask  
 Marian Hacket, the fat ale-wife<sup>26</sup> of Wincot, if she know 20  
 me not. If she say I am not fourteen pence on the score<sup>27</sup>  
 for sheer<sup>28</sup> ale, score me up for the lyingest knave<sup>29</sup> in  
 Christendom. What, I am not bestraught.<sup>30</sup> Here's –

*Servant 3* O this it is that makes your lady mourn.  
*Servant 2* O this it is that makes your servants droop. 25

*Lord* Hence<sup>31</sup> comes it, that your kindred shuns your house  
 As beaten<sup>32</sup> hence by your strange lunacy.  
 O noble lord, bethink<sup>33</sup> thee of thy birth,

15 such

16 reputation\*

17 filled (“possessed”)

18 attitude

19 would you = do you want to

20 insane

21 heath: uncultivated ground

22 traveling vendor, carrying wares in a sack

23 card: iron-teethed tool for separating and combing out fibers to be woven  
 into fabric

24 transformation, change

25 bear keeper, leading a bear from place to place

26 female innkeeper

27 the score = account (kept by making marks – “scores” – on a stick, etc.)

28 neat, straight

29 rogue, fellow

30 distraught, out of one's mind

31 from this

32 driven

33 think about, recall, consider

30 Call home thy ancient<sup>34</sup> thoughts from banishment,  
 And banish hence these abject<sup>35</sup> lowly dreams.  
 Look how thy servants do attend on thee,  
 Each in his office ready at thy beck.<sup>36</sup>  
 Wilt thou have music? Hark, Apollo<sup>37</sup> plays,

## MUSIC

And twenty caged nightingales do sing.  
 35 Or wilt thou sleep? We'll have<sup>38</sup> thee to a couch,<sup>39</sup>  
 Softer and sweeter than the lustful bed  
 On purpose trimmed up<sup>40</sup> for Semiramis.<sup>41</sup>  
 Say<sup>42</sup> thou wilt walk. We will bestrew the ground.  
 Or wilt thou ride? Thy horses shall be trapped,<sup>43</sup>  
 40 Their harness studded all with gold and pearl.  
 Dost thou love hawking? Thou hast hawks will soar  
 Above the morning lark. Or wilt thou hunt?  
 Thy hounds shall make the welkin<sup>44</sup> answer them  
 And fetch<sup>45</sup> shrill<sup>46</sup> echoes from the hollow earth.  
 45 *Servant 1* Say thou wilt course.<sup>47</sup> Thy greyhounds are as swift

34 former, bygone, old\*

35 despicable, degraded, downcast

36 gesture of command

37 god of (among many, many other things) music

38 get, put, bring

39 bedlike resting furniture

40 trimmed up = readied, prepared

41 beautiful Assyrian queen (seMIRaMIS)

42 suppose, if

43 adorned

44 arch of heaven, sky

45 bring, cause to come

46 sharp, high-pitched

47 hunt with hounds

As breathèd<sup>48</sup> stags, ay, fleeter than the roe.<sup>49</sup>

*Servant 2* Dost thou love pictures? We will fetch thee straight

Adonis<sup>50</sup> painted by<sup>51</sup> a running brook,

And Cytherea<sup>52</sup> all in sedges hid,<sup>53</sup>

Which seem to move and wanton<sup>54</sup> with her breath

50

Even as the waving sedges play with wind.

*Lord* We'll show thee Io<sup>55</sup> as she was a maid<sup>56</sup>

And how she was beguilèd and surprised,

As lively<sup>57</sup> painted as the deed<sup>58</sup> was done.

*Servant 3* Or Daphne<sup>59</sup> roaming through a thorny wood,

55

Scratching her legs, that<sup>60</sup> one shall swear<sup>61</sup> she bleeds,

And at that sight shall sad Apollo weep,

So workmanly<sup>62</sup> the blood and tears are drawn.

*Lord* Thou art a lord, and nothing but a lord.

Thou hast a lady far more beautiful

60

Than any woman in this waning age.<sup>63</sup>

*Servant 1* And till the tears that she hath shed for thee,

48 long-winded

49 species of small deer

50 beautiful prince and hunter, pursued by Venus (Cytherea)

51 near, alongside

52 Venus (KIthiREEa)

53 sedges hid = hidden in the rushes (spying on a naked Adonis)

54 play lasciviously

55 mythical princess, pursued by Zeus (EEo)

56 young, unmarried woman / virgin\*

57 vividly ("realistically")

58 the deed = that which happened

59 nymph pursued by Apollo (DAFFnee)

60 so realistically that

61 would have to, must

62 skillfully

63 waning age = declining\* time

Like envious floods o'errun<sup>64</sup> her lovely face,  
 She was the fairest creature in the world,  
 65 And yet<sup>65</sup> she is inferior to<sup>66</sup> none.

*Sly* Am I a lord, and have I such a lady?  
 Or do I dream? Or have I dreamed till now?  
 I do not sleep.<sup>67</sup> I see, I hear, I speak.  
 I smell sweet savors, and I feel soft things.

70 Upon my life I am a lord indeed,  
 And not a tinker, nor Christopher Sly.  
 Well, bring our<sup>68</sup> lady hither to our sight,  
 And once again, a pot o' th'smallest ale.

## EXIT A SERVANT

*Servant 2* Will't please your mightiness to wash your hands?  
 75 O how we joy to see your wit<sup>69</sup> restored,  
 O that once more you knew but<sup>70</sup> what you are.  
 These fifteen years you have been in a dream,  
 Or when you waked, so<sup>71</sup> waked as if you slept.

*Sly* These fifteen years! By my fay,<sup>72</sup> a goodly<sup>73</sup> nap,  
 80 But did I never speak of<sup>74</sup> all that time?

*Servant 1* O yes my lord, but very idle words,  
 For though you lay here in this goodly chamber,

64 floods o'errun = streams flowed over

65 still

66 inferior to = subordinate to, of lower rank than

67 I do not sleep = I'm not asleep

68 note the royal "we"

69 brain, mind

70 only, just

71 in the same way ("exactly")

72 faith

73 notable, good-sized\*

74 during

- Yet would you say, ye were beaten out of door,<sup>75</sup>  
 And rail upon<sup>76</sup> the hostess of the house,  
 And say you would present her<sup>77</sup> at the leet,<sup>78</sup> 85  
 Because she brought stone jugs,<sup>79</sup> and no sealed quarts.<sup>80</sup>  
 Sometimes you would call out for Cicely Hacket.<sup>81</sup>
- Sly* Ay, the woman's maid of the house.<sup>82</sup>
- Servant 3* Why sir, you know no house, nor no such maid,  
 Nor no such men as you have reckoned up,<sup>83</sup> 90  
 As Stephen Sly, and old John Naps of Greece,<sup>84</sup>  
 And Peter Turf, and Henry Pimpernell,  
 And twenty more such names and men as these,  
 Which never were, nor no man ever saw.
- Sly* Now Lord be thankèd for my good amends!<sup>85</sup> 95
- All* Amen.
- Sly* I thank thee, thou shalt not lose by<sup>86</sup> it.<sup>87</sup>

ENTER PAGE, AS A LADY, WITH ATTENDANTS

- Page* How fares<sup>88</sup> my noble lord?
- Sly* Marry<sup>89</sup> I fare well, for here is cheer<sup>90</sup> enough.

75 yet WOULD you SAY ye were BEAten OUT of DOOR

76 rail upon = curse\* at

77 present her = bring her before

78 manor (local) court

79 (which could be either adulterated or deficient in quantity)

80 (which could not be)

81 someTIMES you WOULD call OUT for Sisily HAcKett

82 inn

83 reckoned up = listed, named

84 Greet, near Stafford

85 recovery

86 because of

87 I thank THEE thou SHALT not LOSE by IT

88 how fares = how is/does

89 exclamation of surprise (originally an invocation of Mary, Christ's mother)\*

90 food and drink\*

100 Where is my wife?

*Page* Here noble lord, what is thy will with her?

*Sly* Are you my wife, and will not call me husband?<sup>91</sup>

My men should<sup>92</sup> call me lord, I am your goodman.<sup>93</sup>

*Page* My husband and my lord, my lord and husband.

105 I am your wife in all obedience.

*Sly* I know it well. (*to Servants*) What must I call her?

*Lord* Madam.

*Sly* Al'ce<sup>94</sup> madam, or Joan madam?

*Lord* Madam, and nothing else, so lords call ladies.

110 *Sly* Madam wife, they say that I have dreamed

And slept above<sup>95</sup> some fifteen year or more.

*Page* Ay, and the time seems thirty unto me,

Being all this time abandoned<sup>96</sup> from your bed.

*Sly* 'Tis much.<sup>97</sup> Servants, leave me and her alone.

EXIT SERVANTS

115 Madam, undress you, and come now to bed.

*Page* Thrice noble lord, let me entreat of you

To pardon<sup>98</sup> me yet for a night or two.

Or, if not so, until the sun be set.

For your physicians have expressly charged

120 (In peril to incur<sup>99</sup> your former malady)

91 Sly is no fool; the page, not used to being “female,” has in fact spoken incorrectly

92 must

93 husband

94 Alice (ALS: the vowel is swallowed)

95 more than

96 banished, expelled, cast out

97 a lot, important

98 excuse

99 in peril to incur = for the risk/danger of bringing on/falling back into

That I should yet absent<sup>100</sup> me from your bed.

I hope this reason stands for<sup>101</sup> my excuse.

*Sly* Ay, it stands<sup>102</sup> so that I may hardly tarry<sup>103</sup> so long.

But I would be loath to fall into my dreams again. I will  
therefore tarry, in despite of the flesh and the blood. 125

ENTER MESSENGER

*Messenger* Your honor's players, hearing your amendment,<sup>104</sup>

Are come to play a pleasant comedy;

For so your doctors hold it very meet,<sup>105</sup>

Seeing too much sadness hath congealed<sup>106</sup> your blood,<sup>107</sup>

And melancholy is the nurse of frenzy,<sup>108</sup> 130

Therefore they thought it good you hear a play,

And frame<sup>109</sup> your mind to mirth and merriment,

Which bars<sup>110</sup> a thousand harms, and lengthens life.

*Sly* Marry I will let them play. It is not a commonty,<sup>111</sup> a

Christmas gambol,<sup>112</sup> or a tumbling trick?<sup>113</sup> 135

*Page* No my good lord, it is more pleasing stuff.<sup>114</sup>

*Sly* What, household stuff?<sup>115</sup>

100 abSENT (verb)

101 stands for = upholds, supports, defends

102 it stands = his penis is erect

103 hardly tarry = with difficulty/painfully/barely wait/delay\*

104 improvement, recovery

105 proper, appropriate, fitting\*

106 curdled, thickened

107 seeing TOO much SADness HATH conGEALED your BLOOD

108 mental derangement, madness

109 (1) prepare, make ready, (2) direct, train\*

110 prevents, blocks

111 mispronunciation of "comedy"

112 merry dance

113 tumbling trick = skillful acrobatic performance

114 material, substance

115 household stuff = domestic fooling about (sexual)

*Page*

It is a kind of history.<sup>116</sup>

*Sly* Well, we'll see't.

Come, madam wife, sit by my side

140 And let the world slip,<sup>117</sup> we shall ne'er be younger.

116 story, narrative

117 glide by

# Act I



## SCENE I

*Padua. A street*

ENTER LUCENTIO AND TRANIO

*Lucentio* Tranio, since for<sup>1</sup> the great desire I had  
To see fair Padua,<sup>2</sup> nursery of arts,<sup>3</sup>  
I am arrived for<sup>4</sup> fruitful<sup>5</sup> Lombardy,<sup>6</sup>  
The pleasant garden of great Italy,  
And by my father's love and leave<sup>7</sup> am armed  
With his good will, and thy good company.<sup>8</sup>  
My trusty servant well approved<sup>9</sup> in all,

5

1 since for = because of

2 PADyooa (trisyllabic)

3 scholarship, learning

4 in sight/the presence of

5 fertile, abundant

6 northern Italy, just S of Switzerland; the capital is Milan; and Padua, though in NE Italy, is not in Lombardy, but far to the E, relatively close to Venice

7 permission\* (to make this trip)

8 fellowship, companionship

9 tested, proven\*

Here let us breathe,<sup>10</sup> and haply institute<sup>11</sup>  
 A course<sup>12</sup> of learning and ingenious<sup>13</sup> studies.  
 10 Pisa renownèd for grave<sup>14</sup> citizens  
 Gave<sup>15</sup> me my being, and my father first<sup>16</sup>  
 A merchant of great traffic<sup>17</sup> through the world,  
 Vincentio,<sup>18</sup> come of<sup>19</sup> the Bentivolii.<sup>20</sup>  
 Vincentio's son, brought up in Florence,  
 15 It shall become<sup>21</sup> to serve all<sup>22</sup> hopes conceived,<sup>23</sup>  
 To deck<sup>24</sup> his fortune<sup>25</sup> with his virtuous deeds.  
 And therefore Tranio, for the time I study,  
 Virtue and that part of philosophy  
 Will I apply,<sup>26</sup> that treats of<sup>27</sup> happiness,  
 20 By virtue specially to be achieved.  
 Tell me thy mind,<sup>28</sup> for I have Pisa left,  
 And am to Padua come, as<sup>29</sup> he that leaves

10 pause, rest

11 begin

12 path

13 liberal, high intellectual

14 important, influential\*

15 "give" in the sense of "bestow, made" is syntactically implied for the father,  
 later in this line

16 before that/me

17 profit ("business")

18 his father

19 descended from

20 in Italian, "loving"

21 it shall become = will properly come

22 all the

23 thought of, imagined

24 to deck = to clothe/adorn\*

25 (1) good luck, (2) prosperity

26 devote myself to

27 treats of = deals with

28 thought, judgment, opinion

29 like

A shallow splash,<sup>30</sup> to plunge him in the deep,  
 And with satiety seeks to quench his thirst.  
*Tranio* Mi perdonato,<sup>31</sup> gentle master mine. 25  
 I am in all affected<sup>32</sup> as yourself,  
 Glad that you thus continue your resolve  
 To suck the sweets of sweet philosophy.  
 Only, good master, while we do admire  
 This virtue, and this moral discipline, 30  
 Let's be no stoics,<sup>33</sup> nor no stocks<sup>34</sup> I pray,<sup>35</sup>  
 Or so devote<sup>36</sup> to Aristotle's checks<sup>37</sup>  
 As Ovid<sup>38</sup> be an outcast quite abjured.<sup>39</sup>  
 Balk<sup>40</sup> logic with acquaintance<sup>41</sup> that you have,  
 And practice rhetoric<sup>42</sup> in your common<sup>43</sup> talk. 35  
 Music and poesy use,<sup>44</sup> to quicken you.  
 The mathematics and the metaphysics  
 Fall to<sup>45</sup> them as you find<sup>46</sup> your stomach serves<sup>47</sup> you.

30 pool of water

31 pardon/excuse me

32 inclined

33 Greek philosophical school, advocating non-emotional acceptance of  
 whatever happens

34 blocks of wood

35 I pray = please\* ("I ask/request")

36 devote ourselves

37 restraints

38 that Ovid (famous for sensual, erotic verse)

39 quite abjured = entirely/wholly renounced/repudiated

40 bandy, quibble about

41 acquaintances

42 verbal eloquence (then – and for a long time before – considered a very  
 important art)

43 general, public\*

44 deal with\*

45 fall to = consume, set to work on

46 discover, perceive\*

47 stomach serves = appetite/desire\* leads you to/permits

No profit<sup>48</sup> grows, where is no pleasure ta'en.

40 In brief sir, study<sup>49</sup> what you most affect.

*Lucentio* Gramercies,<sup>50</sup> Tranio, well dost thou advise.

If, Biondello,<sup>51</sup> thou wert come ashore,

We could at once put us in readiness,

And take a lodging fit to entertain

45 Such friends as time in Padua shall beget.<sup>52</sup>

But stay awhile,<sup>53</sup> what company<sup>54</sup> is this?

*Tranio* Master, some show<sup>55</sup> to welcome us to town.

LUCENTIO AND TRANIO STEP TO THE SIDE OF THE STAGE

ENTER BAPTISTA, KATHERINA, BIANCA, GREMIO,<sup>56</sup>  
AND HORTENSIO

*Baptista* Gentlemen, importune me no further,

For how I firmly am resolved<sup>57</sup> you know.

50 That is, not to bestow<sup>58</sup> my youngest daughter

Before I have a husband for the elder.

If either of you both<sup>59</sup> love Katherina,

Because I know you well and love you well,

48 advantage, benefit

49 learn\*

50 thank you

51 if Biondello: Lucentio speaks as if addressing his other servant, Biondello, not yet disembarked

52 generate, produce

53 stay awhile = wait a minute/moment

54 group/party of people

55 public demonstration/procession/pageant (ironic?)

56 identified in the Folio stage direction as a "pantaloon," or clownlike old man

57 determined, settled, decided\*

58 give, dispose of\*

59 two

- Leave shall you have to court her at your pleasure.<sup>60</sup>
- Gremio* To cart<sup>61</sup> her rather. She's too rough<sup>62</sup> for me. 55  
 There, there, Hortensio, will you any wife?
- Katherina*<sup>63</sup> (*to Baptista*) I pray you, sir, is it your will  
 To make a stale<sup>64</sup> of me amongst these mates?<sup>65</sup>
- Hortensio* Mates, maid, how mean you that? No mates<sup>66</sup> for you,  
 Unless you were of gentler, milder mold.<sup>67</sup> 60
- Kate* I' faith, sir, you shall never need to fear,  
 Iwis<sup>68</sup> it is not halfway to<sup>69</sup> her<sup>70</sup> heart.  
 But if it were, doubt not, her care<sup>71</sup> should be  
 To comb your noddle<sup>72</sup> with a three-legged stool,  
 And paint<sup>73</sup> your face, and use you like a fool. 65
- Hortensio* From all such devils, good Lord deliver us.
- Gremio* And me, too, good Lord.
- Tranio* Husht master, here's some good pastime toward.<sup>74</sup>

60 will, desire\*

61 whores/bawds were drawn through the streets in a cart, and whipped as they went (note that Gremio is not speaking "aside," when he thus insults the young lady, but openly)

62 troublesome, violent, unreasonable\*

63 hereafter "Kate"

64 whore, stuffed decoy bird, laughingstock

65 low-class males

66 husbands

67 nature

68 certainly, surely, truly

69 along the road to

70 my

71 concern

72 comb your noddle = beat/thrash your (empty) head

73 color with bruises/blood

74 pastime toward = amusement/entertainment coming (pasTIME toWARD)

That wench<sup>75</sup> is stark mad or wonderful froward.<sup>76</sup>

70 *Lucentio* But in the other's silence do I see  
Maid's mild<sup>77</sup> behavior and sobriety.<sup>78</sup>  
Peace,<sup>79</sup> Tranio!

*Tranio* Well said, master. Mum,<sup>80</sup> and gaze your fill.

*Baptista* Gentlemen, that<sup>81</sup> I may soon make good<sup>82</sup>  
75 What I have said, Bianca, get you in,  
And let it not displease thee, good Bianca,  
For I will love thee ne'er the less, my girl.

*Kate* A pretty peat!<sup>83</sup> It is best  
Put finger in the eye,<sup>84</sup> an she knew why.

80 *Bianca* Sister, content<sup>85</sup> you in my discontent.  
Sir, to your pleasure humbly I subscribe.<sup>86</sup>  
My books and instruments shall be my company,  
On them to look, and practice<sup>87</sup> by myself.

*Lucentio* Hark Tranio, thou mayst<sup>88</sup> hear Minerva<sup>89</sup> speak.

85 *Hortensio* Signior Baptista, will you be so strange?<sup>90</sup>

75 girl, young woman

76 wonderful froward = perverse/ungovernable/difficult\* (that WENCH is stark MAD or WONderFUL froWARD)

77 maid's mild = a virgin's gracious/gentle/conciliatory

78 seriousness, gravity

79 be still/silence\*

80 be silent

81 in order that

82 make good = perform, fulfill, demonstrate

83 spoiled child, pet

84 put finger in the eye = make herself weep

85 be pleased/gratified\*

86 yield, acquiesce

87 work, study

88 can (MAY)ist

89 goddess of wisdom

90 cold, distant

Sorry am I that our good will effects<sup>91</sup>

Bianca's grief.

*Gremio*                Why will you mew<sup>92</sup> her up,  
 Signior Baptista, for<sup>93</sup> this fiend of hell,  
 And make her bear the penance<sup>94</sup> of her<sup>95</sup> tongue?

*Baptista* Gentlemen, content ye. I am resolved. 90

Go in, Bianca.

EXIT BIANCA

And for I know she taketh most delight  
 In music, instruments, and poetry,  
 Schoolmasters<sup>96</sup> will I keep within my house  
 Fit to instruct her youth. If you, Hortensio, 95  
 Or Signior Gremio, you know any such,  
 Prefer<sup>97</sup> them hither. For to cunning men  
 I will be very kind,<sup>98</sup> and liberal<sup>99</sup>  
 To mine own children in good bringing up.  
 And so, farewell. Katherina, you may stay,<sup>100</sup> 100  
 For I have more to commune<sup>101</sup> with Bianca.<sup>102</sup>

EXIT BAPTISTA

91 good will effects = likings/pleasures cause/produce  
 92 confine, shut up, enclose  
 93 because/for the sake of  
 94 her bear the penance = Bianca suffer/endure the pain/distress/  
     punishment  
 95 Kate's  
 96 private tutors  
 97 introduce, present, recommend  
 98 generous  
 99 unrestrained, gentlemanly  
 100 remain  
 101 discuss, talk about  
 102 for I have MORE to COMMune WITH biANca

*Kate* Why, and I trust<sup>103</sup> I may go too, may I not?  
 What, shall I be appointed hours,<sup>104</sup> as though belike  
 I knew not what to take and what to leave? Ha!

EXIT KATE

105 *Gremio* You may go to the devil's dam.<sup>105</sup> Your gifts<sup>106</sup> are so  
 good here's none<sup>107</sup> will hold<sup>108</sup> you. Their<sup>109</sup> love is not so  
 great,<sup>110</sup> Hortensio, but we may blow our nails together,<sup>111</sup>  
 and fast it fairly out.<sup>112</sup> Our cake's dough on both sides.<sup>113</sup>  
 Farewell. Yet for the love I bear<sup>114</sup> my sweet Bianca, if I can  
 110 by any means light on<sup>115</sup> a fit man to teach her that wherein  
 she delights, I will wish<sup>116</sup> him to her father.

*Hortensio* So will I, Signior Gremio. But a word, I pray. Though  
 the nature of our quarrel<sup>117</sup> yet never brooked parle,<sup>118</sup>

103 hope, believe, am confident

104 appointed hours = assigned/decree'd regular/fixed times (for seeing her  
 father)

105 mother

106 the things you offer

107 here's none = there's no one

108 keep from getting away, detain, stop

109 women's

110 important, critical

111 blow our nails together = do nothing, either one of us (like beggars out in  
 the cold)

112 fast it fairly out = do without/abstain and get through it courteously/  
 respectfully/impartially (with regard to their competition for Bianca)

113 our cake's dough on both sides = both of us have a loaf that isn't properly  
 baked (neither of us having gotten Bianca)

114 feel/harbor for

115 light on = happen/chance upon, discover\*

116 recommend

117 competitive unfriendliness

118 brooked parle = permitted discussion of the subject between us

know now upon advice<sup>119</sup> it toucheth<sup>120</sup> us both. That<sup>121</sup>  
 we may yet again have access to our fair mistress,<sup>122</sup> and be 115  
 happy rivals in Bianca's love, to<sup>123</sup> labor and effect one thing  
 specially.

*Gremio* What's that, I pray?

*Hortensio* Marry, sir, to get a husband for her sister.

*Gremio* A husband! A devil. 120

*Hortensio* I say a husband.

*Gremio* I say a devil. Thinkest thou, Hortensio, though her  
 father be very rich, any man is so very a fool to be married  
 to hell?

*Hortensio* Tush, Gremio. Though it pass your patience and mine 125  
 to endure<sup>124</sup> her loud alarums,<sup>125</sup> why man, there be good  
 fellows in the world, and<sup>126</sup> a man could light on them,  
 would take her with all faults, and money enough.

*Gremio* I cannot tell.<sup>127</sup> But I had as lief<sup>128</sup> take her dowry<sup>129</sup>  
 with this condition: to be whipped at the high cross<sup>130</sup> every 130  
 morning.

*Hortensio* Faith, as you say, there's small choice in rotten apples.

119 on due consideration, after careful thought

120 is important, affects/concerns

121 in order that

122 lady love\*

123 what we must both do is to

124 tolerate, withstand\*

125 call to arms, sounds of impending battle

126 if

127 say

128 willingly, gladly

129 money/property given the husband by the wife's father

130 high cross = public cross, in markets/centers of town

But come, since this bar in law<sup>131</sup> makes us friends, it<sup>132</sup> shall  
 be so far forth<sup>133</sup> friendly maintained, till by helping  
 135 Baptista's eldest daughter to a husband, we set his youngest  
 free for a husband, and then have to't<sup>134</sup> afresh. Sweet Bianca,  
 happy man be his dole.<sup>135</sup> He that runs fastest, gets the ring.  
 How say you, Signior Gremio?

*Gremio* I am agreed, and would<sup>136</sup> I had<sup>137</sup> given him the best  
 140 horse in Padua to begin his wooing, that<sup>138</sup> would  
 thoroughly<sup>139</sup> woo her, wed her, and bed her, and rid the  
 house of her. Come on.<sup>140</sup>

## EXEUNT GREMIO AND HORTENSIO

*Tranio* I pray sir, tell me, is it possible  
 That love should of a sudden take such hold?

145 *Lucentio* O Tranio, till I found it to be true,  
 I never thought it possible or likely.  
 But see, while idly<sup>141</sup> I stood looking on,  
 I found the effect<sup>142</sup> of love in idleness,  
 And now in plainness<sup>143</sup> do confess<sup>144</sup> to thee

131 bar in law = obstruction in what we are allowed to do (i.e., marry Bianca)

132 this friendship

133 so far forth = to that future point

134 have to't = fight, contend

135 happy man be his dole = the man who gets you as his lot in life/share/  
 portion will be happy

136 wish

137 had already

138 so that he/the one who

139 absolutely and completely (and terminally)

140 come on = let's go

141 lazily

142 result, consequence

143 honesty, frankness\*

144 declare, admit\*

- That<sup>145</sup> art to me as secret<sup>146</sup> and as dear 150  
 As Anna to the Queen of Carthage<sup>147</sup> was,  
 Tranio, I burn, I pine,<sup>148</sup> I perish,<sup>149</sup> Tranio,  
 If I achieve<sup>150</sup> not this young modest<sup>151</sup> girl.  
 Counsel me, Tranio, for I know thou canst.  
 Assist me, Tranio, for I know thou wilt. 155
- Tranio* Master, it is no<sup>152</sup> time to chide<sup>153</sup> you now,  
 Affection is not rated<sup>154</sup> from the heart.  
 If love have touched you, nought remains but so:  
*Redime te captum quam queas minimo.*<sup>155</sup>
- Lucentio* Gramercies, lad.<sup>156</sup> Go forward,<sup>157</sup> this contents,<sup>158</sup> 160  
 The rest will comfort, for thy counsel's sound.
- Tranio* Master, you looked so longly<sup>159</sup> on the maid,  
 Perhaps you marked<sup>160</sup> not what's the pith<sup>161</sup> of all.
- Lucentio* O, yes, I saw sweet beauty in her face,

145 you who

146 intimate

147 queen of Carthage = Dido; Anna was her sister

148 suffer

149 will die/be destroyed/ruined

150 win

151 decorous, well-conducted, moderate

152 not a

153 scold\*

154 reproved away from/out of

155 buy yourself out of bondage for the smallest possible price (Terence, but surely quoted, here, from a standard Elizabethan school text, *Lily's Grammar*, exposing the shallowness of the "Humanism" on display)

156 good fellow

157 on

158 conTENTS (verb)

159 at such length

160 noticed, observed\*

161 central part

165 Such as the daughter of Agenor<sup>162</sup> had,  
 That made great Jove to humble him<sup>163</sup> to her hand,  
 When with his knees he kissed<sup>164</sup> the Cretan strand.<sup>165</sup>

*Tranio* Saw you no more? Marked you not how her sister  
 Began to scold and raise up such a storm

170 That mortal ears might hardly endure the din?

*Lucentio* Tranio, I saw her<sup>166</sup> coral<sup>167</sup> lips to move,  
 And with her breath she did perfume the air.  
 Sacred<sup>168</sup> and sweet was all I saw in her.

*Tranio* (*aside*) (Nay, then 'tis time to stir him from his trance.)

175 I pray awake sir. If you love the maid,  
 Bend<sup>169</sup> thoughts and wits to achieve her. Thus it stands:  
 Her elder sister is so curst<sup>170</sup> and shrewd,<sup>171</sup>

That till the father rid his hands of her,  
 Master, your love must live a maid at home,

180 And therefore has he closely mew'd her up,  
 Because<sup>172</sup> she will not be annoyed with suitors.

*Lucentio* Ah, Tranio, what a cruel father's he.

But art thou not advised,<sup>173</sup> he took some care  
 To get her cunning schoolmasters to instruct her?

162 Europa (æGAYnor)

163 humble him = bow (verb)

164 with his knees he kissed = he knelt on

165 shore

166 Bianca's

167 red

168 holy

169 direct, turn, apply

170 damnable, awful, detestable\*

171 (1) malicious, depraved, vile, harsh, (2) cursing, scolding, abusive

172 in order that

173 aware, informed

- Tranio* Ay marry am I, sir – and now 'tis plotted.<sup>174</sup> 185
- Lucentio* I have it, *Tranio*.
- Tranio* Master, for my hand,<sup>175</sup>  
Both our inventions<sup>176</sup> meet and jump<sup>177</sup> in one.
- Lucentio* Tell me thine first.
- Tranio* You will be schoolmaster,  
And undertake the teaching of the maid.  
That's your device.<sup>178</sup>
- Lucentio* It is. May it be done? 190
- Tranio* Not possible. For who shall bear<sup>179</sup> your part,  
And be in Padua here *Vincentio's* son,  
Keep house, and ply<sup>180</sup> his book, <sup>181</sup> welcome his friends,  
Visit his countrymen, and banquet them?
- Lucentio* Basta,<sup>182</sup> content thee. For I have it full.<sup>183</sup> 195  
We have not yet been seen in any house,  
Nor can we be distinguished by our faces,  
For man<sup>184</sup> or master. Then it follows thus:  
Thou shalt be master, *Tranio*, in my stead,  
Keep<sup>185</sup> house, and port, <sup>186</sup> and servants, as I should. 200  
I will some other be, some Florentine,

174 all planned/arranged

175 for my hand = I dare say, I suspect

176 solutions, creations, plans, schemes

177 agree exactly/completely

178 design, plan

179 maintain/carry

180 work busily at, apply oneself to\*

181 books

182 enough

183 have it full = have it completely worked out

184 servant

185 attend to the

186 behavior, style of life\*

Some Neapolitan, or meaner<sup>187</sup> man of Pisa.  
 'Tis hatched,<sup>188</sup> and shall be so. Tranio, at once  
 Uncase<sup>189</sup> thee. Take my colored hat and cloak.<sup>190</sup>  
 205 When Biondello comes, he waits on<sup>191</sup> thee,  
 But I will charm<sup>192</sup> him first to keep his tongue.

## THEY EXCHANGE CLOTHES

*Tranio* So had you need.  
 In brief, sir, sith<sup>193</sup> it your pleasure is,  
 And I am tied<sup>194</sup> to be obedient,  
 210 For so your father charged me at our parting:  
 "Be serviceable<sup>195</sup> to my son," quoth<sup>196</sup> he,  
 Although I think 'twas in another sense.  
 I am content to be Lucentio,  
 Because so well I love Lucentio.  
 215 *Lucentio* Tranio, be so, because Lucentio loves,  
 And let me be a slave, t'achieve that maid,  
 Whose sudden sight hath thrall'd<sup>197</sup> my wounded<sup>198</sup> eye.

## ENTER BIONDELLO

187 lower ranked, inferior\*

188 fully developed

189 undress (outer garments)

190 my colored hat and cloak: Lucentio is a master, and therefore dresses vibrantly; Tranio is a servant, and wears garments of dark blue or some such relatively drab hue

191 waits on = serves

192 control, influence, as by a magical charm\*

193 since

194 bound

195 ready to serve/be useful (SERviSABLE)

196 said (quoth: present tense, though the meaning, in modern usage, is past tense)

197 taken captive, enslaved

198 i.e., by Cupid's love-arrow

- Here comes the rogue. Sirrah, where have you been?  
*Biondello* Where have I been?<sup>199</sup> Nay, how now? Where are  
 you?<sup>200</sup>  
 Master, has my fellow<sup>201</sup> Tranio stol'n your clothes, 220  
 Or you stol'n his, or both? Pray, what's the news?  
*Lucentio* Sirrah, come hither, 'tis no time to jest,  
 And therefore frame your manners to the time.  
 Your fellow Tranio here, to save my life,  
 Puts my apparel and my count'nance<sup>202</sup> on, 225  
 And I for my escape have put on his.  
 For in a quarrel since I came ashore  
 I killed a man, and fear I was descried.<sup>203</sup>  
 Wait you on him, I charge you, as becomes,<sup>204</sup>  
 While I make way<sup>205</sup> from hence to save my life. 230  
 You understand me?  
*Biondello* I, sir! Ne'er a whit.<sup>206</sup>  
*Lucentio* And not a jot<sup>207</sup> of Tranio in your mouth,<sup>208</sup>  
 Tranio is chang'd into<sup>209</sup> Lucentio.  
*Biondello* The better for him, would I were so too.  
*Tranio* So could I, faith, boy, to have the next wish<sup>210</sup> after,<sup>211</sup> 235

199 he thinks, at first, that Tranio is speaking

200 looking for Tranio

201 co-worker

202 appearance, behavior

203 observed

204 appropriate, suitable, fitting\*

205 away

206 bit

207 bit

208 either Lucentio (1) hears "Ay, sir," or (2) knows Biondello and ignores his  
 jesting

209 inTO

210 are second wishes, like second thoughts, superior?

211 so COULD i FAITH boy to HAVE the NEXT wish AFter (not good

That Lucentio indeed had Baptista's youngest daughter.  
 But sirrah, not for my sake, but your master's, I advise  
 You use your manners discreetly in all kind of companies.  
 When I am alone, why then I am Tranio.

240 But in all places else, your<sup>212</sup> master, Lucentio.

*Lucentio* Tranio, let's go.

One thing more rests,<sup>213</sup> that thyself execute,<sup>214</sup>  
 To make one among these wooers. If thou ask me why,  
 Sufficeth my reasons are both good and weighty.<sup>215</sup>

EXEUNT

THE ACTORS FROM THE INTRODUCTION,  
 STILL WATCHING FROM ABOVE, SPEAK

245 *Servant 1* My lord you nod, you do not mind<sup>216</sup> the play.

*Sly* Yes by Saint Anne<sup>217</sup> do I, a good matter, surely.  
 Comes there any more of it?

*Page* My lord 'tis but begun.

*Sly* 'Tis a very excellent piece of work, Madame Lady.

250 Would 'twere done.

THEY SIT AND WATCH

---

poetry; the Folio prints this Tranio-Biondello dialogue as prose; most editors have chosen verse)

212 I am your

213 remains

214 carry into effect ("do")

215 significant, important\*

216 attend/pay attention to

217 the Virgin Mary's mother

## SCENE 2

*Outside Hortensio's house*ENTER PETRUCHIO<sup>1</sup> AND HIS PERSONAL SERVANT, GRUMIO*Petruchio* Verona, for a while I take my leave,To see my friends in Padua, but of all<sup>2</sup>

My best belovèd and approvèd friend,

Hortensio – and I trow<sup>3</sup> this is his house.

Here sirrah Grumio, knock I say. 5

*Grumio* Knock<sup>4</sup> sir? Whom should I knock? Is there any man  
has rebused<sup>5</sup> your worship?*Petruchio* Villain,<sup>6</sup> I say, knock me here<sup>7</sup> soundly.*Grumio* Knock you here sir! Why sir, what am I,<sup>8</sup> sir, that I  
should knock you here sir? 10*Petruchio* Villain, I say, knock me at this gate,And rap me well, or I'll knock your knave's pate.<sup>9</sup>*Grumio* My master is grown quarrelsome. I should knock you  
first,And then I know after who comes by the worst.<sup>10</sup>*Petruchio* Will it not be? 15'Faith, sirrah, an you'll not knock, I'll ring<sup>11</sup> it,

1 peTROOcheeO

2 of all = first of all

3 (1) believe, am confident, (2) imagine, suppose\*

4 (1) rap on a door, (2) beat, punch

5 abused? (Abbott and Costello farce)

6 peasant, low-born rustic\*

7 wordplay on me here/me ear : (1) reflexive, (2) Cockney dropping of initial  
"h" sound

8 what am I = what sort/kind of man ("who")

9 head, noggin

10 who comes by the worst: "me," suggests Grumio; "you're setting me up"

11 wordplay on ring/wring (wring = twist, squeeze)

I'll try<sup>12</sup> how you can sol, fa,<sup>13</sup> and sing it.

PETRUCHIO WRINGS GRUMIO BY THE EARS

*Grumio* Help, mistress,<sup>14</sup> help, my master is mad.

*Petruchio* Now knock when I bid you, sirrah villain!

ENTER HORTENSIO

20 *Hortensio* How now, what's the matteer? My old friend Grumio,  
and my good friend Petruchio? How do you all at Verona?

*Petruchio* Signior Hortensio, come you to part the fray?<sup>15</sup>

*Con tutto il cuore ben trovato*,<sup>16</sup> may I say.

*Hortensio* *Alla nostra casa ben venuto, molto honorato signor mio*

25 *Petruchio*.<sup>17</sup>

Rise, Grumio, rise, we will compound<sup>18</sup> this quarrel.

*Grumio* Nay, 'tis no matter, sir, what he 'leges<sup>19</sup> in Latin.<sup>20</sup> If  
this be not a lawful cause<sup>21</sup> for me to leave his service, look  
you, sir. He bid me knock him and rap him soundly, sir. Well,  
30 was it fit for a servant to use his master so, being perhaps for  
aught I see two-and-thirty, a peep out?<sup>22</sup>

12 test, find out\*

13 sol, fa = do, re, me, sol, fa

14 commonly emended to "masters," but on no authority: it is just as likely that  
Grumio seeks help from the mistress of the house as from masters (other  
men of his own social level)

15 disturbance, noisy quarrel, fight

16 with all my heart well met

17 welcome to our/my house, much honored Signior Petruchio

18 settle

19 alleges: swears to

20 Grumio's language, like that of the play, is English, and as an uneducated man  
he cannot tell one foreign tongue from another

21 reason\*

22 Petruchio is (1) more or less aged 32, and too old for a younger man to fight  
with, (2) drunk (one-and-thirty = drunk), a meaning drawn from "pip,"

Whom would to God I had well knocked at first,  
Then had not Grumio come by the worst.

*Petruchio* A senseless villain! Good Hortensio,  
I bade the rascal knock upon your gate, 35  
And could not get him for my heart to do it.

*Grumio* Knock at the gate? O heavens! Spake you not these  
words plain? “Sirrah knock me here, rap me here, knock me  
well, and knock me soundly?” And come you now with  
“knocking at the gate”? 40

*Petruchio* Sirrah be gone, or talk not I advise you.

*Hortensio* Petruchio, patience. I am Grumio’s pledge.<sup>23</sup>  
Why, this’s<sup>24</sup> a heavy chance<sup>25</sup> ’twixt him and you,  
Your ancient, trusty, pleasant<sup>26</sup> servant Grumio.  
And tell me now, sweet friend, what happy gale 45  
Blows you to Padua here from old Verona?

*Petruchio* Such wind as scatters young men through the world,  
To seek their fortunes farther than at home,  
Where small experience grows.<sup>27</sup> But in a few,<sup>28</sup>  
Signior Hortensio, thus it stands with me: 50  
Antonio my father is deceased,  
And I have thrust myself into this maze,<sup>29</sup>

---

which is also a form of “peep,” to which word many editors emend, (3) in the card game *Trente et un*, “Thirty-One” [like “Black Jack,” a form of poker, in which the player aims for a total of 21], to have your cards add up to more than 31 is to lose the hand

23 bail, guarantee

24 the Folio’s “this” is almost always emended to “this’s”

25 heavy chance = serious/grave★ occurrence/event/accident★

26 merry, cheerful

27 the Folio has no punctuation here and ends the sentence after “a few”; every editor emends

28 in a few = briefly, in a few words

29 confused wandering (the world as labyrinth)

Haply to wive and thrive, as best I may.

Crowns<sup>30</sup> in my purse I have, and goods<sup>31</sup> at home,

55 And so am come abroad<sup>32</sup> to see the world.

*Hortensio* Petruchio, shall I then come roundly<sup>33</sup> to thee

And wish thee to a shrewed ill-favored<sup>34</sup> wife?

Thou'dst<sup>35</sup> thank me but a little for my counsel,

And yet I'll promise thee she shall be rich,

60 And very rich. But th'art too much my friend,

And I'll not wish thee to her.

*Petruchio* Signor Hortensio, 'twixt such friends as we

Few words suffice. And therefore, if thou know

One rich enough to be Petruchio's wife,

65 As wealth is burden<sup>36</sup> of my wooing dance,

Be she as foul<sup>37</sup> as was Florentius'<sup>38</sup> love,

As old as Sibyl,<sup>39</sup> and as curst and shrewd

As Socrates' Xanthippe<sup>40</sup> or a worse.

She moves<sup>41</sup> me not, or not removes at least

70 Affection's edge<sup>42</sup> in me, were she as rough

30 gold coins

31 property, possessions\*

32 away from home

33 plainly, directly, bluntly\*

34 bad/harsh/malicious-natured

35 you'd

36 (1) accompaniment, (2) chief theme

37 ugly

38 legendary knight betrothed to a haggish old woman; she turns into a beautiful young girl once the man concedes her the power to govern him (floRENshusiz)

39 the Cumae Sibyl, or prophetess, to whom Apollo gave as many years as grains of sand in her hand

40 Socrates' legendarily shrewish wife (zanTIpee)

41 provokes, affects\*

42 force, power, ardor

As are the swelling Adriatic seas.

I come to wive it wealthily in Padua.

If wealthily, then happily in Padua.

*Grumio* (to *Hortensio*) Nay look you, sir, he tells you flatly what  
his mind is. Why give him gold enough and marry him to a  
puppet<sup>43</sup> or an aglet-baby,<sup>44</sup> or an old trot<sup>45</sup> with ne'er a  
tooth in her head, though she has as many diseases as two-  
and-fifty horses. Why nothing comes amiss,<sup>46</sup> so money  
comes withal.<sup>47</sup> 75

*Hortensio* Petruchio, since we are stepped<sup>48</sup> thus far in, 80  
I will continue that<sup>49</sup> I broached<sup>50</sup> in jest.  
I can, Petruchio, help<sup>51</sup> thee to a wife  
With wealth enough, and young and beauteous,  
Brought up as best becomes a gentlewoman.  
Her only fault, and that is faults enough, 85  
Is, that she is intolerable curst,  
And shrewd, and froward, so beyond all measure  
That, were my state<sup>52</sup> far worser than it is,  
I would not wed her for a mine<sup>53</sup> of gold.

*Petruchio* Hortensio, peace, thou know'st not gold's effect. 90  
Tell me her father's name, and 'tis enough.

43 dressed-up doll of a woman (poppet)

44 spangle-adorned doll

45 hag

46 comes amiss = happens erroneously / faultily / wrongly\*

47 along with the rest, in addition, moreover\*

48 are stepped = have gone forward

49 that which

50 introduced, began

51 assist\*

52 condition\*

53 great mass

For I will board<sup>54</sup> her, though she chide as loud  
As thunder, when the clouds in autumn crack.<sup>55</sup>

*Hortensio* Her father is Baptista Minola,

95 An affable<sup>56</sup> and courteous gentleman.

Her name is Katherina Minola,

Renowned in Padua for her scolding tongue.

*Petruchio* I know her father, though I know not her,

And he knew my deceased father well.

100 I will not sleep Hortensio, till I see her,

And therefore let me be thus bold with you,

To give you over<sup>57</sup> at this first encounter,

Unless you will accompany me thither.

*Grumio* (to *Hortensio*) I pray you, sir, let him go<sup>58</sup> while the

105 humor lasts. A<sup>59</sup> my word, an she knew him as well as I do,

she would think scolding would do little good upon him. She

may perhaps call him half a score knaves, or so. Why, that's

nothing. And he begin once, he'll rail<sup>60</sup> in his rope-tricks.<sup>61</sup>

I'll tell you what sir, an she stand him<sup>62</sup> but a little, he will

110 throw a figure<sup>63</sup> in her face, and so disfigure her with it, that

she shall have no more eyes to see withal than a cat. You

know him not sir.

*Hortensio* Tarry Petruchio, I must go with thee,

54 approach, make advances to (as attackers board a ship)

55 make a sharp noise

56 civil, courteous\*

57 give you over = leave/abandon/desert you

58 polite guests asked their host's leave before departing

59 on

60 rattle along

61 rope-tricks = rhetoric (as the word is mangled by Grumio)

62 stand him = hold her ground against/resist/withstand him

63 rhetorical figure (way of expression)

- For in Baptista's keep<sup>64</sup> my treasure is.  
 He hath the jewel of my life in hold,<sup>65</sup> 115  
 His youngest daughter, beautiful Bianca,  
 And her withholds from me and<sup>66</sup> other more  
 Suitors to her, and rivals in my love,  
 Supposing it a thing impossible,  
 For those defects I have before rehearsed, 120  
 That ever Katherine will be wooed.  
 Therefore this order<sup>67</sup> hath Baptista ta'en,<sup>68</sup>  
 That none shall have access unto Bianca  
 Till Katherine the curst have got a husband.
- Grumio* Katherine the curst! 125  
 A title<sup>69</sup> for a maid of all titles the worst.
- Hortensio* Now shall my friend Petruchio do me grace,<sup>70</sup>  
 And offer me disguised in sober robes,  
 To old Baptista as a schoolmaster  
 Well seen<sup>71</sup> in music, to instruct Bianca, 130  
 That so I may, by this device at least  
 Have leave and leisure to make love to<sup>72</sup> her,  
 And unsuspected court her by herself.
- Grumio* Here's no knavery. See, to beguile the old folks, how  
 the young folks lay their heads together. 135

64 (1) care, custody, (2) castle

65 in hold = in his stronghold

66 not in the Folio: all editors emend

67 arrangement, sequence\*

68 hit upon, adopted

69 label, name

70 do me grace = set me in a good/honorable light

71 versed

72 make love to = court

ENTER GREMIO AND LUCENTIO, DISGUISED,  
CARRYING BOOKS

Master, master, look about you. Who goes there, ha?

*Hortensio* Peace, Grumio. 'Tis the rival of my love.

Petruchio, stand by<sup>73</sup> awhile.

*Grumio* A proper stripling,<sup>74</sup> and an amorous.

140 *Gremio* (to *Lucentio*) O very well,<sup>75</sup> I have perused the note.<sup>76</sup>

Hark you sir, I'll have them very fairly bound,<sup>77</sup>

All books of love, see that at any hand,<sup>78</sup>

And see you read no other lectures<sup>79</sup> to her.

You understand me. Over and beside

145 Signior Baptista's liberality,

I'll mend<sup>80</sup> it with a largess.<sup>81</sup> Take your paper<sup>82</sup> too,

And let me have them<sup>83</sup> very well perfumed,

For she is sweeter than perfume itself

To whom they go to. What will you read to her?<sup>84</sup>

150 *Lucentio* Whate'er I read to her, I'll plead for you,

As for my patron, stand<sup>85</sup> you so assured,

73 stand by = step aside (to the side of the stage)

74 proper stripling = handsome young fellow (spoken – sarcastically – of Gremio)

75 very well = very good

76 written description, in this case a reading list for Bianca

77 Gremio proposes to purchase the books for Bianca; books were not usually available already bound, and expensive bindings were a mark of ostentatious wealth

78 see that at any hand = see to that in any case

79 written works

80 improve\*

81 bountifulness, munificence

82 the written list

83 the books

84 that is, in addition to the books she herself reads

85 remain, continue

As firmly as<sup>86</sup> yourself were still in place,<sup>87</sup>  
 Yea, and perhaps with more successful words  
 Than you, unless you were a scholar,<sup>88</sup> sir.

*Gremio* O this learning, what a thing it is. 155

*Grumio* O this woodcock,<sup>89</sup> what an ass it is.

*Petruchio* Peace, sirrah.

*Hortensio* Grumio, mum.

HORTENSIO COMES FORWARD, PETRUCHIO  
 AND GREMIO FOLLOW

God save you,<sup>90</sup> Signior Gremio.

*Gremio* And you are well met, Signior Hortensio.

Trow you whither I am going? To Baptista Minola. 160

I promised to inquire carefully

About a schoolmaster for the fair Bianca,

And by good fortune<sup>91</sup> I have lighted well

On this young man, for learning and behavior

Fit for her turn,<sup>92</sup> well read in poetry 165

And other books, good ones, I warrant ye.

*Hortensio* 'Tis well. And I have met a gentleman

Hath promised me to help me to another,

A fine musician to instruct our mistress,

So shall I no whit be behind in duty 170

To fair Bianca, so beloved of me.

86 as if

87 still in place = always there

88 (1) a student,\* (2) a university student (as he himself has presumably been)

89 fool, simpleton, dupe

90 God save you = may you achieve salvation (conventional greeting)\*

91 luck\*

92 condition, state, circumstances\*

*Gremio* Beloved of me, and that my deeds shall prove.

*Grumio* (*aside*) And that his bags<sup>93</sup> shall prove.

*Hortensio* Gremio, 'tis now no time to vent<sup>94</sup> our love.

175 Listen to me, and if you speak me fair,<sup>95</sup>  
I'll tell you news indifferent<sup>96</sup> good for either.<sup>97</sup>

Here is a gentleman whom by chance I met,

Upon agreement from us to his liking

Will undertake to woo curst Katherine,

180 Yea, and to marry her, if her dowry please.

*Gremio* So said, so done, is well.

Hortensio, have you told him all her faults?

*Petruchio* I know she is an irksome brawling scold.

If that be all, masters,<sup>98</sup> I hear no harm.

185 *Gremio* No, say'st me so, friend? What countryman?

*Petruchio* Born in Verona, old Antonio's son.

My father dead, my fortune lives for me,<sup>99</sup>

And I do hope, good days and long to see.

*Gremio* O sir, such a life, with such a wife, were strange!

190 But if you have a stomach, to't a'<sup>100</sup> God's name,

You shall have me assisting you in all.

But will you woo this wildcat?

*Petruchio* Will I live?

93 bags of money

94 express, make known

95 speak me fair = speak to me agreeably/courteously

96 impartially, even-handedly\*

97 either of us

98 sirs\*

99 in 2.1.000 Petruchio says that he has "bettered rather than decreased" what his father left him

100 to't a' = go to it/ahead, in

*Grumio* (*aside*) Will he woo her? Ay. Or I'll hang her.

*Petruchio* Why came I hither but to that intent?<sup>101</sup>

Think you a little din<sup>102</sup> can daunt<sup>103</sup> mine ears? 195

Have I not in my time heard lions roar?

Have I not heard the sea, puffed up with winds,

Rage like an angry boar, chafed with sweat?<sup>104</sup>

Have I not heard great ordnance<sup>105</sup> in the field?

And heaven's artillery thunder in the skies? 200

Have I not in a pitchèd<sup>106</sup> battle heard

Loud 'larums,<sup>107</sup> neighing steeds, and trumpets' clang?

And do you tell me of a woman's tongue?

That gives not half so great a blow to hear

As will a chestnut in a farmer's fire? 205

Tush, tush, fear boys with bugs.

*Grumio* (*aside*) For he fears none.<sup>108</sup>

*Gremio* Hortensio, hark.

This gentleman is happily<sup>109</sup> arrived,

My mind presumes, for his own good and yours.<sup>110</sup>

*Hortensio* I promised we would be contributors, 210

And bear his charge<sup>111</sup> of wooing whatsoever.

101 purpose, intention

102 loud noise

103 conquer, tame, discourage

104 chafed with sweat = raging/hot/irritated\* with blood

105 cannons

106 full-scale

107 see "alarums," I.I.ii25

108 no one

109 (1) see haply, or (2) fortunately

110 many editors emend to "ours"; the Folio "yours" is confirmed by the subsequent comments of both Hortensio and Grumio, indicating that

Gremio is strongly suspected of welching

111 expense

*Gremio* And so we will, provided that he win her.

*Grumio* (*aside*) I would I were as sure of a good dinner.

ENTER TRANIO, DRESSED AS LUCENTIO, AND BIONDELLO

*Tranio* Gentlemen, God save you. If I may be bold,<sup>112</sup>

215 Tell me, I beseech<sup>113</sup> you, which is the readiest way<sup>114</sup>

To the house of Signior Baptista Minola?

*Biondello* He that has the two fair daughters. Is't he you mean?

*Tranio:* Even he, Biondello.

*Gremio* Hark you sir, you mean not her to –

220 *Tranio* Perhaps him and her, sir. What have you to do?<sup>115</sup>

*Petruchio* Not her that chides sir, at any hand, I pray.

*Tranio* I love no chiders<sup>116</sup> sir. Biondello, let's away.

*Lucentio* (*aside*) Well begun, Tranio.

*Hortensio* Sir, a word ere<sup>117</sup> you go.

Are you a suitor to the maid you talk of, yea or no?

225 *Tranio* And if I be sir, is it any offense?

*Gremio* No. If without more words you will get you hence.

*Tranio* Why sir, I pray are not the streets as free

For me as for you?

*Gremio* But so is not she.<sup>118</sup>

*Tranio* For what reason, I beseech you?

230 *Gremio* For this reason, if you'll<sup>119</sup> know,

112 be bold = presume, take the liberty

113 earnestly request\*

114 readiest way = most convenient road/path\*

115 to do = to do with it\* ("what business is it of yours?")

116 quarrelsome people

117 before\*

118 Bianca

119 you'll = you will = you want to

- That she's the choice love of Signior Gremio.
- Hortensio* That she's the chosen of Signior Hortensio.
- Tranio* Softly<sup>120</sup> my masters. If you be gentlemen  
Do me this right.<sup>121</sup> Hear me with patience.  
Baptista is a noble gentleman, 235  
To whom my father is not all unknown,  
And were his daughter fairer than she is,  
She may more suitors have, and me for one.  
Fair Leda's daughter<sup>122</sup> had a thousand wooers,  
Then well one more may fair Bianca have, 240  
And so she shall. Lucentio shall make one,  
Though Paris<sup>123</sup> came,<sup>124</sup> in hope to speed<sup>125</sup> alone.
- Gremio* What, this gentleman will out-talk us all.
- Lucentio* Sir, give him head,<sup>126</sup> I know he'll prove a jade.<sup>127</sup>
- Petruchio* Hortensio, to what end<sup>128</sup> are all these words? 245
- Hortensio* Sir, let me be so bold as ask you,  
Did you yet ever see Baptista's daughter?
- Tranio* No sir, but hear I do that he hath two,  
The one, as famous for a scolding tongue,  
As is the other for beauteous modesty. 250
- Petruchio* Sir, sir, the first's for me, let her go by.
- Gremio* Yea, leave that labor to great Hercules,

120 slowly, gently\*

121 justice

122 Helen of Troy

123 who brought Helen to Troy and thereby began the Greek-Trojan war

124 were to come

125 succeed, prosper\*

126 give him head = let him hurry/race on

127 a worthless horse\* (who'll soon grow tired)

128 purpose, result

And let it be more than Alcides'<sup>129</sup> twelve.

*Petruchio* Sir understand you this of me, in sooth.<sup>130</sup>

255 The youngest daughter, whom you hearken<sup>131</sup> for,  
Her father keeps from all access<sup>132</sup> of suitors,  
And will not promise her to any man  
Until the elder sister first be wed.

The younger then is free, and not before.

260 *Tranio* If it be so sir, that you are the man  
Must stead<sup>133</sup> us all, and me amongst the rest,  
And if you break the ice, and do this feat,  
Achieve the elder, set the younger free  
For our access, whose hap<sup>134</sup> shall be to have her  
265 Will not so graceless be, to be ingrate.<sup>135</sup>

*Hortensio* Sir you say well, and well you do conceive,<sup>136</sup>  
And since you do profess<sup>137</sup> to be a suitor,  
You must, as we do, gratify<sup>138</sup> this gentleman,  
To whom we all rest generally beholding.<sup>139</sup>

270 *Tranio* Sir, I shall not be slack. In sign whereof,  
Please ye we may contrive<sup>140</sup> this afternoon,

129 the name, meaning “descendant of Alcaeus,” was another way of referring to Hercules (who had twelve virtually impossible labors to perform)  
(alSEEdiez)

130 truth\*

131 ask

132 akSESS

133 be of use/advantage to, help

134 fortune, luck

135 ungrateful (inGRATE)

136 understand, imagine, comprehend

137 declare, affirm

138 reward, remunerate

139 rest generally beholding = remain as a group under obligation\*

140 pass time

And quaff carouses<sup>141</sup> to our mistress' health,

And do as adversaries do in law,<sup>142</sup>

Strive mightily, but eat and drink as friends.

*Grumio, Biondello* O excellent motion.<sup>143</sup> Fellows, let's be gone. 275

*Hortensio* The motion's good indeed, and be it so,

Petruchio, I shall be your *ben venuto*.<sup>144</sup>

EXEUNT

141 quaff carouses = drink deep/repeated/continuous toasts

142 adversaries ... in law = lawyers on opposing sides

143 suggestion, proposal

144 host, welcomer

# Act 2



## SCENE I

*Baptista's house*

ENTER KATHERINA AND BIANCA, TIED UP

*Bianca* Good sister wrong me not, nor wrong yourself,  
To make a bondmaid<sup>1</sup> and a slave of me,  
That I disdain.<sup>2</sup> But for<sup>3</sup> these other gawds,<sup>4</sup>  
Unbind my hands, I'll<sup>5</sup> pull them off myself,  
5 Yea, all my raiment, to<sup>6</sup> my petticoat,  
Or what<sup>7</sup> you will command me will I do,  
So well I know my duty to my elders.

*Kate* Of all thy suitors here I charge thee<sup>8</sup> tell  
Whom thou lov'st best. See<sup>9</sup> thou dissemble<sup>10</sup> not.

1 to make a bondmaid = by making an indentured servant/slave

2 am offended by/angry at

3 but for = as for

4 showy ornaments, gewgaws (Folio: goods; most editors emend)

5 and I'll

6 down to/as far as

7 whatever

8 not in the Folio; all editors emend

9 watch out, take care

10 deceive, pretend

*Bianca* Believe me, sister, of all the men alive 10  
 I never yet beheld that special face  
 Which I could fancy<sup>11</sup> more than any other.

*Kate* Minion,<sup>12</sup> thou liest. Is't not Hortensio?

*Bianca* If you affect<sup>13</sup> him sister, here I swear  
 I'll plead for you myself, but you shall have him. 15

*Kate* O then belike you fancy riches more,  
 You will<sup>14</sup> have Gremio to keep you fair.

*Bianca* Is it for him you do envy<sup>15</sup> me so?  
 Nay then you jest, and now I well perceive  
 You have but jested with me all this while. 20  
 I prithee<sup>16</sup> sister Kate, untie my hands.

KATE STRIKES HER

*Kate* If that be jest, then all the rest was so.<sup>17</sup>

ENTER BAPTISTA

*Baptista (to Kate)* Why how now dame,<sup>18</sup> whence grows this  
 insolence?<sup>19</sup>

Bianca, stand aside. Poor girl she weeps.

*(unties her)* Go ply thy needle, meddle<sup>20</sup> not with her. 25

*(to Kate)* For shame, thou hilding<sup>21</sup> of a devilish spirit,

11 like, love\*

12 hussy, slave

13 are drawn to, love

14 wish to

15 to be jealous of, dislike (enVIE: rhymes with "eye," "high," "sky," etc.)

16 pray you\*

17 exactly the same

18 lady

19 haughtiness, overbearing conduct/disposition

20 associate, mix, concern yourself

21 jade, baggage

Why dost thou wrong her, that did ne'er wrong thee?

When did she cross<sup>22</sup> thee with a bitter word?

*Kate* Her silence flouts<sup>23</sup> me, and I'll be revenged.

SPRINGS AT BIANCA

30 *Baptista* What, in my sight? Bianca, get thee in.

EXIT BIANCA

*Kate* What, will you not suffer<sup>24</sup> me? Nay now I see

She is your treasure, she must have a husband,

I must dance barefoot on her wedding day,<sup>25</sup>

And for<sup>26</sup> your love to her, lead<sup>27</sup> apes in hell.<sup>28</sup>

35 Talk not to me, I will go sit and weep

Till I can find occasion of<sup>29</sup> revenge.

EXIT KATE

*Baptista* Was ever gentleman thus grieved<sup>30</sup> as I?

But who comes here?

ENTER GREMIO, WITH LUCENTIO IN COMMONER CLOTHING,  
PETRUCHIO, HORTENSIO AS MUSICIAN, TRANIO,  
AND BIONDELLO CARRYING A LUTE AND BOOKS

*Gremio* Good morrow,<sup>31</sup> neighbor Baptista.

22 oppose, go against\*

23 mocks, insults, shows contempt for

24 put up with, tolerate, endure

25 unmarried older sisters danced barefoot at a younger sister's wedding, hoping thereby to catch themselves a husband

26 because of

27 must lead

28 lead apes in hell: what old maids were thought to do, after death

29 occasion of = an opportunity for

30 harassed, oppressed, afflicted

31 good morrow = I wish you a good morning/day ("hello")\*

*Baptista* Good morrow, neighbor Gremio. God save you,  
gentlemen. 40

*Petruchio* And you<sup>32</sup> good sir. Pray, have you not a daughter,  
Called Katherina, fair and virtuous?<sup>33</sup>

*Baptista* I have a daughter sir, called Katherina.

*Gremio* (to *Petruchio*) You are too blunt, go to it orderly.<sup>34</sup>

*Petruchio* (to *Gremio*) You wrong<sup>35</sup> me, Signior Gremio, give me  
leave. 45

(to *Baptista*) I am a gentleman of Verona, sir,  
That hearing of her beauty, and her wit,  
Her affability and bashful modesty,  
Her wondrous qualities and mild behavior,  
Am bold to show myself a forward<sup>36</sup> guest 50  
Within your house, to make mine eye the witness  
Of that report, which I so oft have heard,  
And for an entrance<sup>37</sup> to my entertainment,<sup>38</sup>  
I do present you with a man<sup>39</sup> of mine  
(presents *Hortensio*) Cunning in music, and the mathematics, 55  
To instruct her fully in those sciences,<sup>40</sup>  
Whereof I know she is not ignorant.  
Accept of<sup>41</sup> him, or else you do me wrong.  
His name is Litio,<sup>42</sup> born in Mantua.

32 the same to you

33 CALLED kaTRIna FAIR and VIRtuOUS

34 in due order, properly

35 are unfair/disrespectful

36 eager, ardent\*

37 entrance fee, ticket of admission

38 reception\*

39 servant

40 bodies of knowledge

41 accept of = receive

42 in modern Italian, this would be Lisio

- 60 *Baptista* You're welcome sir, and he for your good sake.  
 But for my daughter Katherine, this I know,  
 She is not for your turn, the more my grief.
- Petruchio* I see you do not mean to part with her,  
 Or else you like not of<sup>43</sup> my company.
- 65 *Baptista* Mistake me not, I speak but as I find.  
 Whence are you sir? What may I call your name?
- Petruchio* Petruchio is my name, Antonio's son,  
 A man well known throughout all Italy.
- Baptista* I know him well. You are welcome for his sake.
- 70 *Gremio* Saving<sup>44</sup> your tale, Petruchio, I pray  
 Let us that are poor petitioners speak too?  
 Backare,<sup>45</sup> you are marvellous forward.
- Petruchio* O, pardon me, Signior Gremio, I would fain<sup>46</sup> be  
 doing.<sup>47</sup>
- Gremio* I doubt it not, sir, but you will curse your wooing.  
 75 (to *Baptista*) Neighbor, this is a gift very grateful,<sup>48</sup> I am sure  
 of it. To express the like kindness, myself, that<sup>49</sup> have been  
 more kindly beholding to you than any, freely give unto you  
 this young scholar (*presenting Lucentio*) that has been long  
 studying at Rheims,<sup>50</sup> as cunning in Greek, Latin, and other  
 80 languages, as the other<sup>51</sup> in music and mathematics. His name  
 is Cambio. Pray accept his service.

43 like not of = do not care for

44 meaning no offense to

45 stand back, make room (the word looks, but does not seem to be, Italian)

46 rejoice, be glad

47 (1) active, (2) having sexual intercourse

48 pleasing, acceptable, welcome

49 I who

50 ancient French university (RANCE)

51 Hortensio/Litio

- Baptista* A thousand thanks, Signior Gremio. Welcome, good Cambio. (*to Tranio*) But gentle sir, methinks you walk like a stranger. May I be so bold to<sup>52</sup> know the cause of your coming? 85
- Tranio* Pardon me sir, the boldness is mine own,  
That being a stranger in this city here,  
Do make myself a suitor to your daughter,  
Unto Bianca, fair and virtuous.  
Nor is your firm resolve unknown to me, 90  
In the preferment<sup>53</sup> of the eldest sister.  
This liberty is all that I request,  
That upon knowledge of my parentage,  
I may have welcome 'mongst the rest that woo,  
And free access and favor as<sup>54</sup> the rest. 95  
And toward the education of your daughters,  
I here bestow a simple instrument,<sup>55</sup>  
And this small packet of Greek and Latin books.  
If you accept them, then their worth is great.
- Baptista* (*peering into books*) Lucentio is your name? Of 100  
whence,<sup>56</sup> I pray?
- Tranio* Of Pisa, sir, son to Vincentio.
- Baptista* A mighty man of Pisa, by report,  
I know him well. You are very welcome, sir.  
(*to Hortensio*) Take you the lute, (*to Lucentio*) and you the set of  
books.

52 as to

53 prior status

54 the same as

55 the lute that Biondello had been carrying

56 of whence = from where

105 You shall go see your pupils presently.<sup>57</sup>  
 Holla,<sup>58</sup> within!

ENTER SERVANT

Sirrah, lead these gentlemen  
 To my daughters, and tell them both  
 These are their tutors, bid them<sup>59</sup> use them<sup>60</sup> well.

EXEUNT SERVANT, HORTENSIO, LUCENTIO, AND BIONDELLO

We will go walk a little in the orchard,<sup>61</sup>  
 110 And then to dinner. You are passing welcome,  
 And so<sup>62</sup> I pray you all to think yourselves.  
*Petruchio* Signior Baptista, my business asketh haste,  
 And every day I cannot come to woo.  
 You knew my father well, and in him me,  
 115 Left solely heir to all his lands and goods,  
 Which I have bettered rather than decreased.  
 Then tell me, if I get your daughter's love,  
 What dowry shall I have with her to wife?

*Baptista* After my death, the one half of my lands,  
 120 And in possession<sup>63</sup> twenty thousand crowns.<sup>64</sup>

*Petruchio* And for that dowry, I'll assure her of  
 Her widowhood, be it that she survive me,  
 In all my lands and leases whatsoever.

57 at once, now

58 exclamation, used to get someone's attention\*

59 the daughters

60 the tutors

61 garden

62 that is exactly how

63 in possession = in hand, now

64 gold coins\*

Let specialities<sup>65</sup> be therefore drawn<sup>66</sup> between us,  
That covenants<sup>67</sup> may be kept on either hand. 125

*Baptista* Ay, when the special thing is well obtained,  
That is, her love. For that is all in all.

*Petruchio* Why that is nothing. For I tell you, father,<sup>68</sup>  
I am as peremptory<sup>69</sup> as she proud-minded.  
And where two raging fires meet together, 130  
They do consume the thing that feeds their fury.  
Though little fire grows great with little wind,  
Yet extreme gusts will blow out fire and all.  
So I to her, and so she yields to me,  
For I am rough and woo not like a babe. 135

*Baptista* Well mayst thou woo, and happy be thy speed.  
But be thou armed<sup>70</sup> for some unhappy<sup>71</sup> words.

*Petruchio* Ay, to the proof, as mountains are for winds,  
That<sup>72</sup> shake not though they<sup>73</sup> blow perpetually.

ENTER HORTENSIO, HIS HEAD BROKEN<sup>74</sup>

*Baptista* How now, my friend, why dost thou look so pale? 140

*Hortensio* For fear, I promise you, if I look pale.

*Baptista* What, will my daughter prove a good musician?

65 contracts

66 written, drafted, put together

67 agreements, promises

68 marriages created complete family relationships; so too did intended but not  
yet accomplished marriages

69 decisive, conclusive

70 ready

71 mad-tempered, objectionable

72 the mountains that

73 the winds

74 injured

*Hortensio* I think she'll sooner prove a soldier.<sup>75</sup>

Iron may hold with<sup>76</sup> her, but never lutes.

145 *Baptista* Why then thou canst not break<sup>77</sup> her to the lute?

*Hortensio* Why no, for she hath broke the lute to<sup>78</sup> me.

I did but<sup>79</sup> tell her she mistook her frets,<sup>80</sup>

And bowed<sup>81</sup> her hand to teach her fingering,

When (with a most impatient devilish spirit)

150 "Frets, call you these?" quoth she, "I'll fume<sup>82</sup> with them."

And with that word<sup>83</sup> she stroke<sup>84</sup> me on the head,

And through<sup>85</sup> the instrument my pate made way,<sup>86</sup>

And there I stood amazèd<sup>87</sup> for a while,<sup>88</sup>

As on a pillory,<sup>89</sup> looking through the lute,

155 While she did call me rascal, fiddler,<sup>90</sup>

And twangling Jack,<sup>91</sup> with twenty such vile<sup>92</sup> terms,

As she had studied<sup>93</sup> to misuse me so.

75 a total impossibility, then – thus utterly hilarious

76 hold with = endure against

77 train, tame, discipline

78 on

79 only

80 fingering strips

81 bent

82 get angry (as a verb, fret = (1) annoy, (2) destroy)

83 utterance, speech

84 struck

85 right through

86 made way = went ("traveled")

87 stunned, bewildered\*

88 moment, short time

89 on a pillory = in stocks: head and hands sticking through, and locked in

90 vagabond

91 twangling Jack = jangling/jingling lout/knave\*

92 disgusting, despicable

93 as she had studied = (1) which she employed, (2) as if she had prepared them;

#1 is more likely

*Petruchio* Now by the world,<sup>94</sup> it is a lusty<sup>95</sup> wench,  
 I love<sup>96</sup> her ten times more than e'er I did.  
 O how I long to have some chat<sup>97</sup> with her. 160

*Baptista* (to *Hortensio*) Well go with me, and be not so  
 discomfited.<sup>98</sup>  
 Proceed in practice with my younger daughter,  
 She's apt to learn, and thankful for good turns.  
 Signior Petruchio, will you go with us,  
 Or shall I send my daughter Kate to you? 165

*Petruchio* I pray you do.

EXEUNT BAPTISTA, GREMIO, TRANIO, AND HORTENSIO

I will attend<sup>99</sup> her here,  
 And woo her with some spirit when she comes.  
 Say that she rail, why then I'll tell her plain<sup>100</sup>  
 She sings as sweetly as a nightingale.  
 Say that she frown, I'll say she looks as clear<sup>101</sup> 170  
 As morning roses newly washed with dew.  
 Say she be mute, and will not speak a word,  
 Then I'll commend her volubility,  
 And say she uttereth piercing<sup>102</sup> eloquence.

94 by God, by heaven: more common oaths – but Petruchio swears by the world

95 spirited, lively\*

96 Elizabethan love is not identical to romantic love, and is usually much less personal

97 familiar/intimate conversation\*

98 dejected, cast down

99 await, wait for

100 flatly, bluntly

101 bright, serene

102 penetrating, keen, sharp

175 If she do bid me pack,<sup>103</sup> I'll give her thanks,  
 As though she bid me stay<sup>104</sup> by her a week.  
 If she deny<sup>105</sup> to wed, I'll crave<sup>106</sup> the day  
 When I shall<sup>107</sup> ask the banns,<sup>108</sup> and when be married.  
 But here she comes – and now Petruchio, speak.

ENTER KATE

180 Good morrow Kate, for that's your name, I hear.  
*Kate* Well have you heard,<sup>109</sup> but something<sup>110</sup> hard of  
 hearing.  
 They call me Katherine, that do talk of<sup>111</sup> me.  
*Petruchio* You lie, in faith, for you are called plain Kate,  
 And bonny<sup>112</sup> Kate, and sometimes Kate the curst.  
 185 But Kate, the prettiest Kate in Christendom,  
 Kate of Kate Hall, my super-dainty<sup>113</sup> Kate,  
 For dainties are all cates,<sup>114</sup> and therefore Kate,  
 Take this of me, Kate of my consolation,<sup>115</sup>  
 Hearing thy mildness praised in every town,  
 190 Thy virtues spoke of, and thy beauty sounded,<sup>116</sup>

103 give up, finish

104 remain

105 refuse\*

106 ask for, beg to know\*

107 must

108 proclamation or other public notice, in church, of intent to marry

109 well have you heard = you have heard well

110 a bit, somewhat

111 about

112 comely, pretty, beautiful\*

113 super-dainty = supremely delightful/precious/excellent

114 edible delicacies/dainties

115 comfort, cheering

116 proclaimed, expressed

Yet not so deeply as to thee belongs,  
Myself am moved to woo thee for my wife.

*Kate* Moved, in good time.<sup>117</sup> Let him that moved you  
hither

Remove you hence. I knew you at<sup>118</sup> the first,  
You were a moveable.<sup>119</sup>

*Petruchio* Why, what's<sup>120</sup> a moveable? 195

*Kate* A joint-stool.<sup>121</sup>

*Petruchio* Thou hast hit<sup>122</sup> it. Come sit on me.<sup>123</sup>

*Kate* Asses are made to bear,<sup>124</sup> and so are you.

*Petruchio* Women are made to bear,<sup>125</sup> and so are you.

*Kate* No such jade as bear you, if me you mean.<sup>126</sup>

*Petruchio* Alas good Kate, I will not burden<sup>127</sup> thee, 200

For knowing<sup>128</sup> thee to be but young and light.<sup>129</sup>

*Kate* Too light<sup>130</sup> for such a swain<sup>131</sup> as you to catch,

And yet as heavy<sup>132</sup> as my weight should be.

117 in good time = oh really, indeed

118 from

119 furniture ("capable of being moved"; in law, personal as opposed to real property: land)

120 what do you mean

121 a stool made by a professional woodworker (common insult)

122 guessed

123 come sit on me: bawdy invitation to sex

124 carry burdens

125 have children

126 intend, aim at ("have in mind")

127 lie heavy on

128 for knowing = because I know

129 pure ("a virgin")

130 quick, nimble

131 lout, man of insignificant social status\*

132 properly weighty (in terms of coins that have been clipped, i.e., lightened of some of their real substance)

*Petruchio* Should be, should – buzz.<sup>133</sup>

*Kate* Well ta'en,<sup>134</sup> and like a  
buzzard.<sup>135</sup>

205 *Petruchio* O slow-winged turtle,<sup>136</sup> shall a buzzard take thee?

*Kate* Ay, for<sup>137</sup> a turtle, as he<sup>138</sup> takes a buzzard.<sup>139</sup>

*Petruchio* Come, come, you wasp,<sup>140</sup> i' faith you are too  
angry.<sup>141</sup>

*Kate* If I be waspish, best beware my sting.

*Petruchio* My remedy is then to pluck it out.

210 *Kate* Ay, if the fool could find it where it lies.

*Petruchio* Who knows not where a wasp does wear his sting?  
In his tail.

*Kate* In his tongue.<sup>142</sup>

*Petruchio* Whose tongue?<sup>143</sup>

*Kate* Yours, if you talk of tales,<sup>144</sup> and so farewell.

*Petruchio* What, with my tongue in your tail? Nay, come  
again,<sup>145</sup>

Good Kate, I am a gentleman.

133 as a “bee/be” buzzes; rumors – like those about “light” women – were also said to buzz

134 (1) grasped, captured, (2) understood

135 (1) clumsy, inferior and unteachable hawk, catching the wrong prey,  
(2) blockhead, (3) buzzing moth/beetle

136 turtle dove

137 mistake me for

138 a turtle dove

139 moth, beetle

140 irritable/irascible person

141 sharp, annoying, troublesome

142 telling “tales”

143 not in your “tale” but in your “tail” (genitalia)

144 tails (genitalia)

145 come again = (1) come back (she has started to leave), (2) try once more  
 (“come back to our wordplay”)

*Kate* That I'll try.<sup>146</sup> 215

SHE STRIKES HIM

*Petruchio* I swear I'll cuff<sup>147</sup> you if you strike again.

*Kate* So may you lose your arms.<sup>148</sup>

If you strike me, you are no gentleman,

And if no gentleman, why then no arms.

*Petruchio* A herald,<sup>149</sup> Kate? O put me in thy books. 220

*Kate* What is your crest,<sup>150</sup> a coxcomb?<sup>151</sup>

*Petruchio* A combless<sup>152</sup> cock, so<sup>153</sup> Kate will be my hen.

*Kate* No cock of mine, you crow too like a craven.<sup>154</sup>

*Petruchio* Nay come Kate, come. You must not look so sour.<sup>155</sup>

*Kate* It is my fashion when I see a crab.<sup>156</sup> 225

*Petruchio* Why, here's no crab, and therefore look not sour.

*Kate* There is, there is.

*Petruchio* Then show it me.

*Kate* Had I<sup>157</sup> a glass<sup>158</sup> I would.

*Petruchio* What, you mean my face?

*Kate* Well aimed of such a young  
one.

146 test

147 (1) slap, (2) put in irons (as, in later usage, in "handcuffs")

148 heraldic coat of arms, signifying gentlemanly status

149 one who maintains the lists/books of those with gentlemanly status

150 symbolic device/figure on coats of arms

151 fools' hat, shaped like a cock's comb

152 removal of a cock's comb: sign of unaggressive/noncombative stance

153 if

154 cock defeated in battle

155 unpleasant, moody, sullen

156 (1) crabapple (very tart), (2) cross/hypercritical person

157 had I = if I had

158 mirror

230 *Petruchio* Now by Saint George<sup>159</sup> I am too young<sup>160</sup> for you.

*Kate* Yet you are withered.<sup>161</sup>

*Petruchio* 'Tis with cares.

*Kate* I care not.

SHE STARTS TO LEAVE; HE PUTS HIS ARM AROUND HER

*Petruchio* Nay hear you<sup>162</sup> Kate, in sooth, you 'scape not so.

*Kate* I chafe<sup>163</sup> you if I tarry. Let me go.

*Petruchio* No, not a whit, I find you passing gentle.

235 'Twas told me you were rough, and coy, and sullen,

And now I find report a very liar.

For thou art pleasant, gamesome,<sup>164</sup> passing courteous,

But slow<sup>165</sup> in speech. Yet sweet as springtime flowers.

Thou canst not frown, thou canst not look askance,<sup>166</sup>

240 Nor bite the lip, as angry wenches will,

Nor hast thou pleasure to be cross<sup>167</sup> in talk.

But thou with mildness entertain'st<sup>168</sup> thy wooers,

With gentle conference,<sup>169</sup> soft, and affable.

Why does the world report that Kate doth limp?

245 O sland'rous world. Kate like the hazel-twig

Is straight, and slender, and as brown in hue

159 English soldier-hero

160 in youthful/vigorous condition

161 (1) wrinkled, (2) wasted, shriveled

162 pay attention

163 (1) gall, irritate, (2) excite, inflame

164 playful, merry

165 dull

166 sideways (with suspicion, disdain)

167 contrary, perverse, quarrelsome

168 deal with, treat, receive

169 conversation, talk

As hazel-nuts, and sweeter than the kernels.

## HE RELEASES HER

O let me see thee walk. Thou dost not halt.<sup>170</sup>

*Kate* Go fool, and whom thou keep'st command.<sup>171</sup>

*Petruchio* Did ever Dian<sup>172</sup> so become<sup>173</sup> a grove  
As Kate this chamber with her princely<sup>174</sup> gait? 250

O be thou Dian, and let her be Kate,

And then let Kate be chaste,<sup>175</sup> and Dian sportful.<sup>176</sup>

*Kate* Where did you study all this goodly speech?

*Petruchio* It is extempore,<sup>177</sup> from my mother-wit.<sup>178</sup> 255

*Kate* A witty mother, witless else her son.<sup>179</sup>

*Petruchio* Am I not wise?

*Kate* Yes, keep you warm.<sup>180</sup>

*Petruchio* Marry, so I mean sweet Katherine, in thy bed.

And therefore setting all this chat aside,

Thus in plain terms. Your father hath consented 260

That you shall be my wife. Your dowry 'greed<sup>181</sup> on,

And will you, nill you,<sup>182</sup> I will marry you.

170 limp\*

171 whom thou keep'st command = give orders to those you employ ("pay to serve you")

172 Diana, goddess of hunting, of open country and forests

173 grace, suit

174 regal, royal

175 (1) reserved, restrained, (2) virginal, as Diana was

176 lively, frolicsome

177 offhand, without preparation

178 natural intelligence

179 else her son = otherwise would her son be totally devoid of brains

180 proverbial: "He is wise enough who can keep himself warm"

181 is agreed

182 whether you want to, whether you don't want to ("willy-nilly")

Now Kate, I am a husband for your turn,  
 For by this light, whereby I see thy beauty,  
 265 Thy beauty that doth make me like thee well,  
 Thou must be married to no man but me,  
 For I am he am born to tame you, Kate,  
 And bring you from a wild Kate to a Kate  
 Conformable as<sup>183</sup> other household<sup>184</sup> Kates.  
 270 Here comes your father. Never make denial,  
 I must and will have Katherine to my wife.

ENTER BAPTISTA, GREMIO, AND TRANIO

*Baptista* Now Signior Petruchio, how speed you with my daughter?

*Petruchio* How but well sir? How but well?  
 It were impossible I should speed amiss.

275 *Baptista* Why how now daughter Katherine? In your dumps?<sup>185</sup>

*Kate* Call you me daughter? Now I promise you  
 You have showed a tender fatherly regard,  
 To wish me wed to one half lunatic,  
 A madcap ruffian,<sup>186</sup> and a swearing Jack,  
 280 That thinks with oaths to face<sup>187</sup> the matter out.

*Petruchio* Father, 'tis thus, yourself and all the world  
 That talked of her have talked amiss of her.  
 If she be curst, it is for policy,<sup>188</sup>  
 For she's not froward, but modest as the dove,

183 (1) similar to, harmonious with, (2) compliant/submissive

184 domestic

185 having no liveliness (like dumpling dough)

186 madcap ruffian = crazy/reckless/wildly impulsive brute/criminal

187 bluff\*

188 prudence, artfulness, sagacity

She is not hot,<sup>189</sup> but temperate as the morn, 285  
 For patience she will prove a second Grissel,<sup>190</sup>  
 And Roman Lucrece<sup>191</sup> for her chastity.  
 And to conclude, we have 'greed so well together  
 That upon Sunday is the wedding day.

*Kate* I'll see thee hanged on Sunday first. 290

*Gremio* Hark Petruchio, she says she'll see thee hanged first.

*Tranio* Is this your speeding? Nay then goodnight our part!<sup>192</sup>

*Petruchio* Be patient gentlemen, I choose her for myself,  
 If she and I be pleased, what's that to you?  
 'Tis bargained<sup>193</sup> 'twixt us twain being<sup>194</sup> alone, 295  
 That she shall still be curst in company.  
 I tell you 'tis incredible to believe  
 How much she loves me. O the kindest Kate,  
 She hung about my neck, and kiss on kiss  
 She vied<sup>195</sup> so fast, protesting<sup>196</sup> oath on oath, 300  
 That in a twink<sup>197</sup> she won me to her love.  
 O you are novices, 'tis a world<sup>198</sup> to see  
 How tame, when men and women are alone,  
 A meacock wretch<sup>199</sup> can make the curstest shrew.

189 ardent, quick-tempered

190 patient Griselda: legendary wife submissive in everything (griZELL)

191 Lucretia so valued sexual purity that, having been raped, she committed suicide (here, LOOKrees)

192 share, portion

193 agreed

194 when we were

195 piled up, displayed

196 declaring

197 twinkling

198 delight, marvel

199 meacock wretch = weakling/cowardly hapless/contemptible/despicable man

- 305 Give me thy hand Kate, I will<sup>200</sup> unto Venice  
 To buy apparel 'gainst<sup>201</sup> the wedding day.  
 Provide the feast<sup>202</sup> father, and bid<sup>203</sup> the guests:  
 I will be sure my Katherine shall be fine.<sup>204</sup>
- Baptista* I know not what to say; but give me your hands.
- 310 God send you joy, Petruchio, 'tis a match.<sup>205</sup>
- Gremio, Tranio* Amen, say we, we will be witnesses.
- Petruchio* Father, and wife, and gentlemen adieu.  
 I will to Venice, Sunday comes apace,<sup>206</sup>  
 We will have rings and things, and fine array,
- 315 And kiss me Kate, we will be married a' Sunday.

## EXEUNT PETRUCHIO AND KATE

- Gremio* Was ever match clapped up<sup>207</sup> so suddenly?
- Baptista* Faith gentlemen, now I play a merchant's part,  
 And venture madly<sup>208</sup> on a desperate mart.<sup>209</sup>
- Tranio* 'Twas a commodity<sup>210</sup> lay fretting<sup>211</sup> by<sup>212</sup> you,
- 320 'Twill bring you gain, or perish on the seas.
- Baptista* The gain I seek is, quiet in<sup>213</sup> the match.

200 will go

201 for, in anticipation of

202 celebration\*

203 invite

204 perfect, exquisite, admirable, beautiful

205 settled marital alliance

206 swiftly

207 clapped up = agreed upon: reciprocal hand-clapping signaled a settled bargain

208 venture madly = dare/risk foolishly/insanely

209 desperate mart = dangerous market (a daughter's marriage)

210 salable object

211 (1) wasting, (2) impatient

212 nearby

213 Folio: me; all editors emend

- Gremio* No doubt but he hath got a quiet<sup>214</sup> catch.  
 But now Baptista, to your younger daughter:  
 Now is the day we long have looked for.  
 I am your neighbor, and was suitor first. 325
- Tranio* And I am one that love Bianca more  
 Than words can witness, or your thoughts can guess.
- Gremio* Youngling, thou canst not love so dear<sup>215</sup> as I.
- Tranio* Greybeard, thy love doth freeze.<sup>216</sup>
- Gremio* But thine doth  
 fry.<sup>217</sup>  
 Skipper,<sup>218</sup> stand back, 'tis age that nourisheth. 330
- Tranio* But youth in ladies' eyes that flourisheth.<sup>219</sup>
- Baptista* Content you gentlemen, I will compound this strife.  
 'Tis deeds must win the prize, and he of both<sup>220</sup>  
 That can assure my daughter greatest dower,  
 Shall have my Bianca's love. 335  
 Say Signior Gremio, what can you assure her?<sup>221</sup>
- Gremio* First, as you know, my house within the city  
 Is richly furnishèd with plate<sup>222</sup> and gold,  
 Basins and ewers to lave<sup>223</sup> her dainty hands.  
 My hangings<sup>224</sup> all of Tyrian<sup>225</sup> tapestry. 340

214 peaceful

215 (1) lovingly, tenderly, (2) expensively

216 chill a woman

217 scorch

218 irresponsible young person

219 thrives, blossoms

220 the two of you

221 by jointure, to be hers if she survives her husband

222 silver utensils

223 wash, bathe

224 wall hangings (drapes, curtains, tapestries)

225 Middle Eastern commercial center, originally Phoenician

In ivory coffers<sup>226</sup> I have stuffed my crowns,  
 In cypress chests my arras counterpoints,<sup>227</sup>  
 Costly apparel, tents,<sup>228</sup> and canopies,<sup>229</sup>  
 Fine linen, Turkey cushions bossed<sup>230</sup> with pearl,  
 345 Valance<sup>231</sup> of Venice gold<sup>232</sup> in needle-work,  
 Pewter<sup>233</sup> and brass, and all things that belong  
 To house or housekeeping. Then at my farm  
 I have a hundred milch-kine<sup>234</sup> to the pail,<sup>235</sup>  
 Six score<sup>236</sup> fat oxen standing in my stalls,<sup>237</sup>  
 350 And all things answerable to this portion.<sup>238</sup>  
 Myself am struck in years,<sup>239</sup> I must confess,  
 And if I die tomorrow this is hers,  
 If whilst I live she will be only mine.

*Tranio* That “only” came well in. Sir, list to me,  
 355 I am my father’s heir and only son.  
 If I may have your daughter to my wife,  
 I’ll leave her houses three or four as good  
 Within rich Pisa’s walls, as any one  
 Old Signior Gremio has in Padua,

226 boxes, chests

227 arras counterpoints = tapestry counterpanes/quilts (woven in Arras, city in N France)

228 bed hangings/curtains

229 overhanging covers for beds

230 embossed

231 short curtain/border

232 gold thread

233 utensils of a lead and tin alloy

234 milk cows

235 to the pail = being milked for sale

236 score = 20

237 separated sections in a barn/shed

238 answerable to this portion = suitable/corresponding to this dowry

239 advanced in years (“stricken”)

- Besides, two thousand ducats by the year<sup>240</sup> 360  
 Of fruitful land, all which shall be her jointure.  
 What, have I pinched<sup>241</sup> you, Signior Gremio?  
*Gremio* (*aside*) Two thousand ducats by the year of land?  
 My land amounts not to so much in all. –  
 That<sup>242</sup> she shall have, besides an argosy<sup>243</sup> 365  
 That now is lying in Marseilles' road.<sup>244</sup>  
 What, have I choked you with an argosy?  
*Tranio* Gremio, 'tis known my father hath no less  
 Than three great argosies, besides two galliasses,<sup>245</sup>  
 And twelve tight galleys,<sup>246</sup> these I will assure her, 370  
 And twice as much, whate'er thou offer'st next.  
*Gremio* Nay, I have offered all, I have no more,  
 And she can have no more than all I have.  
 If you like me,<sup>247</sup> she shall have me and mine.  
*Tranio* Why, then the maid is mine from<sup>248</sup> all the world 375  
 By your firm promise, Gremio is out-vied.<sup>249</sup>  
*Baptista* I must confess your offer is the best,  
 And let your father make her the assurance,<sup>250</sup>  
 She is your own, else you must pardon me.

240 rented out by the year

241 squeezed, strained, afflicted

242 all of this

243 very large merchant ship

244 anchoring place ("roadstead")

245 heavy, low-built galley-type ship, larger than a normal galley

246 tight galleys = watertight low, flat, one-deck ships, employing both sail and oarsmen

247 if you like me = if I please you, Baptista

248 against, away from ("in competition with")

249 outbid

250 documents guaranteeing the jointure

380 If you should die before him, where's her dower?<sup>251</sup>

*Tranio* That's but a cavil.<sup>252</sup> He is old, I young.

*Gremio* And may not young men die as well as old?

*Baptista* Well gentlemen,

I am thus resolved. On Sunday next, you know

385 My daughter Katherine is to be married.

Now on the Sunday following, shall Bianca

Be bride to you,<sup>253</sup> if you make this assurance.

If not, to Signior Gremio.

And so I take my leave, and thank you both.

*Gremio* Adieu, good neighbor.

EXIT BAPTISTA

390 Now I fear thee not.

Sirrah, young gamester,<sup>254</sup> your father were a fool

To give thee all, and in his waning age

Set foot under thy table.<sup>255</sup> Tut, a toy,<sup>256</sup>

An old Italian fox is not so kind,<sup>257</sup> my boy.

EXIT GREMIO

395 *Tranio* A vengeance<sup>258</sup> on your crafty withered hide!

Yet I have faced it with a card of ten.<sup>259</sup>

'Tis in my head to do my master good.

251 not "dowry," but "jointure"

252 quibble

253 *Tranio*/Lucentio

254 gambler

255 set foot under thy table = have to live in your house/be dependent on you

256 foolish joke, fantasy, weird notion

257 generous, benevolent

258 a vengeance = curses

259 faced it with a card of ten = put on a bold front with a ten-card

I see no reason but<sup>260</sup> supposed Lucentio  
 Must get a father, called “supposed Vincentio,”  
 And that’s a wonder.<sup>261</sup> Fathers commonly  
 Do get<sup>262</sup> their children. But in this case of wooing  
 A child shall get a sire, if I fail not of my cunning.

400

EXIT

260 reason but = logical supposition/premise except that

261 astonishment, surprise\*

262 beget, engender

# Act 3

## g

### SCENE I

*Baptista's house*

ENTER LUCENTIO, HORTENSIO, AND BIANCA

*Lucentio* Fiddler forbear,<sup>1</sup> you grow too forward, sir.

Have you so soon forgot the entertainment

Her sister Katherine welcomed you withal?

*Hortensio* But wrangling pedant,<sup>2</sup> this<sup>3</sup> is

5 The patroness of heavenly harmony.<sup>4</sup>

Then give me leave to have prerogative,<sup>5</sup>

And when in music we have spent an hour,

Your lecture<sup>6</sup> shall have leisure<sup>7</sup> for as much.

*Lucentio* Preposterous<sup>8</sup> ass, that never read so far

1 refrain, control yourself

2 (1) quarrelsome academic/bookworm, (2) schoolmaster

3 Bianca

4 (1) peace, concord, (2) pleasing/melodious sounds

5 prior rights

6 reading and explicating aloud

7 opportunity, freedom

8 perverse, irrational (“backwards-thinking”)

- To<sup>9</sup> know the cause why music was ordained.<sup>10</sup> 10  
 Was it not to refresh the mind of man  
 After his studies, or his usual<sup>11</sup> pain?  
 Then give me leave to read philosophy,  
 And while<sup>12</sup> I pause, serve in<sup>13</sup> your harmony.
- Hortensio* Sirrah, I will not bear these braves<sup>14</sup> of thine. 15
- Bianca* Why gentlemen, you do me double wrong,  
 To strive for that which resteth in my choice.  
 I am no breeching<sup>15</sup> scholar in the schools,  
 I'll not be tied to hours, nor 'pointed<sup>16</sup> times,  
 But learn my lessons as I please myself. 20  
 And to cut off all strife, here sit we down,  
 Take you your instrument, play you the whiles,<sup>17</sup>  
 His lecture will be done ere you have tuned.
- Hortensio* You'll leave his lecture when I am in tune?
- Lucentio* That will be never, tune your instrument. 25
- Bianca* Where left we last?
- Lucentio* Here madam:<sup>18</sup>  
*Hic ibat Simois, hic est Sigeia tellus,*  
*Hic steterat Priami regia celsa senis.<sup>19</sup>*

9 so as to

10 established, founded ("created")

11 common, habitual

12 when

13 up

14 bravados, swaggering, challenges\*

15 novice

16 fixed ("appointed")

17 during that time

18 my lady\* (French: *ma dame*)19 "Here the Simois flowed, here is the Trojan plain, here stood old Priam's towering palace" (Ovid *Heroides* ["Letters from Heroines"] I.33-34)

30 *Bianca* Construe them.<sup>20</sup>

*Lucentio* “Hic ibat,” as I told you before, “Simois,” I am  
Lucentio, “hic est,” son unto<sup>21</sup> Vincentio of Pisa, “Sigeia  
tellus,” disguised thus to get your love, “Hic steterat,” and that  
35 “regia,” bearing my port, “celsa senis,” that we might beguile  
the old pantaloon.<sup>22</sup>

*Hortensio* Madam, my instrument’s in tune.

*Bianca* Let’s hear.

HORTENSIO PLAYS

O fie, the treble jars.<sup>23</sup>

*Lucentio* Spit in the hole,<sup>24</sup> man, and tune again.

40 *Bianca* Now let me see if I can construe it: “Hic ibat Simois,”  
I know you not, “hic est Sigeia tellus,” I trust you not, “Hic  
steterat Priami,” take heed he hear us not, “regia,” presume  
not, “celsa senis,” despair not.

*Hortensio* Madam, ’tis now in tune.

*Lucentio* All but the bass.

45 *Hortensio* The bass is right, ’tis the base knave that jars.<sup>25</sup>  
(*aside*) How fiery and forward our pedant is.  
Now for my life the knave doth court<sup>26</sup> my love.  
Pedascule,<sup>27</sup> I’ll watch you better yet.

20 construe them = grammatically analyze the lines

21 of

22 foolish/clownlike man: Gremio

23 clashes, makes a discordant sound\*

24 spit in the hole = (1) moisten the tuning peg by spitting on it, so it can be  
adjusted more easily (?), (2) spit on your hands and get it done (?)

25 the Folio assigns the next three lines to Lucentio; all editors emend

26 doth court = actually is courting

27 little pedant

- Bianca* (to *Lucentio*) In time I may believe, yet I mistrust.<sup>28</sup>
- Lucentio* Mistrust it not. For sure, Aeacides<sup>29</sup> 50  
Was Ajax, called so from<sup>30</sup> his grandfather.
- Bianca* I must believe my master,<sup>31</sup> else I promise you,  
I should be arguing still upon that doubt,  
But let it rest. Now, Litio, to you.  
Good master, take it not unkindly pray 55  
That I have been thus pleasant<sup>32</sup> with you both.
- Hortensio* (to *Lucentio*) You may go walk and give me leave<sup>33</sup>  
awhile,  
My lessons make no music in three parts.
- Lucentio* Are you so formal, sir? (*aside*) Well I must wait  
And watch withal, for but I be deceived, 60  
Our fine musician groweth amorous.
- Hortensio* Madam, before you touch the instrument,  
To learn the order of my fingering  
I must begin with rudiments of art,  
To teach you gamut<sup>34</sup> in a briefer sort, 65  
More pleasant, pithy, and effectual<sup>35</sup>  
Than hath been taught by any of my trade,<sup>36</sup>  
And there it is in writing, fairly drawn.<sup>37</sup>
- Bianca* Why, I am past my gamut long ago.

28 the Folio assigns this line to Hortensio; all editors emend

29 eyASsiDEEZ

30 after

31 schoolmaster, teacher

32 jocular, facetious, merry

33 permission, opportunity

34 the scale

35 pithy, and effectual = vigorous/solid and effective/efficient

36 profession

37 fairly drawn = neatly/elegantly delineated/written

70 *Hortensio* Yet read the gamut of Hortensio.

*Bianca* (*reading*) “Gamut I am, the ground of all accord,<sup>38</sup>

A *re*, to plead Hortensio’s passion,

B *mi*, Bianca, take him for thy lord,

C *fa ut*, that loves with all affection,

75 D *sol re*, one clef, two notes have I,

E *la mi*, show pity or I die.”

Call you this gamut? Tut, I like it not.

Old fashions please me best, I am not so nice<sup>39</sup>

To charge true rules<sup>40</sup> for old inventions.<sup>41</sup>

ENTER SERVANT

80 *Servant* Mistress, your father prays you leave your books,

And help to dress your sister’s chamber up,<sup>42</sup>

You know tomorrow is the wedding day.

*Bianca* Farewell sweet masters both, I must be gone.

EXEUNT BIANCA AND SERVANT

*Lucentio* Faith mistress, then I have no cause to stay.

EXIT LUCENTIO

85 *Hortensio* But I have cause to pry into this pedant.

Methinks he looks as though he were in love.

Yet if thy thoughts, Bianca, be so humble<sup>43</sup>

38 ground of all accord = basis/essence of all harmony

39 fussy, fastidious

40 charge true rules = overload/burden the constant/reliable/certain rules

41 methods

42 dress . . . up = (1) straighten, prepare, ready, (2) adorn, array

43 lowly (negative sense)

To cast thy wand'ring<sup>44</sup> eyes on every stale,<sup>45</sup>  
Seize thee that list:<sup>46</sup> if once I find thee ranging,<sup>47</sup>  
Hortensio will be quit with<sup>48</sup> thee by changing.<sup>49</sup>

90

EXIT

44 vagrant, roaming

45 decoy, lying in ambush

46 seize thee that list = take / capture whoever you like

47 roaming, wandering, straying

48 quit with = rid of

49 substituting someone else in your place

## SCENE 2

*In front of Baptista's house*

ENTER BAPTISTA, GREMIO, TRANIO, KATE, BIANCA,  
LUCENTIO, AND ATTENDANTS

*Baptista* Signior Lucentio, this is the 'pointed day  
That Katherine and Petruchio should be married,  
And yet we hear not of our son-in-law.  
What will be said, what mockery<sup>1</sup> will it be?  
5 To want the bridegroom when the priest attends<sup>2</sup>  
To speak the ceremonial rites of marriage?  
What says Lucentio to this shame of ours?

*Kate* No shame but mine, I must forsooth be forced  
To give my hand, opposed against my heart,  
10 Unto a mad-brain rudesby,<sup>3</sup> full of spleen,<sup>4</sup>  
Who wooed in haste, and means to wed at leisure.  
I told you, I, he was a frantic<sup>5</sup> fool,  
Hiding his bitter jests in blunt behavior,  
And to be noted for a merry man.  
15 He'll woo a thousand, 'point the day of marriage,  
Make friends invited, and proclaim the banns,  
Yet never means to wed where he hath wooed.  
Now must the world point at poor Katherine,  
And say, lo, there is mad Petruchio's wife –  
20 If it would please him come and marry her.

1 subject of ridicule/derision

2 is/will be present

3 insolent/unmannerly/disorderly fellow

4 whims, caprices

5 lunatic

*Tranio* Patience good Katherine, and Baptista too.

Upon my life, Petruchio means but well,

Whatever fortune stays<sup>6</sup> him from his word.

Though he be blunt, I know him<sup>7</sup> passing wise.

Though he be merry, yet withal he's honest.<sup>8</sup>

25

*Kate* Would Katherine had never seen him though.

EXIT KATE, WEEPING, FOLLOWED BY BIANCA  
AND ATTENDANTS

*Baptista* Go girl, I cannot blame thee now to weep,

For such an injury<sup>9</sup> would vex a very saint,

Much more a shrew of thy impatient humor.

ENTER BIONDELLO

*Biondello* Master, master, news, news, and such old<sup>10</sup> news as you  
never heard of! 30

*Baptista* Is it new and old too? How may that be?

*Biondello* Why, is it not news to hear of Petruchio's coming?

*Baptista* Is he come?

*Biondello* Why no sir.

35

*Baptista* What then?

*Biondello* He is coming.

*Baptista* When will he be here?

*Biondello* When he stands where I am, and sees you there.

6 stops, keeps

7 him to be

8 honorable, decent, respectable\*

9 insult

10 grand, abundant (not in the Folio; most editors emend, because of Baptista's following query)

- 40 *Tranio* But say,<sup>11</sup> what to<sup>12</sup> thine old news?  
*Biondello* Why, Petruccio is coming, in a new hat and an old  
 jerkin,<sup>13</sup> a pair of old breeches<sup>14</sup> thrice turned,<sup>15</sup> a pair of  
 boots that have been candle-cases,<sup>16</sup> one buckled, another  
 laced, an old rusty sword ta'en out of the town armory,<sup>17</sup> with  
 45 a broken hilt, and chapeless,<sup>18</sup> with two broken points.<sup>19</sup> His  
 horse hipped,<sup>20</sup> with an old mothy saddle, and stirrups of no  
 kindred,<sup>21</sup> besides possessed<sup>22</sup> with the glanders<sup>23</sup> and like to<sup>24</sup>  
 mose in the chine,<sup>25</sup> troubled with the lampas,<sup>26</sup> infected with  
 the fashions,<sup>27</sup> full of windgalls,<sup>28</sup> sped with spavins,<sup>29</sup> rayed  
 50 with the yellows,<sup>30</sup> past cure of the fives,<sup>31</sup> stark spoiled with

11 speak, tell us

12 what to = what about/of

13 close-fitting jacket/short coat

14 trousers that reach to just below the knee

15 altered

16 old, worn-out boots that had been relegated to use as storage boxes for  
 candles

17 town armory = town/local/common arsenal

18 unsheathed

19 straps

20 lame in the hips

21 of no kindred = not resembling each other

22 affected

23 contagious equine disease

24 likely\*

25 mose in the chine = (?) suffer/ache in the spine/back

26 equine disease: swelling of the roof of the mouth

27 farcy: infectious equine disease

28 equine leg tumors

29 sped with spavins = sick/brought down/finished\* by cartilage inflammation  
 in a horse's leg

30 rayed with the yellows = berayed/disfigured/defiled\* by equine/bovine  
 jaundice

31 avives (aVIVES): equine glandular swelling

the staggers,<sup>32</sup> begnawn<sup>33</sup> with the bots,<sup>34</sup> swayed in the back, and shoulder-shotten,<sup>35</sup> near-legged before,<sup>36</sup> and with a half-checked<sup>37</sup> bit, and a head-stall<sup>38</sup> of sheep's leather,<sup>39</sup> which being restrained<sup>40</sup> to keep him from stumbling, hath been often burst, and now repaired with knots.<sup>41</sup> One girth<sup>42</sup> 55  
 six times pieced,<sup>43</sup> and a woman's crupper<sup>44</sup> of velure,<sup>45</sup> which hath two letters for her<sup>46</sup> name, fairly set down in studs,<sup>47</sup> and here and there pieced with pack-thread.<sup>48</sup>

*Baptista* Who comes with him?

*Biondello* O sir, his lackey,<sup>49</sup> for all the world caparisoned<sup>50</sup> like 60  
 the horse. With a linen stock<sup>51</sup> on one leg, and a kersey boot-hose<sup>52</sup> on the other, gartered with a red and blue list,<sup>53</sup> an old

32 stark spoiled with the staggers = severely ravaged by an equine illness like "mad cow disease"

33 corroded

34 parasitical maggots/worms

35 shoulder-ruined ("shot")

36 front legs coming too close to one another (knock-kneed?)

37 half-loose

38 part of bridle/halter going around the horse's head

39 inferior (pigskin was favored by men of social standing)

40 tightened

41 knotted leather (cheap, poverty-stricken appearance)

42 leather band around horse's belly, securing saddle/pack on its back

43 patched, mended

44 strap running from back of saddle to the horse's tail and then around under the horse, to hold saddle from sliding forward; not generally used by men\*

45 velvet

46 the prior owner's

47 set down in studs = mounted/written out by metal nails

48 twine, heavy thread

49 footman, valet

50 wearing trappings/decorated

51 stocking

52 kersey boot-hose = coarse woolen long overstocking

53 cloth strip/border

hat, and the “humor of forty fancies”<sup>54</sup> pricked in’t for<sup>55</sup> a feather. A monster, a very monster in apparel, and not like a

65 Christian footboy, or a gentleman’s lackey.

*Tranio* ’Tis some odd humor pricks<sup>56</sup> him to this fashion,  
Yet oftentimes he goes but mean-appareled.<sup>57</sup>

*Baptista* I am glad he’s come, howsoe’er he comes.

*Biondello* Why sir, he comes not.

70 *Baptista* Didst thou not say he comes?

*Biondello* Who, that Petruchio came?

*Baptista* Ay, that Petruchio came.

*Biondello* No sir, I say his horse comes with him on his back.

*Baptista* Why that’s all one.

75 *Biondello* Nay by Saint Jamy,

I hold<sup>58</sup> you a penny,

A horse and a man

Is more than one,

And yet not many.<sup>59</sup>

ENTER PETRUCHIO AND GRUMIO

80 *Petruchio* Come, where be these gallants?<sup>60</sup> Who’s at home?

*Baptista* You are welcome sir.

*Petruchio* And yet I come not well.<sup>61</sup>

54 reference unknown; perhaps the name of a set of lost ballads (printed on broadside sheets and thus ephemeral)

55 pricked in’t for = pinned on to the hat instead of a feather

56 drives, urges, incites

57 wearing poor/low-class clothing

58 bet

59 origin unknown

60 fine/finely dressed gentlemen\*

61 come not well = do not arrive satisfactorily/like someone in good favor/welcome

*Baptista* And yet you halt<sup>62</sup> not.

*Tranio* Not so well appareled

As I wish you were.

*Petruchio* Were it better,<sup>63</sup> I should rush in thus.

But where is Kate? Where is my lovely bride? 85

How does my father? Gentles, methinks you frown,

And wherefore gaze this goodly company,

As if they saw some wondrous monument,<sup>64</sup>

Some comet or unusual prodigy?<sup>65</sup>

*Baptista* Why, sir, you know this is your wedding day. 90

First were we sad, fearing you would not come,

Now sadder, that you come so unprovided.<sup>66</sup>

Fie, doff this habit,<sup>67</sup> shame<sup>68</sup> to your estate,<sup>69</sup>

An eyesore to our solemn festival.<sup>70</sup>

*Tranio* And tell us what occasion of import<sup>71</sup> 95

Hath all<sup>72</sup> so long detained you from your wife,

And sent you hither so unlike yourself?

*Petruchio* Tedious it were to tell, and harsh<sup>73</sup> to hear,

Sufficeth I am come to keep my word,

62 Baptista avoids Petruchio's question by taking "come" in the sense of "move, walk"

63 even were my clothing better

64 sign, token, portent

65 (1) omen, (2) marvel, abnormal/monstrous thing

66 unequipped, unready

67 doff this habit = take off this clothing\*

68 a shame

69 condition, social standing

70 solemn festival = dignified/sanctified celebration

71 significance (imPORT)

72 completely, entirely

73 disagreeable, jarring, offensive\*

- 100    Though in some part enforced to digress,<sup>74</sup>  
       Which at more leisure I will so excuse  
       As you shall well be satisfied withal.  
       But where is Kate? I stay<sup>75</sup> too long from her,  
       The morning wears,<sup>76</sup> 'tis time we were at church.
- 105 *Tranio*    See not your bride in these unreverent robes.  
       Go to my chamber, put on clothes of mine.
- Petruchio* Not I, believe me, thus I'll visit her.
- Baptista* But thus I trust you will not marry her.
- Petruchio* Good sooth<sup>77</sup> even thus, therefore ha' done with  
       words,
- 110    To me she's married, not unto my clothes.  
       Could I repair<sup>78</sup> what she will wear in me,  
       As I can change these poor accoutrements,<sup>79</sup>  
       'Twere well for Kate and better for myself.  
       But what a fool am I to chat with you,
- 115    When I should bid good morrow to my bride,  
       And seal the title with a lovely kiss.

EXEUNT PETRUCHIO, GRUMIO, AND BIODELLO

- Tranio*    He hath some meaning<sup>80</sup> in his mad attire.  
       We will persuade him, be it possible,  
       To put on better ere he go to church.

74 enforced to digress = obliged to deviate

75 remain

76 is getting on/wasting away\* (possibly a bawdy reference to wearing horns,  
 i.e., being cuckolded)

77 good sooth = truly

78 set in order, heal, renew

79 garments

80 intention, purpose

*Baptista* I'll after him and see the event<sup>81</sup> of this. 120

EXEUNT BAPTISTA, GREMIO, AND ATTENDANTS

*Tranio* (to *Lucentio*) But sir, love concerneth us<sup>82</sup> to add<sup>83</sup>  
 Her father's liking,<sup>84</sup> which to bring to pass  
 As I before imparted to your worship,  
 I am to get a man – whate'er he be  
 It skills not much,<sup>85</sup> we'll fit<sup>86</sup> him to our turn – 125  
 And he shall be Vincentio of Pisa,  
 And make assurance<sup>87</sup> here in Padua  
 Of greater sums than I have promisèd,  
 So shall you quietly enjoy your hope,<sup>88</sup>  
 And marry sweet Bianca with consent. 130

*Lucentio* Were it not that my fellow schoolmaster  
 Doth watch Bianca's steps so narrowly,<sup>89</sup>  
 'Twere good methinks to steal<sup>90</sup> our marriage,  
 Which once performed, let all the world say no,  
 I'll keep mine own despite<sup>91</sup> of all the world. 135

*Tranio* That by degrees<sup>92</sup> we<sup>93</sup> mean to look into,

81 outcome, result

82 concerneth us = obliges you and me

83 speak further about

84 approval, consent – which is conditional upon formal financial guarantees

85 skills not much = makes no difference, does not matter

86 adapt

87 guarantee, at some point put into writing

88 enjoy your hope = have/possess your desire

89 carefully

90 secretly perform

91 in spite

92 by degrees = little by little, gradually

93 (?) has Tranio fallen into the aristocratic/royal "we"? The sixth line of this speech suggests that he has

And watch our vantage<sup>94</sup> in this business.  
 We'll overreach<sup>95</sup> the greybeard, Gremio,  
 The narrow-prying father, Minola,  
 140 The quaint<sup>96</sup> musician, amorous Litio –  
 All for my master's sake, Lucentio.

## ENTER GREMIO

Signior Gremio, came you from the church?  
*Gremio* As willingly as e'er I came from school.  
*Tranio* And is the bride and bridegroom coming home?  
 145 *Gremio* A bridegroom say you? 'Tis a groom<sup>97</sup> indeed,  
 A grumbling groom, and that the girl shall find.  
*Tranio* Curster than she? Why, 'tis impossible.  
*Gremio* Why, he's a devil, a devil, a very fiend.  
*Tranio* Why, she's a devil, a devil, the devil's dam.  
 150 *Gremio* Tut, she's a lamb, a dove, a fool, to<sup>98</sup> him.  
 I'll tell you Sir Lucentio, when the priest  
 Should<sup>99</sup> ask if Katherine should be his wife,  
 "Ay, by gogs-wouns"<sup>100</sup> quoth he, and swore so loud  
 That all amazed the priest let fall the book,  
 155 And as he stooped again to take<sup>101</sup> it up,  
 The mad-brained bridegroom took him such a cuff<sup>102</sup>  
 That down fell priest and book, and book and priest.

94 opportunity, chances

95 outdo, get the better of

96 ingenious, clever, cunning

97 stable hand

98 compared to

99 was required to

100 by gogs-wouns = by God's wounds, a vulgar oath

101 pick

102 took him such a cuff = gave him such a smack/blow

“Now take them up,” quoth he, “if any list.”

*Tranio* What said the wench when he<sup>103</sup> rose again?

*Gremio* Trembled and shook. For why, he<sup>104</sup> stamped and swore, 160

As if the vicar meant to cozen<sup>105</sup> him.

But after many ceremonies<sup>106</sup> done,

He calls for wine. “A health,” quoth he, as if

He had been aboard carousing to his mates

After a storm, quaffed off the muscadel,<sup>107</sup> 165

And threw the sops<sup>108</sup> all in the sexton’s face,

Having no other reason

But that his beard grew thin and hungrily<sup>109</sup>

And seemed<sup>110</sup> to ask him<sup>111</sup> sops as he<sup>112</sup> was drinking.

This done, he took the bride about<sup>113</sup> the neck, 170

And kissed her lips with such a clamorous smack,

That at the parting<sup>114</sup> all the church did echo.

And I seeing this came thence for very shame,

And after me I know the rout<sup>115</sup> is coming.

Such a mad marriage never was before. 175

Hark, hark, I hear the minstrels play.

103 the priest

104 Petruchio

105 cheat, defraud\*

106 religious rites

107 sweet wine, which should then have been shared by the bride and the guests (“muscadel”)

108 bits of cake placed in the wine

109 sparsely, hungrily

110 (?) he, the sexton, appeared

111 him for the

112 Petruchio

113 took . . . about = grasped/lay hold of . . . around

114 taking away of his lips

115 company, crowd

## MUSIC

ENTER PETRUCHIO, KATE, BIANCA, BAPTISTA,  
HORTENSIO, GRUMIO, AND OTHERS

*Petruchio* Gentlemen and friends, I thank you for your pains.

I know you think to dine with me today,

And have prepared great store of wedding cheer,

180 *But so it is, my haste doth call me hence,*

And therefore here I mean to take my leave.

*Baptista* Is't possible you will<sup>116</sup> away tonight?

*Petruchio* I must away today before night come.

Make it no wonder.<sup>117</sup> If you knew my business,

185 *You would entreat me rather go than stay.*

And honest company, I thank you all,

That have beheld me give away myself

To this most patient, sweet, and virtuous wife.

Dine with my father, drink a health to me,

190 *For I must hence, and farewell to you all.*

*Tranio* Let us entreat you stay till after dinner.

*Petruchio* It may not be.

*Gremio* Let me entreat you.

*Petruchio* It cannot be.

*Kate* Let me entreat you.

*Petruchio* I am content.

*Kate* Are you content to stay?

195 *Petruchio* I am content you shall entreat me stay,

But yet not stay, entreat me how you can.

*Kate* Now if you love me, stay.

<sup>116</sup> are going

<sup>117</sup> make it no wonder = don't be astonished

- Petruchio* Grumio, my horse.<sup>118</sup>
- Grumio* Ay sir, they be ready, the oats have eaten the horses.
- Kate* Nay then,  
 Do<sup>119</sup> what thou canst, I will not go today; 200  
 No, nor tomorrow, not till I please myself.  
 The door is open sir, there lies your way,  
 You may be<sup>120</sup> jogging whiles your boots are green.<sup>121</sup>  
 For me, I'll not be gone till I please myself,  
 'Tis like you'll prove a jolly<sup>122</sup> surly groom, 205  
 That take it on you at the first so roundly.
- Petruchio* O Kate content thee, prithee be not angry.
- Kate* I will be angry, what hast thou to do?  
 Father, be quiet, he shall stay<sup>123</sup> my leisure.
- Gremio* Ay marry sir, now it begins to work.<sup>124</sup> 210
- Kate* Gentlemen, forward to the bridal dinner.  
 I see a woman may be made a fool  
 If she had not a spirit to resist.
- Petruchio* They shall go forward Kate, at thy command.  
 Obey the bride, you that attend on her, 215  
 Go to the feast, revel and domineer,<sup>125</sup>  
 Carouse full measure<sup>126</sup> to her maidenhead,<sup>127</sup>  
 Be mad and merry, or go hang yourselves.

118 horses

119 you do

120 may be = are allowed to be

121 still new/clean

122 arrogant, overbearing

123 await

124 happen ("here we go")

125 revel and domineer = make merry\* and roister/feast riotously

126 carouse full measure = drink freely

127 her virginity, about to be lost

- But for my bonny Kate, she must<sup>128</sup> with me.  
 220 (to Kate) Nay, look not big,<sup>129</sup> nor stamp, nor stare, nor fret,  
 I will be master of what is mine own.  
 She is my goods, my chattels,<sup>130</sup> she is my house,  
 My household stuff,<sup>131</sup> my field, my barn,  
 My horse, my ox, my ass, my anything,  
 225 And here she stands, touch her whoever dare,  
 I'll bring mine action<sup>132</sup> on the proudest he<sup>133</sup>  
 That stops my way in Padua. Grumio,  
 Draw forth thy weapon, we are beset<sup>134</sup> with thieves,  
 Rescue thy mistress, if thou be a man.  
 230 (to Kate) Fear not sweet wench, they shall not touch thee, Kate,  
 I'll buckler<sup>135</sup> thee against a million.

## EXEUNT PETRUCHIO, KATE, AND GRUMIO

- Baptista* Nay, let them go, a couple of quiet ones.  
*Gremio* Went they not quickly, I should die with laughing.  
*Tranio* Of all mad matches never was the like.  
 235 *Lucentio* Mistress, what's your opinion of your sister?  
*Bianca* That being mad herself, she's madly mated.  
*Gremio* I warrant him<sup>136</sup> Petruchio is Kated.  
*Baptista* Neighbors and friends, though bride and bridegroom  
 wants<sup>137</sup>

128 must go

129 mighty, important, haughty

130 moveable property

131 stores

132 (1) fight, (2) legal action

133 man

134 surrounded by

135 shield, defend, protect

136 I warrant him = I guarantee/promise

137 are lacking

For to supply the places at the table,  
 You know there wants no junkets<sup>138</sup> at the feast.

240

Lucentio, you shall supply the bridegroom's place,  
 And let Bianca take her sister's room.<sup>139</sup>

*Tranio* Shall sweet Bianca practice how to bride it?

*Baptista* She shall Lucentio. Come gentlemen, let's go.

EXEUNT

138 delicacies

139 place

# Act 4



## SCENE I

*Petruchio's country house*

ENTER GRUMIO

*Grumio* Fie, fie on all tired jades, on all mad masters, and all foul  
ways! Was ever man so beaten?<sup>1</sup> Was ever man so rayed?<sup>2</sup>  
Was ever man so weary? I am sent before<sup>3</sup> to make a fire, and  
they are coming after to warm them. Now, were not I a little  
5 pot,<sup>4</sup> and soon hot,<sup>5</sup> my very lips might freeze to my teeth,  
my tongue to the roof of my mouth, my heart in my belly, ere  
I should come by a fire to thaw me, but I with blowing the  
fire shall warm myself. For considering the weather, a taller  
man than I will take cold. Holla, ho Curtis!

ENTER CURTIS

1 (1) struck, (2) worked hard

2 striped with mud

3 ahead

4 little pot = short person

5 proverbial: a small pot boils faster

- Curtis* Who is that calls so coldly?<sup>6</sup> 10
- Grumio* A piece of ice. If thou doubt it, thou mayst slide from  
my shoulder to my heel, with no greater<sup>7</sup> a run but<sup>8</sup> my head  
and my neck. A fire, good Curtis.
- Curtis* Is my master and his wife coming, Grumio?
- Grumio* O ay Curtis, ay, and therefore fire, fire, cast on no 15  
water.<sup>9</sup>
- Curtis* Is she so hot a shrew as she's reported?
- Grumio* She was, good Curtis, before this frost. But thou  
knowest winter tames man, woman, and beast. For it hath  
tamed my old<sup>10</sup> master, and my new<sup>11</sup> mistress, and myself, 20  
fellow<sup>12</sup> Curtis.
- Curtis* Away, you three-inch fool, I am no beast.<sup>13</sup>
- Grumio* Am I but three inches? Why, thy horn<sup>14</sup> is a foot, and so  
long am I<sup>15</sup> at the least. But wilt thou make a fire, or shall I  
complain on thee to our mistress, whose hand, she being now 25  
at hand,<sup>16</sup> thou shalt soon feel, to thy cold comfort,<sup>17</sup> for  
being slow in thy hot office?
- Curtis* I prithee good Grumio, tell me, how goes the world?
- Grumio* A cold world, Curtis, in every office but thine, and

6 uncordially

7 bigger

8 except for

9 a then very popular song contained the line "cast on water"

10 existing

11 brand new

12 comrade, co-worker\*

13 mere animal (the opposite of a man)

14 penis

15 long am I = (1) tall am I, (2) long is my penis

16 at hand = close by, near

17 cold comfort = uncordial/unhappy pleasure/consolation

30 therefore fire. Do thy duty, and have thy duty,<sup>18</sup> for my master  
and mistress are almost frozen to death.

*Curtis* There's fire ready; and therefore good Grumio the  
news.

*Grumio* Why "Jack boy, ho boy,"<sup>19</sup> and as much news as thou  
35 wilt.

*Curtis* Come, you are so full of cony-catching.<sup>20</sup>

*Grumio* Why therefore fire, for I have caught extreme cold.  
Where's the cook? Is supper ready, the house trimmed, rushes  
strewed,<sup>21</sup> cobwebs swept, the servingmen in their new  
40 fustian,<sup>22</sup> their white stockings, and every officer<sup>23</sup> his  
wedding garment on? Be the Jacks fair within, the Jills fair  
without, and carpets laid, and everything in order?

*Curtis* All ready. And therefore I pray thee news.

*Grumio* First know<sup>24</sup> my horse is tired, my master and mistress  
45 fallen out.<sup>25</sup>

*Curtis* How?

*Grumio* Out of their saddles into the dirt, and thereby hangs a  
tale.

*Curtis* Let's ha't<sup>26</sup> good Grumio.

50 *Grumio* Lend thine ear.

*Curtis* Here.

*Grumio* (*striking him*) There.

18 do thy duty, and have thy duty = do your job and keep your job

19 the first words of a then-popular song

20 deceit, knavery

21 rushes strewed = reeds spread on the floor

22 cloth made of cotton and flax

23 employee, functionary

24 let me tell you

25 fallen out = quarreled

26 have it

*Curtis* This 'tis to feel a tale, not to hear a tale.

*Grumio* And therefore 'tis called a sensible<sup>27</sup> tale. And this cuff  
was but to knock at your ear, and beseech listening. Now I 55  
begin, Imprimis,<sup>28</sup> we came down a foul hill, my master  
riding behind my mistress –

*Curtis* Both of<sup>29</sup> one horse?

*Grumio* What's that to thee?

*Curtis* Why, a horse. 60

*Grumio* Tell thou<sup>30</sup> the tale. But hadst thou not crossed me,  
thou shouldst have heard how her horse fell, and she under  
her horse. Thou shouldst have heard in how miry<sup>31</sup> a place,  
how she was bemoiled,<sup>32</sup> how he left her with the horse  
upon her, how he beat me because her horse stumbled, how 65  
she waded through the dirt to pluck him off me. How he  
swore, how she prayed, that never prayed before. How I cried,  
how the horses ran away, how her bridle was burst.<sup>33</sup> How I  
lost my crupper, with many things of worthy<sup>34</sup> memory,  
which now shall die in oblivion, and thou return 70  
unexperienced<sup>35</sup> to thy grave.

*Curtis* By this reckoning<sup>36</sup> he is more shrew than she.

*Grumio* Ay; and that thou and the proudest<sup>37</sup> of you all shall

27 (1) physically perceptible, (2) reasonable, judicious\*

28 in the first place

29 on

30 you tell

31 swampy, muddy

32 covered with dirt and muck

33 ruptured, torn

34 valuable

35 return inexperienced = retire uninformed

36 enumeration, listing

37 haughtiest, most arrogant

75 find when he comes home. But what talk I of this? Call forth  
 Nathaniel, Joseph, Nicholas, Philip, Walter, Sugarsop, and the  
 rest. Let their heads be slickly combed, their blue<sup>38</sup> coats  
 brushed, and their garters of an indifferent knit, let them  
 curtsy with their left legs,<sup>39</sup> and not presume to touch a hair  
 of my master's horse-tail,<sup>40</sup> till they kiss their<sup>41</sup> hands. Are  
 80 they all ready?

*Curtis* They are.

*Grumio* Call them forth.

*Curtis* Do you hear ho? You must meet my master to  
 countenance<sup>42</sup> my mistress.

85 *Grumio* Why she hath a face of her own.

*Curtis* Who knows not that?

*Grumio* Thou it seems, that calls for company<sup>43</sup> to  
 countenance<sup>44</sup> her.

*Curtis* I call them forth to credit<sup>45</sup> her.

ENTER SERVANTS

90 *Grumio* Why she comes to borrow<sup>46</sup> nothing of them.

*Nathaniel* Welcome home Grumio.

*Philip* How now, Grumio.

38 the color regularly worn by servants

39 with their left legs = indicating submissiveness; to put the right leg forward meant defiance

40 my master's horse-tail = the tail of my master's horse

41 (?) (1) the master's and the mistress's hands, or (2) their own hands, in what was considered an extremely deferential gesture

42 honor

43 the group/band of servants

44 *Curtis* means "countenance" as a verb; *Grumio* plays on its meaning as a noun, which is "face" as well as "appearance, bearing"★

45 do honor/give credit to

46 again, he deliberately takes "credit" as a noun rather than a verb

- Joseph*      What, Grumio.
- Nicholas*    Fellow Grumio.
- Nathaniel*   How now, old lad. 95
- Grumio*      (*to each in turn*) Welcome you. How now you. What  
                   you. Fellow you. And thus much for greeting. Now my  
                   spruce<sup>47</sup> companions, is all ready, and all things neat?
- Nathaniel*    All things is ready, how near is our master?
- Grumio*      E'en at hand, alighted<sup>48</sup> by this.<sup>49</sup> And therefore be 100  
                   not – Cock's<sup>50</sup> passion, silence, I hear my master.

## ENTER PETRUCHIO AND KATE

- Petruchio*    Where be these knaves? What, no man at door  
                   To hold my stirrup nor to take my horse?  
                   Where is Nathaniel, Gregory, Philip?
- All Servants* Here, here sir, here sir. 105
- Petruchio*    Here sir, here sir, here sir, here sir!  
                   You logger-headed<sup>51</sup> and unpolished<sup>52</sup> grooms!  
                   What? no attendance?<sup>53</sup> no regard?<sup>54</sup> no duty?  
                   Where is the foolish knave I sent before?
- Grumio*      Here sir, as foolish as I was before. 110
- Petruchio*    You peasant swain, you whoreson malt-horse  
                   drudge!<sup>55</sup>

47 dapper, trim

48 dismounted

49 this time

50 God's, Christ's

51 thick-headed, stupid

52 uncultured, unrefined, imperfect, rude

53 service, waiting upon

54 attention, care

55 whoreson malt-horse drudge = bastard/wretched/vile heavy/plodding  
 slave

Did I not bid thee meet me in the park,<sup>56</sup>

And bring along these rascal knaves with thee?

*Grumio* Nathaniel's coat sir was not fully made,<sup>57</sup>

115 And Gabriel's pumps<sup>58</sup> were all unpinked<sup>59</sup> i' the heel.

There was no link<sup>60</sup> to color Peter's hat,

And Walter's dagger was not come from sheathing.<sup>61</sup>

There were none fine, but Adam, Rafe, and Gregory;

The rest were ragged, old, and beggarly;

120 Yet as they are, here are they come to meet you.

*Petruchio* Go rascals, go and fetch my supper in.

EXEUNT SOME OF THE SERVANTS

(*singing*) "Where is the life that late I led?

Where are those —"<sup>62</sup>

Sit down Kate, and welcome. Food, food, food, food!<sup>63</sup>

ENTER SERVANTS WITH SUPPER

125 Why when I say — Nay good sweet Kate, be merry. —

Off with my boots, you rogues! You villains, when?

(*singing*) "It was the friar of orders grey,

As he forth walked on his way"<sup>64</sup> —

56 enclosed land around a house

57 sewn

58 slipper-like shoes

59 un-embossed (suggesting incompleteness? wear and tear?)

60 blacking

61 having a sheath made for and fitted to it

62 a ballad, now lost, representing a newly married man lamenting his vanished freedom

63 the Folio: sould; most editors emend

64 sentimental ballad, celebrating love between a friar and a nun: see Thomas Percy, *Reliques of Ancient English Poetry*, 3 vols [1765] (London: Routledge/Thoemmes Press, 1996), 1:242–246

(to *Servant*) Out, you rogue! You pluck my foot awry:<sup>65</sup>

PETRUCHIO STRIKES HIM

Take that, and mend the plucking off the other. — 130  
Be merry, Kate. — Some water here. What ho!

ENTER SERVANT WITH JUG OF WATER

Where's my spaniel Troilus?<sup>66</sup> Sirrah, get you hence  
And bid my cousin Ferdinand<sup>67</sup> come hither.  
One, Kate, that you must kiss and be acquainted with.  
Where are my slippers? Shall I have some water? 135  
Come Kate and wash, and welcome heartily.

SERVANT DROPS JUG, PETRUCHIO STRIKES HIM

You whoreson villain, will you let it fall?

*Kate* Patience I pray you, 'twas a fault<sup>68</sup> unwilling.

*Petruchio* A whoreson beetle-headed<sup>69</sup> flap-eared knave!

Come Kate, sit down, I know you have a stomach.<sup>70</sup> 140

Will you give thanks,<sup>71</sup> sweet Kate, or else shall I? —

What's this? Mutton?

*Servant* Ay.

*Petruchio* Who brought it?

*Peter* I. 145

*Petruchio* 'Tis burnt, and so is all the meat.

65 pluck my foot awry = pull my foot to one side/crookedly

66 Trojan prince, Hector's brother

67 the only mention of him; he never appears and probably, to the servants' knowledge, did not exist

68 misdeed, offense

69 stupid

70 (1) appetite, (2) haughtiness, stubbornness, anger

71 say grace

What dogs are these! Where is the rascal cook?  
 How durst you villains bring it from the dresser,<sup>72</sup>  
 And serve it thus to me that love it not?

## HE THROWS FOOD AND UTENSILS

150 There, take it to you,<sup>73</sup> trenchers,<sup>74</sup> cups, and all.  
 You heedless joltheads<sup>75</sup> and unmannered<sup>76</sup> slaves!  
 What, do you grumble? I'll be<sup>77</sup> with you straight.

*Kate* I pray you husband, be not so disquiet,<sup>78</sup>  
 The meat was well, if you were so contented.<sup>79</sup>

155 *Petruchio* I tell thee Kate, 'twas burnt and dried away,  
 And I expressly<sup>80</sup> am forbid to touch it.  
 For it engenders choler,<sup>81</sup> planteth<sup>82</sup> anger,  
 And better 'twere that both of us did fast,  
 Since of ourselves,<sup>83</sup> ourselves<sup>84</sup> are choleric,  
 160 Than feed it with such over-roasted flesh.  
 Be patient, tomorrow 't shall be mended,  
 And for this night we'll fast for company.<sup>85</sup>  
 Come, I will bring thee to thy bridal chamber.

72 sideboard

73 take it to you = take it all away

74 wooden platters, used as plates

75 heedless joltheads = careless blockheads

76 rude, mannerless

77 be ready for you, for disciplinary purposes

78 disturbed

79 willing, satisfied

80 distinctly, absolutely

81 engenders choler = produces/creates/begets irascibility/irritability

82 deposits, inserts

83 of ourselves = by nature, naturally

84 we

85 for company = together

## EXEUNT PETRUCHIO, KATE, AND CURTIS

*Nathaniel* Peter, didst ever see the like?

*Peter* He kills her in her own humor. 165

## ENTER CURTIS

*Grumio* Where is he?

*Curtis* In her chamber, making a sermon of continency<sup>86</sup> to  
her,  
And rails, and swears, and rates, that she (poor soul)  
Knows not which way to stand, to look, to speak,  
And sits as one new risen from a dream. 170  
Away, away, for he is coming hither.

## EXEUNT

## ENTER PETRUCHIO

*Petruchio* Thus have I politicly<sup>87</sup> begun my reign,<sup>88</sup>  
And 'tis my hope to end successfully.  
My falcon now is sharp,<sup>89</sup> and passing empty.  
And till she stoop,<sup>90</sup> she must not be full-gorged,<sup>91</sup> 175  
For then she never looks<sup>92</sup> upon her lure.<sup>93</sup>  
Another way I have to man my haggard,<sup>94</sup>

86 (1) self-restraint, moderation, (2) celibacy

87 craftily, artfully

88 kingdom, dominance

89 (1) eager, (2) hungry

90 (1) descend from the heights, swiftly, like a swooping hawk, (2) bend, bow

91 full-fed

92 will never look

93 feathered decoy, used to recall falcons

94 man my haggard = manage/rule/tame my (1) wild adult, female hawk,  
(2) hag, witch

To make her come, and know her keeper's call.  
 That is, to watch her, as we watch these kites<sup>95</sup>  
 180 That bate and beat,<sup>96</sup> and will not be obedient.  
 She eat<sup>97</sup> no meat today, nor none shall eat.  
 Last night she slept not, nor tonight she shall not.  
 As with the meat, some undeservèd<sup>98</sup> fault  
 I'll find about the making of the bed,  
 185 And here I'll fling the pillow, there the bolster,<sup>99</sup>  
 This way the coverlet,<sup>100</sup> another way the sheets.  
 Ay, and amid this hurly<sup>101</sup> I intend<sup>102</sup>  
 That all is done in reverend<sup>103</sup> care of her,  
 And in conclusion, she shall watch<sup>104</sup> all night,  
 190 And if she chance to nod, I'll rail and brawl,<sup>105</sup>  
 And with the clamor keep her still<sup>106</sup> awake.  
 This is a way to kill a wife with kindness,  
 And thus I'll curb<sup>107</sup> her mad and headstrong humor.  
 He that knows better how to tame a shrew,  
 195 Now let him speak, 'tis charity<sup>108</sup> to shew.<sup>109</sup>

## EXIT

- 95 hawks, falcons, and other birds of prey  
 96 bate and beat = flutter away from the falconer, beating their wings  
 97 ate (pronounced ET)  
 98 unreasonable  
 99 long, stuffed cushion/pillow  
 100 quilt  
 101 commotion, uproar  
 102 pretend, claim  
 103 deeply respectful  
 104 be awake  
 105 squabble, argue, scold  
 106 (1) yet, (2) always  
 107 restrain, check  
 108 love of our fellow men  
 109 (show) set forth, demonstrate

## SCENE 2

*In front of Baptista's house*

ENTER TRANIO AND HORTENSIO

*Tranio* Is 't possible friend Litio, that Mistress Bianca  
Doth fancy any other but Lucentio?  
I tell you sir, she bears me fair in hand.<sup>1</sup>

*Hortensio* Sir, to satisfy you in<sup>2</sup> what I have said,  
Stand by, and mark the manner of his teaching. 5

THEY STAND ASIDE

ENTER BIANCA AND LUCENTIO

*Lucentio* Now mistress, profit you in<sup>3</sup> what you read?

*Bianca* What master, read<sup>4</sup> you? First resolve<sup>5</sup> me that.

*Lucentio* I read that I profess,<sup>6</sup> the Art to Love.<sup>7</sup>

*Bianca* And may you prove, sir, master of your art.

*Lucentio* While you, sweet dear, prove mistress of my heart. 10

BIANCA AND LUCENTIO MOVE TO THE SIDE OF THE STAGE

*Hortensio* Quick proceeders,<sup>8</sup> marry. Now tell me, I pray,  
You that durst swear that your Mistress Bianca  
Loved none in the world so well as Lucentio.

*Tranio* O spiteful<sup>9</sup> love, unconstant womankind,

1 (?) (1) definitely favors me, or (2) clearly deceives me/leads me on

2 satisfy you in = give you proof of

3 profit you in = are you benefiting from

4 (1) think, understand, (2) expound, declare, teach

5 answer, solve

6 that I profess = that which I affirm/believe in

7 Ovid's *Ars Amatoria*, "Treatise on Love"

8 quick proceeders = they make rapid progress

9 spiteful, cruel, malicious, contemptuous

15 I tell thee Litio, this is wonderful.<sup>10</sup>

*Hortensio* Mistake no more, I am not Litio,  
 Nor a musician as I seem to be,  
 But one that scorn to live in this disguise  
 For such a one<sup>11</sup> as leaves a gentleman,  
 20 And makes a god of such a cullion.<sup>12</sup>  
 Know sir, that I am called Hortensio.

*Tranio* Signior Hortensio, I have often heard  
 Of your entire<sup>13</sup> affection to<sup>14</sup> Bianca,  
 And since mine eyes are witness of her lightness,<sup>15</sup>

25 I will with you, if you be so contented,  
 Forswear<sup>16</sup> Bianca and her love for ever.

*Hortensio* See how they kiss and court!<sup>17</sup> Signior Lucentio,  
 Here is my hand, and here I firmly vow  
 Never to woo her more, but do forswear her,  
 30 As one unworthy all the former favors  
 That I have fondly<sup>18</sup> flattered her withal.

*Tranio* And here I take the like unfeignèd<sup>19</sup> oath,  
 Never to marry with her though she would entreat.  
 Fie on her, see how beastly<sup>20</sup> she doth court him!

35 *Hortensio* Would all the world but he had quite forsworn.<sup>21</sup>

10 (1) astonishing, (2) magnificent

11 person (Bianca)

12 vile fellow, rascal

13 thorough, full

14 for

15 frivolity, fickleness, levity

16 abandon, renounce

17 woo ("make out")

18 (1) foolishly, and (2) affectionately

19 genuine, not pretended

20 offensively, exceedingly

21 "I wish everyone else in the world, except for him, had given up on her"

For me, that I may surely keep mine oath,  
 I will be married to a wealthy widow  
 Ere three days pass, which<sup>22</sup> hath as long loved me  
 As I have loved this proud disdainful haggard.  
 And so farewell, Signior Lucentio. 40  
 Kindness<sup>23</sup> in women, not their beauteous looks,  
 Shall win my love. And so I take my leave,  
 In resolution<sup>24</sup> as I swore before.

## EXIT HORTENSIO

## LUCENTIO AND BIANCA COME FORWARD AGAIN

*Tranio* Mistress Bianca, bless you with such grace  
 As 'longeth to a lover's blessed case.<sup>25</sup> 45  
 Nay, I have ta'en you napping,<sup>26</sup> gentle love,  
 And have forsworn you with Hortensio.  
*Bianca* Tranio, you jest. But have you both forsworn me?  
*Tranio* Mistress, we have.  
*Lucentio* Then we are rid of Litio.  
*Tranio* I' faith he'll have a lusty widow now, 50  
 That shall be wooed and wedded in a day.  
*Bianca* God give him joy.  
*Tranio* Ay, and he'll tame her.  
*Bianca* He says so, Tranio.  
*Tranio* Faith, he is gone unto the taming school.

---

(because Hortensio still believes that the real Lucentio is only the poor  
 Cambio he has disguised himself to seem?)

22 one who

23 goodwill, kind actions

24 decision, determination, firmness

25 fortune

26 ta'en you napping = caught you (1) cheating, (2) sleeping ("unaware")

55 *Bianca* The taming school. What, is there such a place?

*Tranio* Ay mistress, and Petruchio is the master,<sup>27</sup>

That teacheth tricks eleven and twenty long,<sup>28</sup>

To tame a shrew and charm her chattering tongue.

## ENTER BIONDELLO

*Biondello* O master, master, I have watched so long

60 That I am dog-weary, but at last I spied

An ancient angel<sup>29</sup> coming down the hill

Will<sup>30</sup> serve the turn.

*Tranio* What is he, Biondello?

*Biondello* Master, a mercatante<sup>31</sup> or a pedant,

I know not what, but formal<sup>32</sup> in apparel,

65 In gait and countenance surely like a father.

*Lucentio* And what of<sup>33</sup> him, *Tranio*?

*Tranio* If he be credulous<sup>34</sup> and trust my tale,

I'll make him glad to seem *Vincenzio*

And give assurance to *Baptista Minola*,

70 As if he were the right *Vincenzio*.

Take in<sup>35</sup> your love, and then let me<sup>36</sup> alone.

## EXEUNT LUCENTIO AND BIANCA

27 schoolmaster, teacher

28 eleven and twenty long: see 1.2.122

29 (?) (1) a divine messenger? (2) an old gold coin, perhaps signifying social status?

30 who will

31 the Folio: marcantant = tradesman, merchant (MERkaTANtey)

32 proper

33 about

34 disposed to believe ("naive")

35 take in = take her inside the house

36 let me = let me be

ENTER A PEDANT

*Pedant* God save you sir.

*Tranio* And you sir, you are welcome.

Travel you far on, or are you at the farthest?

*Pedant* Sir, at the farthest<sup>37</sup> for a week or two,

But then up farther,<sup>38</sup> and as far as Rome,

And so to Tripoli,<sup>39</sup> if God lend me life.

75

*Tranio* What countryman, I pray?

*Pedant* Of Mantua.

*Tranio* Of Mantua sir? Marry God forbid,

And come to Padua careless of your life.

*Pedant* My life, sir? How, I pray? For that goes hard.<sup>40</sup>

80

*Tranio* 'Tis death for any one in Mantua

To come to Padua. Know you not the cause?

Your ships are stayed<sup>41</sup> at Venice, and the Duke

For private<sup>42</sup> quarrel 'twixt your Duke and him,

Hath published and proclaimed<sup>43</sup> it openly.

'Tis marvel, but<sup>44</sup> that you are but newly come,

You might have heard it else<sup>45</sup> proclaimed about.

85

*Pedant* Alas sir, it is worse for me than so,

For I have bills for money by exchange<sup>46</sup>

37 longest

38 up farther = on further

39 in N Africa

40 goes hard = is severe/harsh

41 held, detained

42 personal

43 published and proclaimed = publicly declared and announced

44 except

45 otherwise

46 bills for money by exchange = commercial documents very like modern bank checks

90 From Florence, and must here deliver them.<sup>47</sup>

*Tranio* Well sir, to do you courtesy,  
This will I do, and this I will advise you.  
First tell me, have you ever been at Pisa?

*Pedant* Ay sir, in Pisa have I often been,  
95 Pisa renowned for grave citizens.

*Tranio* Among them know you one Vincentio?

*Pedant* I know him not, but I have heard of him,  
A merchant of incomparable<sup>48</sup> wealth.

*Tranio* He is my father sir, and, sooth to say,  
100 In countenance somewhat doth resemble you.

*Biondello* (*aside*) As much as an apple doth an oyster, and all  
one.<sup>49</sup>

*Tranio* To save your life in this extremity,<sup>50</sup>

This favor will I do you for his sake,  
And think it not the worst of all your fortunes

105 That you are like to<sup>51</sup> Sir Vincentio.

His name and credit<sup>52</sup> shall you undertake,<sup>53</sup>  
And in my house you shall be friendly<sup>54</sup> lodged.

Look that you take upon you<sup>55</sup> as you should.

You understand me sir. So shall you stay

110 Till you have done your business in the city.

If this be courtesy sir, accept of it.

47 deliver them = present ("cash") them

48 matchless

49 all one = one and the same, quite the same

50 extreme need ("emergency")

51 like to = resemble

52 reputation

53 take upon yourself

54 amicably

55 take upon you = handle/comport yourself

*Pedant* O sir I do, and will repute<sup>56</sup> you ever  
The patron<sup>57</sup> of my life and liberty.

*Tranio* Then go with me, to make the matter good.<sup>58</sup>

This by the way I let you understand, 115

My father is here looked for every day

To pass<sup>59</sup> assurance of a dower in marriage

'Twixt me, and one Baptista's daughter here.

In all these circumstances I'll instruct you.

Go with me to clothe you as becomes you. 120

EXEUNT

56 consider, think, esteem

57 protector

58 make the matter good = perform/carry out the business

59 proceed with, get through, complete

## SCENE 3

*Petruchio's house*

ENTER KATE AND GRUMIO

*Grumio* No, no forsooth, I dare not for my life.

*Kate* The more my wrong, the more his spite appears.

What, did he marry me to famish me?

Beggars that come unto my father's door

5 Upon entreaty<sup>1</sup> have a present alms,<sup>2</sup>

If not, elsewhere they meet with charity.

But I, who never knew how to entreat,

Nor never needed that I should entreat,

Am starved for meat, giddy<sup>3</sup> for lack of sleep,

10 With oaths kept waking, and with brawling fed.

And that which spites me more than all these wants,

He does it under name<sup>4</sup> of perfect love.

As who should say, if I should sleep or eat

'Twere deadly sickness, or else present death.

15 I prithee go and get me some repast,<sup>5</sup>

I care not what, so it be wholesome food.

*Grumio* What say you to a neat's<sup>6</sup> foot?

*Kate* 'Tis passing good, I prithee let me have it.

*Grumio* I fear it is too choleric a meat.

20 How say you to a fat tripe<sup>7</sup> finely broiled?

1 earnest request, solicitation, supplication

2 present alms = immediate charity

3 dizzy\*

4 the name

5 food and drink, a meal

6 ox's

7 ox or cow stomach

*Kate* I like it well, good Grumio, fetch it me.

*Grumio* I cannot tell, I fear 'tis choleric.

What say you to a piece of beef and mustard?

*Kate* A dish that I do love to feed upon.

*Grumio* Ay, but the mustard is too hot a little. 25

*Kate* Why then the beef, and let the mustard rest.<sup>8</sup>

*Grumio* Nay, then I will not. You shall<sup>9</sup> have the mustard,  
Or else you get no beef of Grumio.

*Kate* Then both, or one, or anything thou wilt.

*Grumio* Why then the mustard without the beef. 30

*Kate* Go get thee gone, thou false deluding slave,  
(*beating him*) That feed'st me with the very<sup>10</sup> name of meat.  
Sorrow on thee and all the pack of you  
That triumph<sup>11</sup> thus upon my misery!  
Go get thee gone, I say. 35

ENTER PETRUCHIO, WITH MEAT, AND HORTENSIO

*Petruchio* How fares my Kate? What sweeting, all amourt?<sup>12</sup>

*Hortensio* Mistress, what cheer?

*Kate* Faith, as cold as can be.

*Petruchio* Pluck up thy spirit, look cheerfully upon me.

Here love, thou seest how diligent<sup>13</sup> I am,  
To dress<sup>14</sup> thy meat myself, and bring it thee. 40

HE SETS THE DISH ON A TABLE

8 be left off

9 must

10 mere

11 celebrate

12 dejected, spiritless

13 attentive

14 prepare

I am sure sweet Kate, this kindness merits thanks.

What, not a word? Nay then, thou lov'st it not,

And all my pains is sorted to no proof.<sup>15</sup>

(to *Servant*) Here, take away this dish.

*Kate* I pray you let it stand.<sup>16</sup>

45 *Petruchio* The poorest service is repaid with thanks,

And so shall mine before you touch the meat.

*Kate* I thank you sir.

*Hortensio* Signior Petruchio, fie, you are to blame.

(*sitting at the table with her*) Come Mistress Kate, I'll bear you company.

50 *Petruchio* (*aside*) Eat it up all Hortensio, if thou lovest me.

Much good do it unto thy gentle heart.

Kate, eat apace.<sup>17</sup> And now, my honey love,

Will we return unto thy father's house,

And revel it as bravely<sup>18</sup> as the best,

55 With silken coats and caps, and golden rings,

With ruffs<sup>19</sup> and cuffs, and farthingales,<sup>20</sup> and things.

With scarfs,<sup>21</sup> and fans, and double change of bravery,<sup>22</sup>

With amber bracelets, beads, and all this knavery.<sup>23</sup>

What, hast thou dined? The tailor stays thy leisure,<sup>24</sup>

60 To deck thy body with his ruffling treasure.

15 sorted to no proof = obtained/reached no result

16 remain, stay

17 quickly

18 splendidly

19 frills (on sleeves and around the neck)

20 whalebone hoops

21 broad bands of silk, sashes

22 finery

23 tricks of dress/adornment

24 stays thy leisure = awaits your unoccupied time

ENTER TAILOR

Come tailor, let us see these ornaments.  
Lay forth<sup>25</sup> the gown.

ENTER HABERDASHER<sup>26</sup>

What news with you, sir?

*Haberdasher* Here is the cap your worship did bespeak.<sup>27</sup>

*Petruchio* Why this was molded<sup>28</sup> on a porringer,<sup>29</sup>

A velvet dish. Fie, fie, 'tis lewd<sup>30</sup> and filthy,<sup>31</sup> 65

Why 'tis a cockle<sup>32</sup> or a walnut shell,

A knack,<sup>33</sup> a toy,<sup>34</sup> a trick,<sup>35</sup> a baby's cap.

Away with it, come let me have a bigger.

*Kate* I'll have no bigger, this doth fit the time,<sup>36</sup>

And gentlewomen wear such caps as these. 70

*Petruchio* When you are gentle, you shall have one too,

And not till then.

*Hortensio* (*aside*) That will not be in haste.

*Kate* Why sir, I trust I may have leave to speak,

And speak I will. I am no child, no babe.

Your betters<sup>37</sup> have endured me say my mind, 75

25 lay forth = let's see, display, set out

26 maker of/ dealer in hats and caps

27 order

28 shaped, cut

29 small porridge bowl, often for children

30 artless, bungling, vulgar

31 disgraceful, obscene

32 mollusk, oyster

33 trinket, trifle

34 rubbish

35 sham, joke

36 fit the time = is in the current fashion

37 superiors

And if you cannot, best you stop your ears.

My tongue will tell the anger of my heart,

Or else my heart concealing it will break,

And rather than it shall, I will be free

80 Even to the uttermost<sup>38</sup> as I please in words.

*Petruchio* Why thou say'st true, it is a paltry<sup>39</sup> cap,

A custard-coffin,<sup>40</sup> a bauble,<sup>41</sup> a silken pie,<sup>42</sup>

I love thee well in that thou lik'st it not.

*Kate* Love me, or love me not, I like the cap,

85 And it I will have, or I will have none.

EXIT HABERDASHER

*Petruchio* Thy gown?<sup>43</sup> Why, ay. Come tailor, let us see't.

O mercy God, what masquing<sup>44</sup> stuff is here?

What's this? A sleeve? 'Tis like a demi-cannon.<sup>45</sup>

What, up and down carved<sup>46</sup> like an apple tart?

90 Here's snip, and nip, and cut, and slish<sup>47</sup> and slash,

Like to a censer<sup>48</sup> in a barber's shop.

Why, what a' devil's name, tailor, call'st thou this?

*Hortensio* (*aside*) I see she's like to have neither cap nor gown.

*Tailor* You bid me make it orderly and well,

95 According to the fashion and the time.

38 extreme

39 contemptible, despicable, worthless

40 custard crust

41 gewgaw, trifle\*

42 silken pie = meat pie made of silk

43 dress

44 (1) masquerading, (2) theatricals, masques

45 large gun, with 6.5-inch bore

46 cut, sculptured

47 making a slit

48 like to a censer = looking like (?) an incense/perfumer/fumigator\*

- Petruchio* Marry and did.<sup>49</sup> But if you be remembered,  
 I did not bid you mar<sup>50</sup> it to the time.  
 Go hop me<sup>51</sup> over every kennel<sup>52</sup> home,  
 For you shall hop without my custom,<sup>53</sup> sir.  
 I'll none of it. Hence, make your best of it. 100
- Kate* I never saw a better fashioned<sup>54</sup> gown,  
 More quaint,<sup>55</sup> more pleasing, nor more commendable.<sup>56</sup>  
 Belike you mean to make a puppet<sup>57</sup> of me.
- Petruchio* Why true, he means to make a puppet of thee.
- Tailor* She says your worship means to make a puppet of her. 105
- Petruchio* O monstrous arrogance, thou liest, thou thread, thou  
 thimble,  
 Thou yard, three-quarters, half-yard, quarter, nail!<sup>58</sup>  
 Thou flea, thou nit,<sup>59</sup> thou winter-cricket thou!  
 Braved in mine own house with a skein<sup>60</sup> of thread!  
 Away thou rag, thou quantity, thou remnant, 110  
 Or I shall so be-mete<sup>61</sup> thee with thy yard<sup>62</sup>  
 As thou shalt think on prating<sup>63</sup> whilst thou liv'st.  
 I tell thee, I, that thou hast marred her gown.

49 I did

50 spoil, damage

51 go hop me = go hop

52 street drain, gutter

53 business, patronage

54 made

55 skillful, beautiful, fine

56 praiseworthy

57 doll, dress-up doll

58 nail's breadth (a small measure, 1/16 yard))

59 louse

60 with a skein = by a reel (SKANE)

61 measure

62 yardstick

63 shalt think on prating = (1) will have to think about/before chattering, or (2)  
 recall/remember what happened to you, today, when you chattered

- Tailor* Your worship is deceived,<sup>64</sup> the gown is made  
 115 Just as my master had direction.<sup>65</sup>  
*Grumio* Grumio gave order how it should be done.  
*Grumio* I gave him no order,<sup>66</sup> I gave him the stuff.<sup>67</sup>  
*Tailor* But how did you desire it should be made?  
*Grumio* Marry sir, with needle and thread.  
 120 *Tailor* But did you not request to have it cut?<sup>68</sup>  
*Grumio* Thou hast faced<sup>69</sup> many things.  
*Tailor* I have.  
*Grumio* Face not me. Thou hast braved many men. Brave not  
 me, I will neither be faced nor braved. I say unto thee, I bid  
 125 thy master cut out the gown, but I did not bid him cut it to  
 pieces. Ergo,<sup>70</sup> thou liest.  
*Tailor* Why, here is the note of the fashion<sup>71</sup> to testify.  
*Petruchio* Read it.  
*Grumio* The note<sup>72</sup> lies in ' throat, if he say I said so.  
 130 *Tailor* "Imprimis, a loose-bodied<sup>73</sup> gown."  
*Grumio* Master, if ever I said loose-bodied gown, sew me in the  
 skirts of it, and beat me to death with a bottom<sup>74</sup> of brown  
 thread. I said a gown.  
*Petruchio* Proceed.

64 mistaken

65 instructions

66 instruction

67 material

68 cut out

69 (1) confronted, (2) trimmed (cloth)

70 therefore

71 note of the fashion = document setting down the making

72 musical "note"

73 imprimis, a loose-bodied = first/in the first place, a loose fitting

74 skein, reel

- Tailor* “With a small compassed<sup>75</sup> cape.” 135
- Grumio* I confess the cape.
- Tailor* “With a trunk<sup>76</sup> sleeve.”
- Grumio* I confess two sleeves.
- Tailor* “The sleeves curiously<sup>77</sup> cut.”
- Petruchio* Ay, there’s the villainy.<sup>78</sup> 140
- Grumio* Error i’ the bill<sup>79</sup> sir, error i’ the bill. I commanded the sleeves should be cut out, and sewed up again, and that I’ll prove upon thee,<sup>80</sup> though thy little finger be armed in a thimble.
- Tailor* This is true that I say, and<sup>81</sup> I had thee in place<sup>82</sup> 145  
where thou shouldst know<sup>83</sup> it.
- Grumio* I am for thee straight.<sup>84</sup> Take thou the bill, give me thy mete-yard, and spare not<sup>85</sup> me.
- Hortensio* God-a-mercy, Grumio! Then he shall have no odds.<sup>86</sup>
- Petruchio* Well sir, in brief the gown is not for me. 150
- Grumio* You are i’ the right sir, ’tis for my mistress.
- Petruchio* Go, take it up unto thy master’s use.
- Grumio* (to *Tailor*) Villain, not for thy life! Take up<sup>87</sup> my mistress’ gown for thy master’s use!

75 surrounding, flared

76 full, large

77 carefully, fastidiously

78 wrongdoing

79 (1) the note being read, (2) a legal charge

80 upon thee = against your body (in trial by combat)

81 if

82 (1) a place, or (2) field of battle

83 shouldst know = had/were obliged to acknowledge/admit

84 I am for thee straight = let’s fight right now

85 spare not = don’t be merciful to

86 favorable terms, chance

87 take up = raise, lift (bawdy)

155 *Petruchio* Why sir, what's your conceit in that?

*Grumio* O sir, the conceit<sup>88</sup> is deeper than you think for.

Take up my mistress' gown to his master's use!

O fie, fie, fie!

*Petruchio* (*aside*) Hortensio, say thou wilt see the tailor paid.

160 (*to Tailor*) Go take it hence, be gone, and say no more.

*Hortensio* (*aside*) Tailor, I'll pay thee for thy gown tomorrow,

Take no unkindness of<sup>89</sup> his hasty words.

Away I say, commend me to thy master.

## EXIT TAILOR

*Petruchio* Well, come, my Kate, we will<sup>90</sup> unto your father's

165 Even in these honest mean habiliments.<sup>91</sup>

Our purses shall be proud,<sup>92</sup> our garments poor.

For 'tis the mind that makes the body rich.

And as the sun breaks through the darkest clouds,

So honor peereth<sup>93</sup> in the meanest habit.

170 What, is the jay more precious than the lark

Because his feathers are more beautiful?

Or is the adder better than the eel,

Because his painted<sup>94</sup> skin contents the eye?

O no, good Kate. Neither art thou the worse

175 For this poor furniture, and mean array.<sup>95</sup>

88 process of conception/conceiving (bawdy)

89 take no unkindness of = don't be angry/offended by

90 will go

91 clothes (haBliMENTS)

92 honorable

93 can be seen, shows itself

94 variegated color

95 outfit, clothing

If thou account'st<sup>96</sup> it shame, lay it on me,  
 And therefore frolic.<sup>97</sup> We will hence forthwith,  
 To feast and sport us at thy father's house.

(*to Grumio*) Go call my men, and let us straight to him,  
 And bring our horses unto Long-lane end, 180  
 There will we mount, and thither walk on foot.  
 Let's see, I think 'tis now some<sup>98</sup> seven o'clock,  
 And well we may come there by dinner<sup>99</sup> time.

*Kate* I dare assure you sir, 'tis almost two,  
 And 'twill be supper<sup>100</sup> time ere you come there. 185

*Petruchio* It shall be seven ere I go to horse.  
 Look what<sup>101</sup> I speak, or do, or think to do,  
 You are still crossing it. (*to Servants*) Sirs, let 't alone,  
 I will not go today, and ere I do,  
 It shall be what o'clock I say it is. 190

*Hortensio* (*aside*) Why, so<sup>102</sup> this gallant will<sup>103</sup> command the  
 sun.

EXEUNT

96 account'st = reckon/consider it

97 be merry

98 about, roughly

99 large midday meal

100 late afternoon meal

101 look what = pay attention to whatever

102 thus, in this manner

103 (1) wishes, (2) will (future tense)

## SCENE 4

*In front of Baptista's house*

ENTER TRANIO, AND PEDANT, DRESSED AS VINCENTIO

*Tranio* Sir, this is the house, please it you that I call?*Pedant* Ay what else? And, but I be deceived,

Signior Baptista may remember me

Near twenty years ago in Genoa,

5 Where we were lodgers at the Pegasus.<sup>1</sup>*Tranio* 'Tis well, and hold your own,<sup>2</sup> in any case,With such austerity<sup>3</sup> as 'longeth to a father.*Pedant* I warrant you. But sir, here comes your boy,'Twere good he<sup>4</sup> were schooled.<sup>5</sup>

ENTER BIONDELLO

10 *Tranio* Fear you not him. Sirrah Biondello,  
Now do your duty thoroughly,<sup>6</sup> I advise you.Imagine<sup>7</sup> 'twere the right<sup>8</sup> Vincentio.*Biondello* Tut, fear not me.*Tranio* But hast thou done thy errand to Baptista?15 *Biondello* I told him that your father was at Venice,  
And that you looked for him this day in Padua.

1 common name for an inn (the "reminiscence" is surely as fictional as the role being played)

2 hold your own = keep up/maintain/preserve your part/role

3 rigor, strictness, authority

4 that/if he

5 taught, instructed

6 thoroughly

7 think, suppose

8 true, real

*Tranio* Thou'rt a tall<sup>9</sup> fellow, hold thee that<sup>10</sup> to drink.

Here comes Baptista. (*to Pedant*) Set<sup>11</sup> your countenance<sup>12</sup> sir.

ENTER BAPTISTA AND LUCENTIO

Signior Baptista, you are happily met.

(*to Pedant*) Sir, this is the gentleman I told you of, 20

I pray you stand good father to me now,

Give me Bianca for my patrimony.

*Pedant* Soft, son.

Sir by your leave, having come to Padua

To gather in<sup>13</sup> some debts, my son Lucentio 25

Made me acquainted with a weighty cause

Of love between your daughter and himself.

And for the good report I hear of you,

And for the love he beareth to your daughter,

And she to him, to stay<sup>14</sup> him not too long, 30

I am content, in a good father's care

To have him matched, and if you please to like

No worse than I, upon<sup>15</sup> some agreement

Me shall you find ready and willing

With one<sup>16</sup> consent to have her so bestowed. 35

For curious<sup>17</sup> I cannot be with you,

Signior Baptista, of whom I hear so well.

9 proper, fine

10 hold thee that = take/keep that (money given as a tip)

11 prepare, ready

12 COUNTnance

13 gather in = collect

14 delay, check

15 after, on, with

16 unified

17 difficult, fastidious

*Baptista* Sir, pardon me in what I have to say,  
Your plainness and your shortness<sup>18</sup> please me well.

40 Right true it is your son Lucentio here  
Doth love my daughter, and she loveth him,  
Or both dissemble deeply their affections.  
And therefore if you say no more than this,  
That like a father you will deal with him,  
45 And pass<sup>19</sup> my daughter a sufficient dower,  
The match is made, and all is done,  
Your son shall have my daughter with consent.

*Tranio* I thank you, sir. Where then do you know best<sup>20</sup>  
We be affied,<sup>21</sup> and such assurance ta'en<sup>22</sup>  
50 As shall with either part's<sup>23</sup> agreement stand.<sup>24</sup>

*Baptista* Not in my house, Lucentio, for you know  
Pitchers have ears, and I have many servants.  
Besides, old Gremio is heark'ning still,<sup>25</sup>  
And happily we might be interrupted.

55 *Tranio* Then at my lodging, an it like you,  
There doth my father lie.<sup>26</sup> And there this night,  
We'll pass the business privately and well.  
Send for your daughter by your servant here,

18 brevity

19 convey / transfer to

20 where then do you know best = you know best, then, where (i.e., an affirmation, not a question)

21 betrothed, engaged (affIED)

22 assurance ta'en = written documents prepared

23 either part's = both parties'

24 firmly settle, confirm

25 heark'ning still = always listening

26 sleep, lodge

My boy shall fetch the scrivener<sup>27</sup> presently.

The worst is this, that at so slender warning

60

You are like to have a thin and slender pittance.<sup>28</sup>

*Baptista* It likes me well. Cambio, hie<sup>29</sup> you home,

And bid Bianca make her ready straight.

And if you will,<sup>30</sup> tell what hath happened,

Lucentio's father is arrived in Padua,

65

And how she's like to be Lucentio's wife.

*Lucentio* I pray the gods she may, with all my heart.

*Tranio* Dally<sup>31</sup> not with the gods, but get thee gone.

Signior Baptista, shall I lead the way?

Welcome, one mess<sup>32</sup> is like to be your cheer.

70

Come sir, we will better it in Pisa.

*Baptista* I follow you.

EXEUNT TRANIO, PEDANT, AND BAPTISTA

*Biondello* Cambio.

*Lucentio* What say'st thou, Biondello?

*Biondello* You saw my master wink and laugh upon you?

75

*Lucentio* Biondello, what of that?

*Biondello* Faith nothing. But has<sup>33</sup> left me here behind to  
expound<sup>34</sup> the meaning or moral of his signs and tokens.

*Lucentio* I pray thee moralize<sup>35</sup> them.

27 copyist, notary (John Milton's father, a scrivener, was in effect a lawyer)

28 thin and slender pittance = a poor and scanty meal

29 hurry

30 wish

31 loiter, linger, trifle

32 portion of food

33 he has

34 interpret, explain (often used for Scripture commentary)

35 explain the moral meaning

- 80 *Biondello* Then thus: Baptista is safe,<sup>36</sup> talking with the  
deceiving father of a deceitful son.
- Lucentio* And what of him?
- Biondello* His daughter is to be brought by you to the supper.
- Lucentio* And then?
- 85 *Biondello* The old priest at Saint Luke's church is at your  
command at all hours.
- Lucentio* And what of all this?
- Biondello* I cannot tell, except they are busied about a  
counterfeit<sup>37</sup> assurance. Take your assurance of her, *cum*  
90 *privilegio ad imprimendum solum*.<sup>38</sup> To the church take the  
priest, clerk, and some sufficient honest witnesses.  
If this be not that you look for, I have no more to say,  
But bid Bianca farewell for ever and a day.

## BIONDELLO STARTS TO LEAVE

- Lucentio* Hear'st thou, Biondello?
- 95 *Biondello* I cannot tarry. I knew a wench married in an  
afternoon as she went to the garden for parsley to stuff a  
rabbit, and so may you sir. And so adieu sir. My master hath  
appointed me to go to Saint Luke's to bid the priest be ready  
to come against you come with your appendix.<sup>39</sup>

36 out of harm's way, not likely to cause trouble

37 spurious, fake\*

38 "with privilege of exclusive printing" (not the strict meaning, but  
so understood as an old formula granting copyright to a printer/  
publisher); there is a bawdy Latinate pun in *ad imprimendum*,  
"pressing on"

39 attachment

EXIT

*Lucentio* I may and will, if she be so contented.

100

She will be pleased, then wherefore should I doubt?

Hap what hap may, I'll roundly go about<sup>40</sup> her.

It shall go hard if Cambio go without her.

EXIT

<sup>40</sup> roundly go about = go directly after

## SCENE 5

*The road to Padua*

ENTER PETRUCHIO, KATE, HORTENSIO, AND SERVANTS

*Petruchio* Come on, i' God's name, once more toward our father's.

Good Lord, how bright and goodly shines the moon!

*Kate* The moon? The sun. It is not moonlight now.

*Petruchio* I say it is the moon that shines so bright.

5 *Kate* I know it is the sun that shines so bright.

*Petruchio* Now by my mother's son, and that's myself,

It shall be moon, or star, or what I list,

Or ere<sup>1</sup> I journey to your father's house.

(*to Servants*) Go on and fetch our horses back again.

10 Evermore crossed and crossed, nothing but crossed!

*Hortensio* Say as he says, or we shall never go.

*Kate* Forward I pray, since we have come so far,

And be<sup>2</sup> it moon, or sun, or what you please.

And if you please to call it a rush candle,<sup>3</sup>

15 Henceforth I vow it shall be so for me.

*Petruchio* I say it is the moon.

*Kate* I know it is the moon.

*Petruchio* Nay then you lie. It is the blessed sun.

*Kate* Then God be blessed, it is the blessed sun,

20 But sun it is not, when you say it is not,

And the moon changes even as your mind.

1 or ere = before

2 let it be

3 weak candle: a rush/reed dipped in tallow/grease (used by the poor)

What you will have it named, even that it is,  
And so it shall be so for Katherine.

*Hortensio (aside)* Petruchio, go thy ways,<sup>4</sup> the field is won.

*Petruchio* Well, forward, forward! Thus the bowl should run, 25  
And not unluckily against the bias.<sup>5</sup>  
But soft, company is coming here.

ENTER VINCENTIO

*(to Vincentio)* Good morrow, gentle mistress, where away?

Tell me, sweet Kate, and tell me truly too,  
Hast thou beheld a fresher<sup>6</sup> gentlewoman? 30

Such war<sup>7</sup> of white and red within<sup>8</sup> her cheeks!

What stars do spangle<sup>9</sup> heaven with such beauty,

As those two eyes become that heavenly face?

Fair lovely maid, once more good day to thee.

Sweet Kate, embrace her for her beauty's sake. 35

*Hortensio (aside)* 'A will make<sup>10</sup> the man mad, to make the  
woman<sup>11</sup> of him.

*Kate* Young budding virgin, fair and fresh and sweet,  
Whither away, or where is thy abode?  
Happy the parents of so fair a child,

4 go thy ways = that's it/well done/go on

5 against the bias = obliquely, in a slant (from the game of "bowls"), and thus  
contrary to its natural tendency

6 more blooming/youthful/energetic

7 conflict, contest

8 in

9 decorate, adorn, dot

10 'A will make = he will drive

11 make the woman = to produce/bring about/turn/transform him into a  
woman

- 40 Happier the man whom favorable stars  
 Allot<sup>12</sup> thee for his lovely bedfellow.
- Petruchio* Why how now, Kate, I hope thou art not mad,  
 This is a man, old, wrinkled, faded, withered,  
 And not a maiden, as thou sayst he is.
- 45 *Kate* Pardon old father my mistaking eyes,  
 That have been so bedazzled with the sun  
 That everything I look on seemeth green.<sup>13</sup>  
 Now I perceive thou art a reverend<sup>14</sup> father.  
 Pardon I pray thee for my mad mistaking.
- 50 *Petruchio* Do, good old grandsire, and withal make known  
 Which way thou travelest. If along with us,  
 We shall be joyful of thy company.
- Vincentio* Fair sir, and you my merry<sup>15</sup> mistress,  
 That with your strange encounter<sup>16</sup> much amazed me.
- 55 My name is called Vincentio, my dwelling Pisa,  
 And bound I am to Padua, there to visit  
 A son of mine, which long I have not seen.
- Petruchio* What is his name?
- Vincentio* Lucentio, gentle sir.
- 60 *Petruchio* Happily met, the happier for thy son.  
 And now by law, as well as reverend age,  
 I may entitle thee my loving father.  
 The sister to my wife, this gentlewoman,  
 Thy son by this<sup>17</sup> hath married. Wonder not,

12 destine, appoint

13 (i.e., young, growing)

14 deserving of respect

15 (1) pleasant, (2) jesting, facetious, (3) animated

16 (1) greeting, address, (2) behavior

17 by this = by now/this time

Nor be not grieved, she is of good esteem, 65

Her dowry wealthy,<sup>18</sup> and of worthy<sup>19</sup> birth.

Beside,<sup>20</sup> so qualified<sup>21</sup> as may beseem<sup>22</sup>

The spouse of any noble gentleman.

Let me embrace with old Vincentio,

And wander<sup>23</sup> we to see thy honest son, 70

Who will of thy arrival be full joyous.

*Vincentio* But is this true? Or is it else your pleasure,

Like pleasant travelers, to break<sup>24</sup> a jest

Upon the company you overtake?

*Hortensio* I do assure thee, father, so it is. 75

*Petruchio* Come go along and see the truth hereof,

For our first merriment hath made thee jealous.<sup>25</sup>

EXEUNT ALL BUT HORTENSIO

*Hortensio* Well Petruchio, this has put me in heart.<sup>26</sup>

Have to<sup>27</sup> my widow! And if she be froward,

Then hast thou taught Hortensio to be untoward.<sup>28</sup> 80

EXIT

18 opulent, luxurious, copious

19 excellent

20 in addition

21 accomplished

22 suit (verb)

23 travel

24 crack, utter ("crack a joke")

25 suspicious

26 put me in heart = given me courage/spirit

27 have to = here's to

28 difficult to manage/unruly/perverse/stubborn

# Act 5

## g

### SCENE I

*In front of Lucentio's house*

ENTER BIONDELLO, LUCENTIO, AND BIANCA ON ONE SIDE,  
GREMIO ON THE OTHER

*Biondello* Softly and swiftly sir, for the priest is ready.

*Lucentio* I fly, Biondello. But they may chance to need thee at home, therefore leave us.

*Biondello* Nay faith, I'll see the church o' your back,<sup>1</sup> and then  
5 come back to my mistress as soon as I can.

EXEUNT LUCENTIO, BIANCA, AND BIONDELLO

*Gremio* I marvel Cambio comes not all this while.

ENTER PETRUCHIO, KATE, VINCENTIO, AND ATTENDANTS

*Petruchio* Sir here's the door, this is Lucentio's house.  
My father's bears<sup>2</sup> more toward the marketplace,

1 o' your back = at your back ("from behind you")

2 takes/leads me

Thither must I, and here I leave you sir.

*Vincentio* You shall not choose but drink before you go, 10  
I think I shall command<sup>3</sup> your welcome here,  
And by all likelihood some cheer is toward.<sup>4</sup>

HE KNOCKS

*Gremio* They're busy within, you were best knock louder.

PEDANT APPEARS ABOVE, AT A WINDOW

*Pedant* What's he that knocks as<sup>5</sup> he would beat down the  
gate? 15

*Vincentio* Is Signior Lucentio within, sir?

*Pedant* He's within sir, but not to be spoken withal.<sup>6</sup>

*Vincentio* What if a man bring him a hundred pound or two to  
make merry withal?

*Pedant* Keep your hundred pounds to yourself, he shall need 20  
none so long as I live.

*Petruchio* (to *Vincentio*) Nay, I told you your son was well beloved  
in Padua. (to *Pedant*) Do you hear, sir? To leave frivolous  
circumstances,<sup>7</sup> I pray you tell Signior Lucentio that his  
father is come from Pisa, and is here at the door to speak with 25  
him.

*Pedant* Thou liest. His father is come from Padua, and here  
looking out at the window.

*Vincentio* Art thou his father?

*Pedant* Ay sir, so his mother says, if I may believe her. 30

3 shall command = must insist on

4 in progress (toWARD)

5 as if

6 with

7 leave frivolous circumstances = to put aside trifling/unimportant matters

*Petruchio* (to *Vincentio*) Why, how now, gentleman. Why this is flat knavery to take upon you another man's name.

*Pedant* Lay hands on<sup>8</sup> the villain, I believe 'a means to cozen somebody in this city under my countenance.<sup>9</sup>

## ENTER BIONDELLO

35 *Biondello* (*aside*) I have seen them in the church together, God send 'em good shipping.<sup>10</sup> But who is here? Mine old master, Vincentio! Now we are undone<sup>11</sup> and brought to nothing.<sup>12</sup>

*Vincentio* (*seeing Biondello*) Come hither, crack-hemp.<sup>13</sup>

*Biondello* I hope I may choose, sir.

40 *Vincentio* Come hither, you rogue. What, have you forgot me?

*Biondello* Forgot you, no sir. I could not forget you, for I never saw you before in all my life.

*Vincentio* What, you notorious<sup>14</sup> villain! Didst thou never see thy master's father, Vincentio?

45 *Biondello* What, my old worshipful<sup>15</sup> old master? Yes marry sir, see where he looks out of the window.

*Vincentio* Is't so, indeed?

## HE BEATS BIONDELLO

8 lay hands on = seize

9 under my countenance = by pretending to be me

10 sailing, a good voyage ("good fortune")

11 ruined

12 brought to nothing = everything is finished/destroyed

13 crack-hemp = someone likely to strain a hempen rope by being hanged ("rascal")

14 famous, obvious

15 distinguished, honorable

*Biondello* Help, help, help, here's a madman will<sup>16</sup> murder me.

EXIT BIONDELLO

*Pedant* Help, son! Help, Signior Baptista!

PEDANT DISAPPEARS FROM THE WINDOW

*Petruchio* Prithee, Kate, let's stand aside and see the end of this controversy. 50

THEY STEP TO THE SIDE

ENTER PEDANT, BAPTISTA, TRANIO, AND SERVANTS

*Tranio* Sir, what are you that offer<sup>17</sup> to beat my servant?

*Vincentio* What am I sir! Nay, what are you sir? O immortal gods! O fine<sup>18</sup> villain! A silken doublet, a velvet hose,<sup>19</sup> a scarlet cloak, and a copatain<sup>20</sup> hat! O I am undone, I am 55  
undone! While I play<sup>21</sup> the good husband at home, my son and my servant spend all at the university.

*Tranio* How now, what's the matter?

*Baptista* What, is the man lunatic?

*Tranio* Sir, you seem a sober ancient gentleman by your habit, 60  
but your words show you a madman. Why sir, what 'cerns<sup>22</sup> it you if I wear pearl and gold? I thank my good father, I am able to maintain it.

*Vincentio* Thy father! O villain, he is a sailmaker in Bergamo.

16 who wants to

17 intend, try

18 consummate, absolute, perfect

19 breeches

20 high-crowned ("sugar-loaf")

21 am busily engaged / working hard at

22 concerns

- 65 *Baptista* You mistake sir, you mistake sir. Pray, what do you think is his name?  
*Vincentio* His name, as if I knew not his name. I have brought him up ever since he was three years old, and his name is Tranio.
- 70 *Pedant* Away, away, mad ass, his name is Lucentio, and he is mine only son and heir to the lands of me, Signior Vincentio.  
*Vincentio* Lucentio! O he hath murdered his master! Lay hold on<sup>23</sup> him, I charge you in the Duke's name. O my son, my son! Tell me thou villain, where is my son, Lucentio?
- 75 *Tranio* Call forth<sup>24</sup> an officer.

## ENTER OFFICER

Carry<sup>25</sup> this mad knave to the jail. Father Baptista, I charge you see that he be forthcoming.<sup>26</sup>

*Vincentio* Carry me to the jail!

*Gremio* Stay officer, he shall not go to prison.

- 80 *Baptista* Talk not, Signior Gremio. I say he shall<sup>27</sup> go to prison.

*Gremio* Take heed, Signior Baptista, lest you be cony-catched<sup>28</sup> in this business. I dare swear<sup>29</sup> this is the right Vincentio.

*Pedant* Swear if thou darest.

- 85 *Gremio* Nay, I dare not swear it.<sup>30</sup>

*Tranio* Then thou wert best say that I am not Lucentio.

23 lay hold on = seize

24 call forth = summon

25 convey, bring

26 kept in safe custody

27 (1) will, (2) must

28 fooled, duped, swindled

29 dare swear = affirm, declare

30 (1) No, I don't dare swear it, or (2) No, I don't dare not to swear it (Tranio's next words strongly suggest that the second alternative is correct)

*Gremio* Yes, I know thee to be Signior Lucentio.

*Baptista* Away with the dotard,<sup>31</sup> to the jail with him!

*Vincentio* Thus strangers may be hailed<sup>32</sup> and abused. (*to Tranio*)

O monstrous villain!

90

ENTER BIONDELLO, LUCENTIO, AND BIANCA

*Biondello* O we are spoiled,<sup>33</sup> and yonder he is. (*to Lucentio*)

Deny him, forswear him, or else we are all undone.

*Lucentio* (*kneeling*) Pardon, sweet father.

*Vincentio* Lives my sweet son?

BIONDELLO, TRANIO, AND PEDANT RUN OUT

*Bianca* (*kneeling*) Pardon, dear father.

*Baptista* (*to Bianca*) How hast thou offended?

Where is Lucentio?

*Lucentio* Here's Lucentio,

95

Right son to the right Vincentio,

That have by marriage made thy daughter mine,

While counterfeit supposes<sup>34</sup> bleared thine eyne.<sup>35</sup>

*Gremio* Here's packing,<sup>36</sup> with a witness,<sup>37</sup> to deceive us all.

*Vincentio* Where is that damnèd villain Tranio,

100

That faced and braved me in this matter so?

*Baptista* Why, tell me is not this my Cambio?

*Bianca* Cambio is changed into Lucentio.

31 old/senile imbecile

32 greeted, welcomed

33 destroyed

34 fakes

35 bleared thine eyne = dimmed your eyes

36 plotting, defrauding

37 with a witness = and that's a fact, without a doubt

- Lucentio* Love wrought<sup>38</sup> these miracles. Bianca's love  
 105 Made me exchange my state with Tranio,  
 While he did bear my countenance in the town.  
 And happily I have arrived at the last<sup>39</sup>  
 Unto the wishèd haven<sup>40</sup> of my bliss.  
 What Tranio did, myself enforced him to.  
 110 Then pardon him, sweet father, for my sake.  
*Vincenzio* I'll slit the villain's nose that would have sent me to the  
 jail.  
*Baptista* (to *Lucentio*) But do you hear sir? Have you married  
 my daughter without asking my good will?  
 115 *Vincenzio* Fear not Baptista, we<sup>41</sup> will content you, go to.<sup>42</sup> But I  
 will in,<sup>43</sup> to be revenged for this villainy.

EXIT VINCENZIO

*Baptista* And I<sup>44</sup> to sound<sup>45</sup> the depth of this knavery.

EXIT BAPTISTA

*Lucentio* Look not pale, Bianca, thy father will not frown.<sup>46</sup>

EXEUNT LUCENTIO AND BIANCA

*Gremio* My cake is dough,<sup>47</sup> but I'll in<sup>48</sup> among the rest,

38 worked

39 at the last = at last, finally

40 harbor

41 (?) the royal "we," meaning "I"?

42 come on (exclamation)

43 I will in = I will go in the house

44 I will go in

45 penetrate, inquire into

46 disapprove

47 my cake is dough = I have failed (proverbial)

48 go in

Out of hope of all but my share of the feast. 120

EXIT GREMIO

PETRUCHIO AND KATE COME FORWARD

*Kate* Husband, let's follow to see the end of this ado.<sup>49</sup>

*Petruchio* First kiss me, Kate, and we will.

*Kate* What, in the midst of the street?

*Petruchio* What, art thou ashamed of me?

*Kate* No sir, God forbid, but ashamed to kiss. 125

*Petruchio* Why then let's home again. *(to Grumio)* Come sirrah,  
let's away.

*Kate* Nay, I will give thee a kiss.

SHE KISSES HIM

Now pray thee love, stay.

*Petruchio* Is not this well? Come, my sweet Kate.

Better once than never, for never too late.

EXEUNT

49 fuss, commotion

## SCENE 2

*Lucentio's house*

ENTER BAPTISTA, VINCENTIO, GREMIO, PEDANT,  
 LUCENTIO, BIANCA, PETRUCHIO, KATE, HORTENSIO,  
 WIDOW, AND TRANIO, BIONDELLO, GRUMIO,  
 AND OTHERS, ATTENDING

*Lucentio* At last,<sup>1</sup> though long<sup>2</sup>, our jarring notes agree,<sup>3</sup>  
 And time it is<sup>4</sup> when raging war is done  
 To smile at 'scapes<sup>5</sup> and perils overblown.<sup>6</sup>  
 My fair Bianca, bid my father welcome,  
 5 While I with self-same kindness welcome thine.  
 Brother Petruchio, sister Katherina,  
 And thou Hortensio, with thy loving widow,  
 Feast with the best, and welcome to my house.  
 My banquet is<sup>7</sup> to close our stomachs up,<sup>8</sup>  
 10 After our great good cheer.<sup>9</sup> Pray you, sit down,  
 For now we sit to chat as well as eat.

THEY SEAT THEMSELVES AT TABLE

*Petruchio* Nothing but sit and sit, and eat and eat!

*Baptista* Padua affords<sup>10</sup> this kindness, son Petruchio.

1 finally, in the end

2 it has been a long time

3 come into harmony

4 time it is = it is time

5 escapes

6 that have passed away

7 is designed/meant

8 close our stomachs up = (1) fill our stomachs, and (2) put an end to/  
 conclude our passionate conflicts

9 great good cheer = the larger meal eaten, earlier, to celebrate the wedding  
 10 grants, gives

- Petruchio* Padua affords nothing but what is kind.
- Hortensio* For both our sakes I would that word were true. 15
- Petruchio* Now for my life, Hortensio fears his widow.
- Widow* Then never trust me if I be afeard.<sup>11</sup>
- Petruchio* You are very sensible, and yet you miss my sense.  
I mean Hortensio is afeard of you.
- Widow* He that is giddy thinks the world turns<sup>12</sup> round. 20
- Petruchio* Roundly replied.
- Kate* Mistress, how mean you that?
- Widow* Thus I conceive by<sup>13</sup> him.
- Petruchio* Conceives by me! How likes Hortensio that?
- Hortensio* My widow says, thus she conceives her tale.
- Petruchio* Very well mended. Kiss him for that, good widow. 25
- Kate* “He that is giddy thinks the world turns round,”  
I pray you tell me what you meant by that.
- Widow* Your husband being troubled with a shrew,  
Measures my husband’s sorrow by his woe.  
And now you know my meaning. 30
- Kate* A very mean meaning.
- Widow* Right, I mean you.
- Kate* And I am mean, indeed, respecting you.<sup>14</sup>
- Petruchio* To<sup>15</sup> her, Kate!
- Hortensio* To her, widow!
- Petruchio* A hundred marks,<sup>16</sup> my Kate does put her down. 35

11 be afeard = am frightened/afraid

12 the world turns = that it is the world which is spinning

13 conceive by = (1) imagine/think, from/because of, (2) become pregnant  
by

14 (1) in comparison to, (2) regarding

15 go at

16 gold/silver coins

*Hortensio* That's my office.

*Petruchio* Spoke like an officer. Ha'<sup>17</sup> to thee, lad.

## HE DRINKS TO HORTENSIO

*Baptista* How likes Gremio these quick-witted folks?

*Gremio* Believe me sir, they butt<sup>18</sup> together well.

40 *Bianca* Head and butt.<sup>19</sup> An hasty-witted body<sup>20</sup>

Would say your head and butt were head and horn.<sup>21</sup>

*Vincentio* Ay mistress bride, hath that awakened you?

*Bianca* Ay, but not frightened me. Therefore I'll sleep again.

*Petruchio* Nay that you shall not, since you have begun.

45 Have at you<sup>22</sup> for a better jest or two.

*Bianca* Am I your bird?<sup>23</sup> I mean to shift<sup>24</sup> my bush,

And then<sup>25</sup> pursue me as you draw<sup>26</sup> your bow.

(*speaking to everyone, as hostess*) You are welcome all.

## EXEUNT BIANCA, KATE, AND WIDOW

*Petruchio* She hath prevented me.<sup>27</sup> Here, Signior Tranio,

50 This bird you<sup>28</sup> aimed at, though you hit her not.

Therefore a health to all that shot and missed.

17 here's

18 bang, strike

19 tail, buttock

20 hasty-witted body = irritable/rash person

21 a cuckold's horn: the application of this is obscure

22 have at you = make an attempt

23 (secondary meanings include (1) girl, (2) prey, object of attack)

24 change

25 after that you'll have to

26 as you draw = while you're in the act of drawing

27 prevented me = forestalled/surpassed me

28 (in the guise of Lucentio)

- Tranio* O sir, Lucentio slipped me<sup>29</sup> like his greyhound,  
Which runs himself, and catches for his master.
- Petruchio* A good swift simile,<sup>30</sup> but something currish.<sup>31</sup>
- Tranio* 'Tis well sir that you hunted for yourself. 55  
'Tis thought your deer<sup>32</sup> does hold you at a bay.
- Baptista* O, O, Petruchio! Tranio hits<sup>33</sup> you now.
- Lucentio* I thank thee for that gird,<sup>34</sup> good Tranio.
- Hortensio* Confess, confess, hath he not hit you here?
- Petruchio* A' has a little galled<sup>35</sup> me, I confess. 60  
And as<sup>36</sup> the jest did glance away from me,  
'Tis ten to one it maimed<sup>37</sup> you two outright.<sup>38</sup>
- Baptista* Now in good sadness,<sup>39</sup> son Petruchio,  
I think thou hast the veriest shrew of all.
- Petruchio* Well, I say no. And therefore, for assurance,<sup>40</sup> 65  
Let's each one send unto his wife,  
And he whose wife is most obedient  
To come at first when he doth send for her,  
Shall win the wager which we will propose.
- Hortensio* Content. What's the wager?
- Lucentio* Twenty crowns. 70

29 slipped me = eased me out of/freed me from my collar (as one frees a dog to let it run)

30 swift simile = quick(-witted) comparison (SMiLEE)

31 something currish = a bit ignoble

32 deer/dear: a hunted deer will sometimes turn and fight

33 reaches/strikes/scores against

34 (1) blow, (2) gibe, dig

35 irritated, chafed

36 then, as

37 mutilated, crippled

38 (1) completely, (2) immediately

39 good sadness = all seriousness

40 for assurance = to make sure

*Petruchio* Twenty crowns?

I'll venture<sup>41</sup> so much of<sup>42</sup> my hawk or hound,

But twenty times so much upon my wife.

*Lucentio* A hundred then.

*Hortensio* Content.

*Petruchio* A match, 'tis done.

*Hortensio* Who shall begin?

75 *Lucentio* That will I.

Go Biondello, bid your mistress come to me.

*Biondello* I go.

EXIT BIONDELLO

*Baptista* Son, I'll be your half,<sup>43</sup> Bianca comes.

*Lucentio* I'll have no halves. I'll bear it all myself.

ENTER BIONDELLO

How now, what news?

80 *Biondello* Sir, my mistress sends you word

That she is busy, and she cannot come.

*Petruchio* How? She's busy, and she cannot come.

Is that an answer?

*Gremio* Ay, and a kind one too.

Pray God sir, your wife send you not a worse.

85 *Petruchio* I hope better.

*Hortensio* Sirrah Biondello, go and entreat my wife

To come to me forthwith.

41 risk

42 on

43 partner ("I'll go halves with you")

EXIT BIONDELLO

*Petruchio* O ho, entreat her!

Nay then she must needs come.

*Hortensio* I am afraid, sir,

Do what you can, yours will not be entreated.

ENTER BIONDELLO

Now, where's my wife? 90

*Biondello* She says you have some goodly jest in hand,

She will not come. She bids you come to her.

*Petruchio* Worse and worse, she will not come! O vile,

Intolerable, not to be endured!<sup>44</sup>

Sirrah Grumio, go to your mistress, say 95

I command her come to me.

EXIT GRUMIO

*Hortensio* I know her answer.

*Petruchio* What?

*Hortensio* She will not.

*Petruchio* The fouler fortune<sup>45</sup> mine, and there an end.

ENTER KATE

*Baptista* Now by my holidame,<sup>46</sup> here comes Katherina!

*Kate* What is your will sir, that you send for me? 100

*Petruchio* Where is your sister, and Hortensio's wife?

*Kate* They sit conferring<sup>47</sup> by the parlor fire.

44 inTOLeREYble NOT to BE enDURED

45 luck

46 holy sanctuary/relic

47 conversing

*Petruchio* Go fetch them hither. If they deny to come,  
 Swinge<sup>48</sup> me them soundly forth unto their husbands.  
 105 Away I say, and bring them hither straight.

EXIT KATE

*Lucentio* Here is a wonder, if you talk of a wonder.  
*Hortensio* And so it is. I wonder what it bodes.<sup>49</sup>  
*Petruchio* Marry, peace it bodes, and love, and quiet life,  
 An awful<sup>50</sup> rule, and right<sup>51</sup> supremacy.  
 110 And to be short, what not, that's sweet and happy.<sup>52</sup>  
*Baptista* Now fair befall thee,<sup>53</sup> good *Petruchio*.  
 The wager thou hast won, and I will add  
 Unto their losses twenty thousand crowns –  
 Another dowry to another daughter,  
 115 For she is changed as<sup>54</sup> she had never been.  
*Petruchio* Nay, I will win my wager better yet,  
 And show more sign of her obedience,  
 Her new-built virtue and obedience.  
 See where she comes, and brings your froward wives  
 120 As prisoners to her womanly persuasion.

ENTER KATE WITH BIANCA AND WIDOW

Katherine, that cap of yours becomes you not,  
 Off with that bauble, throw it underfoot.

48 (1) castigate, scold, (2) whip, lash

49 (1) means, signifies, (2) portends, predicts

50 sublimely majestic/reverential

51 righteous, legitimate, proper

52 everything that's sweet and happy (literally, "what that's sweet and happy does it NOT bode")

53 fair befall thee = may good things come to you

54 as if

## KATE OBEYS

- Widow* Lord, let me never have a cause to sigh,  
Till I be brought to such a silly pass!<sup>55</sup>
- Bianca* Fie, what a foolish duty call you this? 125
- Lucentio* I would your duty were as foolish too.  
The wisdom<sup>56</sup> of your duty, fair Bianca,  
Hath cost me a hundred crowns since supper time.
- Bianca* The more fool you for laying on my duty.
- Petruchio* Katherine, I charge thee tell<sup>57</sup> these headstrong  
women 130  
What duty they do owe their lords and husbands.
- Widow* Come, come, you're mocking. We will have no telling.
- Petruchio* Come on I say, and first begin with her.
- Widow* She shall not.
- Petruchio* I say she shall, and first begin with her. 135
- Kate* Fie, fie, unknit<sup>58</sup> that threatening unkind brow,  
And dart not scornful glances from those eyes,  
To wound thy lord, thy king, thy governor.<sup>59</sup>  
It blots thy beauty, as frosts do bite the meads,<sup>60</sup>  
Confounds thy fame,<sup>61</sup> as whirlwinds shake fair buds, 140  
And in no sense is meet or amiable.<sup>62</sup>  
A woman moved is like a fountain troubled,<sup>63</sup>

55 "Lord, may I never have any reason to sigh / Until after I am put into such a silly state" (i.e., never)

56 (non-wisdom)

57 make known to

58 smooth out

59 one who exercises authoritative control

60 bite the meads = wound/injure the meadows

61 confounds thy fame = defeats/destroys/ruins your reputation

62 AMeeAble

63 a fountain troubled = an agitated/turbid stream

Muddy, ill-seeming, thick, bereft of beauty,  
 And while it is so, none so dry or thirsty  
 145 Will deign to sip, or touch one drop of it.  
 Thy husband is thy lord, thy life, thy keeper,  
 Thy head, thy sovereign – one that cares for thee,  
 And for thy maintenance commits<sup>64</sup> his body  
 To painful<sup>65</sup> labor, both by sea and land,  
 150 To watch<sup>66</sup> the night in storms, the day in cold,  
 Whilst thou liest warm at home, secure and safe,  
 And craves no other tribute at thy hands  
 But love, fair looks, and true obedience –  
 Too little payment for so great a debt.  
 155 Such duty as the subject owes the prince,  
 Even such a woman oweth to her husband.  
 And when she is froward, peevish,<sup>67</sup> sullen, sour,  
 And not obedient to his honest will,  
 What is she but a foul contending rebel,<sup>68</sup>  
 160 And graceless traitor<sup>69</sup> to her loving lord?  
 I am ashamed that women are so simple,  
 To offer<sup>70</sup> war, where they should kneel for peace.  
 Or seek for rule, supremacy, and sway,<sup>71</sup>

64 consigns, gives

65 difficult, toilsome, irksome

66 keep vigil, be on the look out

67 spiteful, perverse

68 contending rebel = antagonistic resistor of due and proper authority (the idea of rebellion was associated with the “rebel,” Satan, and thus with the word “enemy”)

69 graceless traitor = ungodly/depraved/wicked/indecent betrayer (the word was then associated with Judas Iscariot, who betrayed Jesus)

70 propose

71 power

When they are bound to serve, love, and obey.  
 Why are our bodies soft, and weak, and smooth, 165  
 Unapt<sup>72</sup> to toil and trouble in the world,  
 But that our soft conditions,<sup>73</sup> and our hearts,  
 Should well agree with our external parts?  
 Come, come, you froward and unable worms,<sup>74</sup>  
 My mind hath been as big as one of yours, 170  
 My heart as great, my reason haply more,  
 To bandy<sup>75</sup> word for word, and frown for frown.  
 But now I see our lances are but straws,  
 Our strength as<sup>76</sup> weak, our weakness past compare,  
 That seeming to be most, which we indeed least are. 175  
 Then vail your stomachs,<sup>77</sup> for it is no boot,<sup>78</sup>  
 And place your hands below your husband's foot.  
 In token of which duty, if he please,  
 My hand is ready, may it do him ease.<sup>79</sup>

*Petruchio* Why there's a wench! Come on, and kiss me Kate. 180

*Lucentio* Well go thy ways, old lad, for thou shalt ha't.<sup>80</sup>

*Vincentio* 'Tis a good hearing,<sup>81</sup> when children are toward.

*Lucentio* But a harsh hearing, when women are froward.

*Petruchio* Come Kate, we'll to bed.

72 unfitted

73 natures

74 unable worms = powerless/incompetent/unqualified mere insects  
 ("miserable creatures")

75 hit/toss back and forth (as a ball in tennis)

76 exactly that

77 vail your stomachs = cast down/surrender/abuse your desires/appetites

78 use, profit, avail

79 comfort, gratification

80 win the prize (rhymes with "Kate")

81 good hearing = good to hear

185 We three are<sup>82</sup> married, but you two are sped.  
 'Twas I won the wager, (*to Lucentio*) though you hit the  
 white.<sup>83</sup>  
 And being<sup>84</sup> a winner, God give you good night!

EXEUNT PETRUCHIO AND KATE

*Hortensio* Now go thy ways, thou hast tamed a curst shrew.  
*Lucentio* 'Tis a wonder, by your leave,<sup>85</sup> she will<sup>86</sup> be tamed so.

EXEUNT

82 are all of us

83 (1) white target, in archery, (2) Bianca, in Italian = white

84 since I am

85 by your leave = if I may have your permission to say so

86 is willing/desires to

AN ESSAY BY HAROLD BLOOM



**T**he *Taming of the Shrew* begins with the very odd two scenes of the Induction, in which a noble practical joker gulls the drunken tinker, Christopher Sly, into the delusion that he is a great lord about to see a performance of Kate and Petruchio's drama. That makes their comedy, the rest of *The Taming of the Shrew*, a play-within-a-play, which does not seem at all appropriate to its representational effect upon an audience. Though skillfully written, the Induction would serve half a dozen other comedies by Shakespeare as well or as badly as it coheres with the *Shrew*. Critical ingenuity has proposed several schemes creating analogies between Christopher Sly and Petruchio, but I am one of the unpersuaded. And yet Shakespeare had some dramatic purpose in his Induction, even if we have not yet surmised it. Sly is not brought back at the conclusion of Shakespeare's *Shrew*, perhaps because his disenchantment necessarily would be cruel, and would disturb the mutual triumph of Kate and Petruchio, who rather clearly are going to be the happiest married couple in Shakespeare (short of the Macbeths, who end separately but each badly). Two points can be accepted as generally cogent about the Induction: it somewhat distances us from the perfor-

mance of the *Shrew*, and it also hints that social dislocation is a form of madness. Sly, aspiring above his social station, becomes as insane as Malvolio in *Twelfth Night*.

Since Kate and Petruchio are social equals, their own dislocation may be their shared, quite violent forms of expression, which Petruchio "cures" in Kate at the high cost of augmenting his own boisterousness to an extreme where it hardly can be distinguished from a paranoid mania. Who cures, and who is cured, remains a disturbing matter in this marriage, which doubtless will maintain itself against a cowed world by a common front of formidable pugnacity (much more cunning in Kate than in her roaring boy of a husband). We all know one or two marriages like theirs; we can admire what works, and we resolve also to keep away from a couple so closed in upon itself, so little concerned with others or with otherness.

It may be that Shakespeare, endlessly subtle, hints at an analogy between Christopher Sly and the happily married couple, each in a dream of its own from which we will not see Sly wake, and which Kate and Petruchio need never abandon. Their final shared reality is a kind of conspiracy against the rest of us: Petruchio gets to swagger, and Kate will rule him and the household, perpetually acting her role as the reformed shrew. Several feminist critics have asserted that Kate marries Petruchio against her will, which is simply untrue. Though you have to read carefully to see it, Petruchio is accurate when he insists that Kate fell in love with him at first sight. How could she not? Badgered into violence and vehemence by her dreadful father Baptista, who vastly prefers the authentic shrew, his insipid younger daughter Bianca, the high-spirited Kate desperately needs rescue. The swaggering Petruchio provokes a double reaction in her: outwardly furious, inwardly

smitten. The perpetual popularity of the *Shrew* derives not from male sadism in the audience but from the sexual excitation of women and men alike.

The *Shrew* is as much a romantic comedy as it is a farce. The mutual roughness of Kate and Petruchio makes a primal appeal, and yet the humor of their relationship is highly sophisticated. The amiable ruffian Petruchio is actually an ideal—that is to say an overdetermined—choice for Kate in her quest to free herself from a household situation far more maddening than Petruchio's antic zaniness. Roaring on the outside, Petruchio is something else within, as Kate gets to see, understand, and control, with his final approval. Their rhetorical war begins as mutual sexual provocation, which Petruchio replaces, after marriage, with his hyperbolic game of childish tantrums. It is surely worth remarking that Kate, whatever her initial sufferings as to food, costume, and so on, has only one true moment of agony, when Petruchio's deliberately tardy arrival for the wedding makes her fear she has been jilted:

*Baptista* Signor Lucentio, this is the 'pointed day

That Katharine and Petruchio should be married,  
And yet we hear not of our son-in-law.

What will be said, what mockery will it be?

To want the bridegroom when the priest attends

To speak the ceremonial rites of marriage?

What says Lucentio to this shame of ours?

*Kate* No shame but mine, I must forsooth be forced

To give my hand, opposed against my heart,

Unto a mad-brain rudesby, full of spleen,

Who wooed in haste, and means to wed at leisure.

I told you, I, he was a frantic fool,  
 Hiding his bitter jests in blunt behavior,  
 And to be noted for a merry man.  
 He'll woo a thousand, 'point the day of marriage,  
 Make friends invited, and proclaim the banns,  
 Yet never means to wed where he hath wooed.  
 Now must the world point at poor Katherine,  
 And say lo, there is mad Petruchio's wife –  
 If it would please him come and marry her.

*Tianio* Patience, good Katherine, and Baptista too.

Upon my life, Petruchio means but well,  
 Whatever fortune stays him from his word.  
 Though he be blunt, I know him passing wise.  
 Though he be merry, yet withal he's honest.

*Kate* Would Katherine had never seen him though.

[3.2.1–26]

No one enjoys being jilted, but this is not the anxiety of an unwilling bride. Kate, authentically in love, nevertheless is unnerved by the madcap Petruchio, lest he turn out to be an obsessive practical joker, betrothed to half of Italy. When, after the ceremony, Petruchio refuses to allow his bride to attend her own wedding feast, he crushes what she calls her “spirit to resist” with a possessive diatribe firmly founded upon the doubtless highly patriarchal Tenth Commandment:

They shall go forward Kate, at thy command.  
 Obey the bride, you that attend on her,  
 Go to the feast, revel and domineer,  
 Carouse full measure to her maidenhead,  
 Be mad and merry, or go hang yourselves.

But for my bonny Kate, she must with me.  
 (to Kate) Nay, look not big, not stamp, nor stare, nor fret,  
 I will be master of what is mine own.  
 She is my goods, my chattels, she is my house,  
 My household stuff, my field, my barn,  
 My horse, my ox, my ass, my anything,  
 And here she stands, touch her whoever dare,  
 I'll bring mine action on the proudest he  
 That stops my way in Padua. Grumio,  
 Draw forth thy weapon, we are beset with thieves,  
 Rescue thy mistress if thou be a man.  
 (to Kate) Fear not, sweet wench, they shall not touch thee,  
 Kate,  
 I'll buckler thee against a million.

[3.2.214-31]

This histrionic departure, with Petruchio and Grumio brandishing drawn swords, is a symbolic carrying-off, and begins Petruchio's almost phantasmagoric "cure" of poor Kate, which will continue until at last she discovers how to tame the swaggerer:

*Petruchio* Come on, i' God's name, once more toward our  
 father's.

Good Lord, how bright and goodly shines the moon!

*Kate* The moon? The sun. It is not moonlight now.

*Petruchio* I say it is the moon that shines so bright.

*Kate* I know it is the sun that shines so bright.

*Petruchio* Now by my mother's son, and that's myself,

It shall be moon, or star, or what I list,

Or ere I journey to your father's house.

(to *Servants*) Go on, and fetch our horses back again.

Evermore crossed and crossed; nothing but crossed.

*Hortensio* Say as he says, or we shall never go.

*Kate* Forward I pray, since we have come so far,

And be it moon, or sun, or what you please.

And if you please to call it a rush candle,

Henceforth I vow it shall be so for me.

*Petruchio* I say it is the moon.

*Kate* I know it is the moon.

*Petruchio* Nay then you lie. It is the blessed sun.

*Kate* Then God be blessed, it is the blessed sun.

But sun it is not, when you say it is not,

And the moon changes even as your mind.

What you will have it named, even that it is,

And so it shall be so for Katherine.

[4.5.1-22]

From this moment on, Kate firmly rules while endlessly protesting her obedience to the delighted Petruchio, a marvelous Shakespearean reversal of Petruchio's earlier strategy of proclaiming Kate's mildness even as she raged on. There is no more charming a scene of married love in all Shakespeare than this little vignette on a street in Padua:

*Kate* Husband, let's follow to see the end of this ado.

*Petruchio* First kiss me, Kate, and we will.

*Kate* What, in the midst of the street?

*Petruchio* What, art thou ashamed of me?

*Kate* No, sir, God forbid; but ashamed to kiss.

*Petruchio* Why then let's home again. (to *Grumio*) Come, sirrah, let's away.

*Kate* Nay, I will give thee a kiss. Now pray thee, love, stay.

*Petruchio* Is not this well? Come, my sweet Kate.

Better once than never, for never too late.

EXEUNT

[5.1.121–29]

One would have to be tone deaf (or ideologically crazed) not to hear in this a subtly exquisite music of marriage at its happiest. I myself always begin teaching the *Shrew* with this passage, because it is a powerful antidote to all received nonsense, old and new, concerning this play. (One recent edition of the play offers extracts from English Renaissance manuals on wife beating, from which one is edified to learn that, on the whole, such exercise was not recommended. Since Kate does hit Petruchio, and he does not retaliate—though he warns her not to repeat this exuberance—it is unclear to me why wife beating is invoked at all.) Even subtler is Kate's long and famous speech, her advice to women concerning their behavior toward their husbands, just before the play concludes. Again, one would have to be very literal-minded indeed not to hear the delicious irony that is Kate's undersong, centered on the great line "I am ashamed that women are so simple." It requires a very good actress to deliver this set piece properly, and a better director than we tend to have now, if the actress is to be given her full chance, for she is advising women how to rule absolutely, while feigning obedience:

Fie, fie, unknit that threatening unkind brow,  
 And dart not scornful glances from those eyes,  
 To wound thy lord, thy king, thy governor.  
 It blots thy beauty, as frosts do bite the meads,

Confounds thy fame, as whirlwinds shake fair buds,  
 And in no sense is meet or amiable.  
 A woman moved is like a fountain troubled,  
 Muddy, ill-seeming, thick, bereft of beauty,  
 And while it is so, none so dry or thirsty  
 Will deign to sip, or touch one drop of it.  
 Thy husband is thy lord, thy life, thy keeper,  
 Thy head, thy sovereign – one that cares for thee,  
 And for thy maintenance commits his body  
 To painful labor, both by sea and land,  
 To watch the night in storms, the day in cold,  
 Whilst thou liest warm at home, secure and safe,  
 And craves no other tribute at thy hands  
 But love, fair looks, and true obedience –  
 Too little payment for so great a debt.  
 Such duty as the subject owes the prince,  
 Even such a woman oweth to her husband.  
 And when she is froward, peevish, sullen, sour,  
 And not obedient to his honest will,  
 What is she but a foul contending rebel,  
 And graceless traitor to her loving lord?  
 I am ashamed that women are so simple,  
 To offer war where they should kneel for peace.  
 Or seek for rule, supremacy, and sway,  
 When they are bound to serve, love, and obey.  
 Why are our bodies soft, and weak, and smooth,  
 Unapt to toil and trouble in the world,  
 But that our soft conditions, and our hearts,  
 Should well agree with our external parts?  
 Come, come, you froward and unable worms,

My mind hath been as big as one of yours,  
 My heart as great, my reason haply more,  
 To bandy word for word and frown for frown.  
 But now I see our lances are but straws,  
 Our strength as weak, our weakness past compare,  
 That seeming to be most, which we indeed least are.  
 Then vail your stomachs, for it is no boot,  
 And place your hands below your husband's foot.  
 In token of which duty, if he please,  
 My hand is ready, may it do him ease.

[5.2.136–79]

I have quoted this complete precisely because its redundancy and hyperbolic submissiveness are critical to its nature as a secret language or code now fully shared by Kate and Petruchio. "True obedience" here is considerably less sincere than it purports to be, or even if sexual politics are to be invoked, it is as immemorial as the Garden of Eden. "Strength" and "weakness" interchange their meanings, as Kate teaches not ostensible subservience but the art of her own will, a will considerably more refined than it was at the play's start. The speech's meaning explodes into Petruchio's delighted (and overdetermined) response: "Why, there's a wench! Come on, and kiss me, Kate."

If you want to hear this line as the culmination of a "problem play," then perhaps you yourself are the problem. Kate does not need to be schooled in "consciousness raising." Shakespeare, who clearly preferred his women characters to his men (always excepting Falstaff and Hamlet), enlarges the human, from the start, by subtly suggesting that women have the truer sense of reality.



## FURTHER READING



This is not a bibliography, but a selective set of starting places.

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## FINDING LIST



Repeated unfamiliar words and meanings, alphabetically arranged, with act, scene, and footnote number of first occurrence, in the spelling (form) of that first occurrence

<i>achieve</i>	1.1.150	<i>bonny</i>	2.1.112
<i>action</i>	intro.1.138	<i>braves</i> (noun)	3.1.14
<i>affable</i>	1.2.56	<i>cause</i> (noun)	1.2.21
<i>amazèd</i>	2.1.87	<i>chafe</i>	1.2.104
<i>amiss</i>	1.2.46	<i>chance</i> (noun)	1.2.25
<i>an</i>	intro.1.98	<i>chance</i> (verb)	intro.1.70
<i>ancient</i>	intro.2.34	<i>charge</i>	intro.1.21
<i>approved</i>	1.1.9	<i>charm</i> (verb)	1.1.192
<i>banquet</i>	intro.1.51	<i>chat</i>	2.1.97
<i>bauble</i>	4.3.41	<i>cheer</i> (noun)	intro.2.90
<i>beast</i>	intro.1.44	<i>chide</i>	1.1.153
<i>becomes</i>	1.1.204	<i>common</i>	1.1.43
<i>beholding</i>	1.2.139	<i>confess</i>	1.1.144
<i>belike</i>	intro.1.94	<i>content</i> (verb)	1.1.85
<i>beseech</i>	1.2.113	<i>counsel</i>	intro.1.160
<i>bestow</i>	1.1.58	<i>countenance</i>	4.1.44

FINDING LIST

<i>counterfeit</i>	4.4.37	<i>froward</i>	1.1.76
<i>cozen</i>	3.2.105	<i>frame</i> (verb)	intro.2.109
<i>crave</i>	2.1.106	<i>gait</i>	intro.1.156
<i>cross</i> (verb)	2.1.22	<i>gallant</i> (noun)	3.2.60
<i>crowns</i> (noun)	2.1.64	<i>gentle</i>	intro.1.84
<i>crupper</i>	3.2.44	<i>gentleman</i>	intro.1.95
<i>cunning</i>	intro.1.117	<i>giddy</i>	4.3.3
<i>curst</i>	1.1.170	<i>God save you</i>	1.2.90
<i>deck</i> (verb)	1.1.24	<i>goodly</i>	intro.2.73
<i>deny</i>	2.1.105	<i>good morrow</i>	2.1.31
<i>despite, in</i>	intro.1.161	<i>goods</i>	1.2.31
<i>doublet</i>	intro.2.11	<i>grave</i>	1.1.14
<i>duty</i>	intro.1.106	<i>habit</i>	3.2.67
<i>endure</i>	1.1.124	<i>halt</i>	2.1.170
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