needs explanation. Then we rephrase in our own words the difficult passage, and add at the end synonyms for individual words in the passage. When scholars have been unable to determine the meaning of a word or phrase, we acknowledge the uncertainty. Biblical quotations are from the Geneva Bible (1560), with spelling modernized.

THE
TAMING
OF THE
SHREW

Characters in the Play

CHRISTOPHER SLY, a beggar
Hostess of an alehouse
A Lord
Huntsmen of the Lord
Page (disguised as a lady)
Players
Servingmen
Messenger

characters in the Induction

BAPTISTA MINOLA, father to Katherine and Bianca KATHERINE, his elder daughter BIANCA, his younger daughter

PETRUCHIO, suitor to Katherine

GREMIO
HORTENSIO (later disguised as
the teacher Litio)
LUCENTIO (later disguised as
the teacher Cambio)

suitors to Bianca

VINCENTIO, Lucentio's father

TRANIO (later impersonating Lucentio)
BIONDELLO

servants to Lucentio

A Merchant (later disguised as Vincentio)

GRUMIO CURTIS NATHANIEL PHILLIP

servants to Petruchio

JOSEPH NICHOLAS

NICHOLAS PETER

Widow

Tailor Haberdasher Officer

Servants to Baptista and Petruchio



INDUCTION

Ind.1 Christopher Sly, a drunken beggar, is driven out of an alehouse by its hostess. A great lord, returning from the hunt, finds Sly in a drunken sleep and decides to play an elaborate trick on him. The lord orders his servants to place Sly in a luxurious bedroom and, when the beggar awakes, to tell him he is a great lord who has long been out of his mind. A troupe of traveling actors present themselves to the lord, who, by way of further elaborating his trick, instructs them to stage a play for Sly.

1. feeze you: fix you, do for you

2. stocks: a heavy timber frame with holes for the ankles used to punish disturbers of the peace (See picture, page 12.)

4. chronicles: histories, such as Holinshed's Chronicles (1577 and 1587), often used by Shakespeare

4-5. Richard Conqueror: i.e., William the Conqueror

5. paucas pallabris: i.e., pocas palabras, Spanish for "few words," i.e., enough

6. Sessa: perhaps French cessez or Spanish cesa, both meaning "stop" or "be silent"

9. denier: small copper coin of little value; Saint Jeronimy: St. Jerome (Jeronimy may confuse Jerome with Hieronimo, the hero of Kyd's play The Spanish Tragedy.)

12. headborough: constable

13. Third...borough: "Thirdborough" was another term for constable.

(continued)

「INDUCTION ¬

Scene 1 Enter Beggar (Christopher Sly) and Hostess.

SLY I'll feeze you, in faith. HOSTESS A pair of stocks, you rogue! SLY You're 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! HOSTESS You will not pay for the glasses you have burst? SLY No, not a denier. Go, by \(\subseteq \text{Saint} \) Jeronimy! Go to thy cold bed and warm thee. THe lies down. 1 10 HOSTESS I know my remedy. I must go fetch the headborough. She exits. 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. Falls asleep. 15 Wind horns [within.] Enter a Lord from hunting, with his train.

LORD

Huntsman, I charge thee tender well my hounds. Breathe Merriman (the poor cur is embossed) And couple Clowder with the deep-mouthed brach. Saw'st thou not, boy, how Silver made it good At the hedge corner, in the coldest fault? I would not lose the dog for twenty pound!

15. kindly: i.e., welcome

15 SD. Wind: blow; within: offstage

16. tender well: take good care of

- 17. Breathe Merriman: let Merriman get his breath back; embossed: exhausted
 - 19. made it good: i.e., picked up the scent
 - 20. in ... fault: i.e., when the scent was lost
- 23. it: i.e., the scent; at the merest loss: i.e., when the scent seemed absolutely lost (Merely means "entirely.")
- 36. thine image: i.e., sleep, which looks like death
 - 37. practice on: play a trick on
 - 39. sweet: fragrant
 - 42. brave: splendidly dressed
 - 44. cannot choose: i.e., will have no other choice



Hunting with hounds. (IND.1.29; IND.2.44-46) From George Turberville, The noble art of ... hunting ... (1611).

LORD

FIRST HUNTSMAN Why, Bellman is as good as he, my lord. He cried upon it at the merest loss. And twice today picked out the dullest scent. Trust me, I take him for the better dog. 25 LORD Thou art a fool. If Echo were as fleet, I would esteem him worth a dozen such. But sup them well, and look unto them all. Tomorrow I intend to hunt again. FIRST HUNTSMAN I will, my lord. First Huntsman exits. LORD, [noticing Sly] What's here? One dead, or drunk? See doth he breathe. SECOND HUNTSMAN He breathes, my lord. Were he not warmed with ale. This were a bed but cold to sleep so soundly. LORD O monstrous beast, how like a swine he lies! 35 Grim death, how foul and loathsome is thine image! Sirs, I will practice on this drunken man. What think you, if he were conveyed to bed, Wrapped in sweet clothes, rings put upon his fingers, 40 A most delicious banquet by his bed. And brave attendants near him when he wakes. Would not the beggar then forget himself? THIRD HUNTSMAN Believe me, lord, I think he cannot choose. SECOND HUNTSMAN It would seem strange unto him when he waked.

Even as a flatt'ring dream or worthless fancy. Then take him up, and manage well the jest.

The Taming of the Shrew

IND. SC. 1

54. **straight:** immediately

55. reverence: bow

59. diaper: small towel

65. disease: trouble, disturbance

67. when . . . is: i.e., when he says he is now mad

69. **kindly:** (1) naturally—with no sign that you are feigning; (2) in a friendly way

70. passing: surpassingly

71. husbanded with modesty: conducted with restraint

73. **As:** i.e., so that

76. office: assigned part; he: i.e., Sly

77. Sirrah: a term of address to a social inferior



A ewer and basin. (IND.1.57, 59) From Bartolomeo Scappi, *Opera* . . . (1605).

10

Carry him gently to my fairest chamber. And hang it round with all my wanton pictures: Balm his foul head in warm distilled waters. 50 And burn sweet wood to make the lodging sweet: Procure me music ready when he wakes To make a dulcet and a heavenly sound. And if he chance to speak, be ready straight And, with a low, submissive reverence. 55 Say "What is it your Honor will command?" Let one attend him with a silver basin Full of rosewater and bestrewed with flowers, Another bear the ewer, the third a diaper, And say "Will't please your Lordship cool your 60 hands?" Someone be ready with a costly 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. 65 Persuade him that he hath been lunatic. And when he says he is, say that he dreams, For he is nothing but a mighty lord. This do, and do it kindly, gentle sirs. It will be pastime passing excellent 70 If it be husbanded with modesty. THIRD HUNTSMAN My lord, I warrant you we will play our part As he shall think by our true diligence He is no less than what we say he is. LORD Take him up gently, and to bed with him. 75 And each one to his office when he wakes. \(\sigma\) Is carried out.\(\frac{1}{2}\) Sound trumpets \(\text{within.} \) \(\text{\cappa} \)

Sirrah, go see what trumpet 'tis that sounds.

「Servingman exits. ¬

The Taming of the Shrew

IND. Sc. 1

81. An 't: if it; players: actors

87. So please: if it please; duty: respect

89. Since once: the time when

91. sure: certainly

92. aptly fitted: well cast

93. **Soto:** The earliest surviving play with a character named **Soto** is John Fletcher's *Women Pleased* (1619). It is likely that the reference here is to a lost play, since only a fraction of the drama of Shakespeare's time survives.

95. in happy time: i.e., at just the right moment

96. The rather for: i.e., especially because

97. cunning: skill

99. **doubtful of your modesties:** i.e., suspicious about how well you can control yourselves

100. over-eying of: observing

102. merry passion: i.e., laughter



"A pair of stocks." (IND.1.2)
From T[homas] F[ella,] A book of diverse devices (1585–1622).

13 The Taming of the Shrew

IND. SC. 1

Belike some noble gentleman that means (Traveling some journey) to repose him here.

Enter Servingman.

How now? Who is it?

SERVINGMAN An 't please your Honor, players
That offer service to your Lordship.

LORD

Did the growth of the service to your Lordship.

Bid them come near. Enter Players. Now, fellows, you are welcome. PLAYERS We thank your Honor. LORD Do you intend to stay with me tonight? FIRST PLAYER So please your Lordship to accept our duty. LORD With all my heart. This fellow I remember Since once he played a farmer's eldest son.-Twas where you wooed the gentlewoman so well. 90 I have forgot your name, but sure that part Was aptly fitted and naturally performed. SECOND PLAYER 7 I think 'twas Soto that your Honor means. LORD 'Tis very true. Thou didst it excellent. Well, you are come to me in happy time, 95 The rather for I have some sport in hand Wherein your cunning can assist me much. There is a lord will hear you play tonight: But I am doubtful of your modesties, Lest, over-eying of his odd behavior 100 (For yet his Honor never heard a play). You break into some merry passion. And so offend him. For I tell you, sirs, If you should smile, he grows impatient.

106.	veriest	antic:	the	most	peculiar	person
					L	Percer

107. buttery: storeroom for food and drink

109. want: lack; affords: can provide

110. Bartholomew: pronounced "Bartelmy"

111. **see him:** arrange for him to be; **in all suits:** in every way

113-14. **him...him...him:** i.e., the page

114. as he will: i.e., if he wishes to

115. He bear: i.e., he should conduct

117. accomplished: performed

119. tongue: voice

124. with...bosom: with his (the page's) head lowered onto Sly's breast

125. him: i.e., the page; as being: i.e., as if he were

127. esteemed him: i.e., thought himself to be

131. shift: trick

132. **napkin:** handkerchief; **close conveyed:** secretly carried

133. **Shall...eye:** despite his inability to cry, will force his eyes to water

135. Anon: soon

136. usurp: take on

FIRST PLAYER	
Fear not, my lord, we can contain ourselves	105
Were he the veriest antic in the world.	222
LORD, \(\text{to a Servingman} \)	
Go, sirrah, take them to the buttery	
And give them friendly welcome every one.	
Let them want nothing that my house affords.	
One exits with the Players.	
Sirrah, go you to Bartholomew, my page,	110
And see him dressed in all suits like a lady.	
That done, conduct him to the drunkard's chamber,	
And call him "Madam," do him obeisance.	
Tell him from me, as he will win my love,	
He bear himself with honorable action.	115
Such as he hath observed in noble ladies	
Unto their lords, by them accomplished.	
Such duty to the drunkard let him do	
With soft low tongue and lowly courtesy,	
And say "What is 't your Honor will command,	120
Wherein your lady and your humble wife	
May show her duty and make known her love?"	
And then with kind embracements, tempting kisses,	
And with declining head into his bosom,	
Bid him shed tears, as being overjoyed	125
To see her noble lord restored to health,	
Who, for this seven years, hath esteemed him	
No better than a poor and loathsome beggar.	
And if the boy have not a woman's gift	
To rain a shower of commanded tears,	130
An onion will do well for such a shift,	
Which (in a napkin being close conveyed)	
Shall in despite enforce a watery eye.	
See this dispatched with all the haste thou canst.	
Anon I'll give thee more instructions.	135
A Servingman exits.	

I know the boy will well usurp the grace,

139. **how...will:** i.e., the way **my men** should; **stay:** stop, keep

141. do homage: show respect

142. Haply: perhaps

143. **over-merry spleen:** excess of laughter (The **spleen** was thought to be the seat of laughter, as well as of other strong emotions.)

Ind.2 The newly awakened Sly is offered delicacies and fine clothes. When he demands his usual ale and beef, the lord and servants tell him that he has been suffering from delusions. After they inform him that he has a beautiful wife, he asks to see her. The lord's page, who impersonates the wife, persuades Sly to watch the play that is about to begin.

1. small: thin, weak, and therefore cheap

2. sack: costly dry Spanish wine, such as sherry

3. conserves: candied fruit

6. An if: i.e., if

7. conserves of beef: salted beef

9. doublets: i.e., jackets (See picture, page 198.)

12. overleather: upper leather of a shoe

13. idle humor: groundless fantasy

Voice, gait, and action of a gentlewoman.

I long to hear him call the drunkard "husband"!

And how my men will stay themselves from laughter

When they do homage to this simple peasant,
I'll in to counsel them. Haply my presence

May well abate the over-merry spleen

Which otherwise would grow into extremes.

「Scene 27

Enter aloft 「Christopher Sly, The drunkard, with Attendants, some with apparel, basin and ewer, and other appurtenances, and Lord 「dressed as an Attendant.

SLY For God's sake, a pot of small ale.

FIRST SERVINGMAN

Will 't please your Lord drink a cup of sack? SECOND SERVINGMAN

Will 't please your Honor taste of these conserves? THIRD SERVINGMAN

What raiment will your Honor wear today?

"Lordship." I ne'er drank sack in my life. An if you give me any conserves, give me conserves of beef.

Ne'er ask me what raiment I'll wear, for I have no more doublets than backs, no more stockings than legs, nor no more shoes than feet, nay sometime more feet than shoes, or such shoes as my toes look through the overleather.

LORD, \(\alpha s \) ATTENDANT \(\)

Heaven cease this idle humor in your Honor! O, that a mighty man of such descent, Of such possessions, and so high esteem Should be infused with so foul a spirit!

- 18. **Burton Heath:** perhaps Barton-on-the-Heath, a village about a dozen miles from Shakespeare's native Stratford
 - 19. cardmaker: maker of cards used to comb wool
- 20. **bearherd:** keeper of a tame, performing bear (See picture, page 26.)
 - 21. alewife: woman alehousekeeper
 - 21-22. Wincot: another village near Stratford
- 23. on the score: on account (Charges for drink were cut or scored on a stick or tally.) sheer ale: ale alone; or, perhaps, "small ale"; score me up: chalk me up
 - 25. bestraught: distracted, insane
- 30. **bethink thee:** think; **birth:** lineage, inherited position
 - 31. ancient: former
- 32. dreams: fantasies
- 34. office: assignment
- 35. **Apollo:** here, patron god of music (See picture, page 82.)
- 39. **Semiramis:** queen of Assyria, noted for her sexual escapades
 - 40. bestrew: cover with flowers or rushes
 - 41. trapped: dressed in trappings
- 43. hawking: hunting for birds with trained hawks
- 45–46. **Thy hounds...Earth:** i.e., the sound of the hounds' barking will strike the sky and then return to echo from the Earth **welkin:** sky
- 47. **course:** hunt hares with **greyhounds** (which hunt by sight, not scent)
- 48. **breathèd stags: stags** with good wind or endurance; **roe:** small deer

SLY What, would you make me mad? Am not I 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 20 tinker? Ask Marian Hacket, the fat alewife of Wincot, if she know me not! If she say I am not fourteen pence on the score for sheer ale, score me up for the lying'st knave in Christendom. What, I am not bestraught! Here's-25 THIRD SERVINGMAN O, this it is that makes your lady mourn. SECOND SERVINGMAN O, this is it that makes your servants droop. LORD, [as ATTENDANT] Hence comes it that your kindred shuns your house, As beaten hence by your strange lunacy. O noble lord, bethink thee of thy birth, 30 Call home thy ancient thoughts from banishment, And banish hence these abject lowly dreams. Look how thy servants do attend on thee, Each in his office ready at thy beck. Wilt thou have music? Hark, Apollo plays, Music. 35 And twenty cagèd nightingales do sing. Or wilt thou sleep? We'll have thee to a couch Softer and sweeter than the lustful bed On purpose trimmed up for Semiramis. Say thou wilt walk, we will bestrew the ground. Or wilt thou ride? Thy horses shall be trapped, 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 answer them 45 And fetch shrill echoes from the hollow Earth. FIRST SERVINGMAN Say thou wilt course. Thy greyhounds are as swift

As breathed stags, ay, fleeter than the roe.

SECOND SERVINGMAN

- 49. pictures: These are presumably the "wanton pictures" mentioned by the lord in Induction 1, now. in lines 49-60, described as pictures of seductions and rapes based on stories told in Ovid's Metamorphoses: the story of Venus and Adonis, of Jove and Io. of Apollo and Daphne. straight: immediately
- 50. Adonis: a mortal loved by Cytherea (i.e., Venus)
 - 51. **sedges:** marsh grass
 - 52. wanton: move playfully and lovingly
- 54. Io: a maiden raped by Jove and transformed into a heifer
- 55. beguilèd and surprised: tricked and captured
- 56. As lively...done: i.e., painted as vividly as if it were the actual deed
- 57. Daphne: a maiden desired and pursued by Apollo (She escaped by being transformed into a laurel tree; see picture, page 24.)
 - 60. workmanly: expertly
- 63. this waning age: a reference to the belief that the world, originally innocent and virtuous (the Golden Age), had ever since declined and was continuing to wane
- 65. envious floods: malicious streams: o'errun: overran
 - 67. yet: even now
 - 71. savors: odors
 - 74. our: Sly now uses the royal "we."
- 75. smallest: thinnest, weakest, cheapest (An attendant may exit at this point to bring "the lady" and fetch the ale.)
 - 77. wit: mind

Dost thou love pictures? We will fetch thee straight Adonis painted by a running brook. 50 And Cytherea all in sedges hid. Which seem to move and wanton with her breath. Even as the waving sedges play with wind. LORD. [as ATTENDANT] We'll show thee Io as she was a maid And how she was beguiled and surprised, 55 As lively painted as the deed was done. THIRD SERVINGMAN Or Daphne roaming through a thorny wood, Scratching her legs that one shall swear she bleeds. And at that sight shall sad Apollo weep. So workmanly the blood and tears are drawn. LORD, \(\alpha s \) ATTENDANT \(\bar{\gamma} \) Thou art a lord, and nothing but a lord; Thou hast a lady far more beautiful Than any woman in this waning age. FIRST SERVINGMAN And till the tears that she hath shed for thee Like envious floods o'errun her lovely face. 65 She was the fairest creature in the world— And yet she is inferior to none. Am I a lord, and have I such a lady? Or do I dream? Or have I dreamed till now? I do not sleep: I see, I hear, I speak, 70 I smell sweet savors, and I feel soft things. Upon my life. I am a lord indeed And not a tinker, nor Christopher Sly. Well, bring our lady hither to our sight, And once again a pot o' the smallest ale. 75 SECOND SERVINGMAN Will't please your Mightiness to wash your hands? O, how we joy to see your wit restored!

79. These: i.e., these last

81. fay: faith

82. of: in

83. idle: silly

84. goodly: splendid

86. **house**: alehouse

87. **present...leet:** accuse her before the court of the lord of the manor

88-89. **stone jugs...quarts:** Customers preferred **sealed quarts,** which bore official stamps (seals) guaranteeing the quantity they contained, rather than **stone** jars that could hold indeterminate quantities.

91. Ay: yes; woman's: hostess's

93. reckoned up: named one after another

94. **Greete:** a hamlet in Gloucestershire, near Stratford (The Folio reading, "Greece," seems to be a misreading.)

98. amends: recovery

100. **Thou...by it:** i.e., I will reward you for it

102. Marry: i.e., indeed (originally an oath on the name of the Virgin Mary); fare: eat (wordplay on fares [line 101], which means "does"); cheer: food and drink

106. **goodman:** the term with which a lower-class wife addressed her husband

O, that once more you knew but what you are! These fifteen years you have been in a dream, Or, when you waked, so waked as if you slept. 80 SIY These fifteen years! By my fay, a goodly nap. But did I never speak of all that time? FIRST SERVINGMAN Oh, ves, my lord, but very idle words. For though you lay here in this goodly chamber, Yet would you say you were beaten out of door. 85 And rail upon the hostess of the house. And say you would present her at the leet Because she brought stone jugs and no sealed quarts. Sometimes you would call out for Cicely Hacket. SLY Ay, the woman's maid of the house. THIRD SERVINGMAN Why, sir, you know no house, nor no such maid, Nor no such men as you have reckoned up, As Stephen Sly and old John Naps of Greete, And Peter Turph and Henry Pimpernell, 95 And twenty more such names and men as these, Which never were, nor no man ever saw. SLY Now, Lord be thanked for my good amends! ALL Amen. SLY I thank thee. Thou shalt not lose by it. 100 Enter [Page as] Lady, with Attendants.

FPAGE, as LADY How fares my noble lord?
SLY Marry, I fare well, for here is cheer enough. Where is my wife?

FPAGE, as TLADY

Here, noble lord. What is thy will with her?

Are you my wife, and will not call me "husband"?

My men should call me "lord." I am your goodman.

114. above: more than

116. abandoned: banished

123. **In peril...malady:** because of the danger that you will again fall ill

125. **stands:** will serve (There is a bawdy pun on **stands** when it is repeated in the next line.)

126. tarry: wait

130. players: actors; amendment: recovery

132. hold ... meet: regard it to be most suitable



Apollo and Daphne. (IND.2.57, 59) From Natale Conti, ... Mythologiae ... (1616).

PAGE, as LADY My husband and my lord, my lord and husband, I am your wife in all obedience. SLY I know it well.—What must I call her? LORD, [as ATTENDANT] "Madam." 110 SLY "Alice Madam," or "Joan Madam"? LORD "Madam," and nothing else. So lords call ladies. SLY Madam wife, they say that I have dreamed And slept above some fifteen year or more. PAGE, as LADY Ay, and the time seems thirty unto me, 115 Being all this time abandoned from your bed. Tis much.—Servants, leave me and her alone.— Madam, undress you, and come now to bed. PAGE, as LADY Thrice noble lord, let me entreat of you To pardon me yet for a night or two: 120 Or if not so, until the sun be set. For your physicians have expressly charged, In peril to incur your former malady, That I should yet absent me from your bed. I hope this reason stands for my excuse. 125 SLY Ay, it stands so that I may hardly tarry 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.

Enter a Messenger.

MESSENGER

Your Honor's players, hearing your amendment,
Are come to play a pleasant comedy,
For so your doctors hold it very meet,

135. **nurse of frenzy:** nourisher of madness or delirium

138. bars: prevents

140. **comonty:** i.e., comedy; **gambold:** i.e., frolic, merrymaking

143. **household stuff:** goods belonging to a household (with wordplay on **stuff** [line 142], which means "literary or artistic matter")

144. history: i.e., story

147 SD. For the two induction scenes in *The Taming of a Shrew* (1594), see Appendix, "Framing Dialogue," A and B, pages 234–40, below.



A bearherd. (IND.2.20)
From Jacobus a. Bruck, Emblemata moralia . . . (1615).

Seeing too much sadness hath congealed your blood. And melancholy is the nurse of frenzy. 135 Therefore they thought it good you hear a play And frame your mind to mirth and merriment, Which bars a thousand harms and lengthens life. SLY Marry, I will. Let them play it. Messenger exits. Is not a comonty a Christmas gambold or a tum- 140 bling trick? PAGE, as LADY No, my good lord, it is more pleasing stuff. SLY What, household stuff? TPAGE, as LADY It is a kind of history. SLY Well, we'll see 't. Come, madam wife, sit by my 145 side, and let the world slip. We shall ne'er be younger. They sit.

THE
TAMING
OF THE
SHREW

ACT 1

1.1 Lucentio has come with his servant Tranio to Padua to study philosophy. They witness an encounter between Baptista and his daughters, in which Baptista announces that Bianca cannot marry until the elder and bad-tempered Katherine does. Bianca's suitors decide to search for a husband for Katherine. Meanwhile Lucentio has fallen in love with Bianca and decides to have Tranio impersonate him so that Lucentio, in the disguise of a schoolmaster, can secretly woo Bianca. The two men exchange clothes.

0 SD. Flourish: a fanfare of trumpets

1. for: because of

2. **nursery of arts: Padua** was famous for its university. **arts:** i.e., the liberal **arts**

3. am arrived for: i.e., have arrived in

5. leave: permission

7. well approved: found perfectly reliable

8. breathe: pause, rest, remain; haply: perhaps; institute: i.e., begin

9. ingenious: liberal

10. grave: worthy and serious

11. my father first: i.e., my father before me

12. of great traffic: i.e., trading extensively

13. come of: descended from

14–16. **Vincentio's son...deeds:** i.e., it will be fitting for me, **Vincentio's son,** to fulfill all expectations by adorning my good **fortune** with good **deeds**

17. **the:** i.e., this

19-20. Will I apply...achieved: i.e., I will devote myself to that part of philosophy that deals with the happiness achieved through virtue

$\lceil ACT 1 \rceil$

Scene 17 Flourish. Enter Lucentio and his man Tranio.

LUCENTIO

Tranio, since for the great desire I had To see fair Padua, nursery of arts, I am arrived for fruitful Lombardy, The pleasant garden of great Italy, And by my father's love and leave am armed 5 With his goodwill and thy good company. My trusty servant well approved in all, Here let us breathe and haply institute A course of learning and ingenious studies. Pisa, renownèd for grave citizens, 10 Gave me my being, and my father first, A merchant of great traffic through the world, 「Vincentio, come of the Bentivolii. Vincentio's son, brought up in Florence, It shall become to serve all hopes conceived 15 To deck his fortune with his virtuous deeds. 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. 20 Tell me thy mind, for I have Pisa left And am to Padua come, as he that leaves

25. Mi perdonato: pardon me (Italian)

26. affected: i.e., of the same feeling

30. discipline: course of instruction

31. **stoics:** persons who put aside all pleasures, refusing to give in to emotion and desire (There is a play here on the word **stocks**, i.e., unfeeling people.)

32. **devote:** devoted; **Aristotle's checks:** the self-restraint that the Greek philosopher Aristotle (384–

322 B.C.E.) advocated

33. **As:** i.e., so that; **Ovid:** Roman love poet (In his *Art of Love*, Ovid names himself the Professor of Love.) **be:** becomes; **abjured:** renounced

34. Balk logic: chop logic, bandy terms (with wordplay on balk as "avoid" and logic as a philo-

sophical discipline)

35. **practice...talk:** i.e., instead of studying **rhetoric** in the university, **practice rhetoric** by talking with friends

36. Music...quicken you: i.e., use music and

poetry to enliven you

38. **your stomach serves you:** you have an appetite for them

40. affect: like

41. Gramercies: thanks

42. Biondello: an (absent) servant of Lucentio's

43. put us in readiness: prepare ourselves

45 SD. **pantaloon:** ridiculous old man, a stock character in Italian comedy of the period (See picture, page 34.)

46. stay awhile: wait a minute

47. show: entertainment, spectacle

A shallow plash to plunge him in the deep And with satiety seeks to quench his thirst. TRANIO 「Mi perdonato, ¬ gentle master mine. 25 I am in all affected 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 nor no stocks, I pray, Or so devote to Aristotle's checks As Ovid be an outcast quite abjured. Balk logic with acquaintance that you have. And practice rhetoric in your common talk; 35 Music and poesy use to quicken you: The mathematics and the metaphysics— Fall to them as you find your stomach serves you. No profit grows where is no pleasure ta'en. In brief, sir, study what you most affect. 40 LUCENTIO Gramercies, Tranio, well dost thou advise. If, Biondello, thou wert come ashore. We could at once put us in readiness And take a lodging fit to entertain Such friends as time in Padua shall beget. 45

Enter Baptista with his two daughters, Katherine and Bianca; Gremio, a pantaloon, 「and Hortensio, 「suitors to Bianca.

But stay awhile! What company is this? TRANIO

Master, some show to welcome us to town. $Lucentio \lceil and \rceil$ Tranio stand by.

BAPTISTA, 「to Gremio and Hortensio Gentlemen, importune me no farther,

For how I firmly am resolved you know:

54. Leave: permission

55. **cart:** Women who transgressed community standards were shamed by being paraded through the streets in open carts.

58. **stale:** laughingstock; also, prostitute (Prostitutes were among those "carted.") **mates:** fellows

59. mates: spouses

63. **Iwis:** certainly; **it:** i.e., marriage; **her:** i.e., Katherine's

65. noddle: head (slang)

66. paint: i.e., scratch until it bleeds

69. **pastime toward:** entertainment about to take place

70. wonderful froward: amazingly ungovernable



Pantaloon. (1.1.45 SD)
From Otto van Veen,
Quinti Horatii Flacci emblemata . . . (1612).

That is, not to bestow my youngest daughter Before I have a husband for the elder. If either of you both love Katherine. Because I know you well and love you well. Leave shall you have to court her at your pleasure. GREMIO To cart her, rather. She's too rough for me.-55 There, there, Hortensio, will you any wife? KATHERINE, To Baptista I pray you, sir, is it your will To make a stale of me amongst these mates? HORTENSIO "Mates," maid? How mean you that? No mates for 60 Unless you were of gentler, milder mold. KATHERINE I' faith, sir, you shall never need to fear. Iwis it is not halfway to her heart. But if it were, doubt not her care should be To comb your noddle with a three-legged stool 65 And paint your face and use you like a fool. HORTENSIO From all such devils, good Lord, deliver us! GREMIO And me too, good Lord. TRANIO, [aside to Lucentio] Husht, master, here's some good pastime toward: That wench is stark mad or wonderful froward. 70 LUCENTIO, [aside to Tranio] But in the other's silence do I see Maid's mild behavior and sobriety. Peace, Tranio. TRANIO, 「aside to Lucentio] Well said, master. Mum, and gaze your fill. BAPTISTA, To Gremio and Hortensio Gentlemen, that I may soon make good 75 What I have said—Bianca, get you in.

The Taming of the Shrew

ACT 1. SC. 1

79-80. It is ... eye: she should make herself cry

80. an: if

82. subscribe: give in, submit

83. instruments: musical instruments

85. **Minerva:** goddess of wisdom, also credited with inventing musical instruments

86. strange: uncooperative, unfriendly

89. mew her up: cage her

90. for: because of

91. her . . . her: i.e., Bianca . . . Katherine's

99. Prefer: recommend; cunning: learned

103. **commune:** talk over together (Accent on first syllable.)

105. belike: perhaps



Minerva. (1.1.85) From Ottavio Rossi, Le memorie bresciane . . . (1616).

And let it not displease thee, good Bianca, For I will love thee ne'er the less, my girl. KATHERINE A pretty peat! It is best Put finger in the eye, an she knew why. 80 BIANCA Sister, content you in my discontent.— Sir, to your pleasure humbly I subscribe. My books and instruments shall be my company, On them to look and practice by myself. LUCENTIO, \(\arrange{a} side to Transo \) Hark, Tranio, thou mayst hear Minerva speak! 85 HORTENSIO Signior Baptista, will you be so strange? Sorry am I that our goodwill effects Bianca's grief. Why will you mew her up, GREMIO Signior Baptista, for this fiend of hell. 90 And make her bear the penance of her tongue? BAPTISTA Gentlemen, content you. I am resolved .-「Bianca exits. ¬ Go in, Bianca. And for I know she taketh most delight In music, instruments, and poetry, 95 Schoolmasters will I keep within my house Fit to instruct her youth. If you, Hortensio. Or, Signior Gremio, you know any such, Prefer them hither. For to cunning men I will be very kind, and liberal 100 To mine own children in good bringing up. And so, farewell.—Katherine, you may stay, For I have more to commune with Bianca. He exits. KATHERINE Why, and I trust I may go too, may I not? What, shall I be appointed hours as though, belike, I knew not what to take and what to leave? Ha! She exits.

108. hold: restrain; Their love: perhaps, our love of women (Some editors print this as "There! Love....")

109. but ... nails: i.e., that we cannot wait patiently

110. fast ... out: i.e., quietly go without reward (literally, without sustenance)

110-11. Our cake's...sides: proverbial for "we've both lost"

114. wish: recommend

117. brooked parle: i.e., allowed for discussion; advice: careful consideration; toucheth: concerns

126-27. so very a fool: so entirely a fool as

129. alarums: brawlings

130. an: if

131. light on: i.e., find

132. and: if (there were)

133. had as lief: would just as soon

134. high cross: cross at the town center

137. bar in law: legal barrier (i.e., Baptista's insistence that Katherine must be married before Bianca)

138-39. so far...maintained: kept up in a friendly manner to this extent and no further

141. have to 't afresh: i.e., compete anew, go to it again

142. Happy...dole: i.e., may the winner find happiness; or, may the best man win

GREMIO Yoù may go to the Devil's dam! Your gifts are so good here's none will hold you.-Their love is not so great, Hortensio, but we may blow our nails together and fast it fairly out. Our cake's dough on 110 both sides. Farewell. Yet for the love I bear my sweet Bianca, if I can by any means light on a fit man to teach her that wherein she delights, I will wish him to her father.

HORTENSIO So will I, Signior Gremio. But a word, I 115 pray. Though the nature of our quarrel yet never brooked parle, know now upon advice, it toucheth us both (that we may yet again have access to our fair mistress and be happy rivals in Bianca's love) to 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!

HORTENSIO I say "a husband."

GREMIO I say "a devil." Think'st thou, Hortensio, 125 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 to endure her loud alarums, why, man, there be good fellows in the world, an a man 130 could light on them, would take her with all faults. and money enough.

GREMIO I cannot tell. But I had as lief take her dowry with this condition: to be whipped at the high cross

every morning.

HORTENSIO Faith, as you say, there's small choice in rotten apples. But come, since this bar in law makes us friends, it shall be so far forth friendly maintained till by helping Baptista's eldest daughter to a husband we set his youngest free for a 140 husband, and then have to 't afresh. Sweet Bianca! Happy man be his dole! He that runs fastest gets the ring. How say you, Signior Gremio?

120

GREMIO I'am agreed, and would I had given him the

best horse in Padua to begin his wooing that would 145

thoroughly woo her, wed her, and bed her, and rid

144–45. **would I...wooing:** i.e., I wish I had already given Katherine's wooer the best horse in Padua as encouragement to begin his wooing

153. I found...love-in-idleness: i.e., I fell in love (Lucentio plays with the idea that idleness begets love, "love-in-idleness" being the name of a flower whose juice in one's eyes, according to Shakespeare's A Midsummer Night's Dream, causes one to love the next thing that one sees.)

155. to me as secret: as much in my confidence

156. Anna to the Queen of Carthage: In Virgil's *Aeneid*, Dido, queen of Carthage, has a sister, Anna, to whom the queen reveals her love for Aeneas.

158. achieve not: do not succeed in obtaining

162. rated: chided, scolded

164. **Redime...minimo:** i.e., ransom yourself from capture as cheaply as possible (Latin)

165. **Gramercies:** thanks; **Go forward:** continue (with your counsel); **contents:** i.e., makes me content

167. longly: long; perhaps also longingly

168. marked not: did not notice; pith: essence

170. **daughter of Agenor:** Europa, whom Jove, in the form of a bull, took to Crete (The story is told in Ovid's *Metamorphoses*.) See picture, page 42.

the house of her. Come on. Gremio and Hortensio exit. Tranio and Lucentio remain onstage. TRANIO I pray, sir, tell me, is it possible That love should of a sudden take such hold? LUCENTIO O Tranio, till I found it to be true. 150 I never thought it possible or likely. But see, while idly I stood looking on, I found the effect of love-in-idleness. And now in plainness do confess to thee That art to me as secret and as dear 155 As Anna to the Queen of Carthage was: Tranio, I burn, I pine! I perish, Tranio, If I achieve not this young modest girl. Counsel me, Tranio, for I know thou canst. Assist me, Tranio, for I know thou wilt. 160 TRANIO Master, it is no time to chide you now. Affection is not rated from the heart. If love have touched you, naught remains but so: Redime te \(\captum \) quam queas minimo. LUCENTIO Gramercies, lad. Go forward. This contents: 165 The rest will comfort, for thy counsel's sound. TRANIO Master, you looked so longly on the maid, Perhaps you marked not what's the pith of all. LUCENTIO O yes, I saw sweet beauty in her face. Such as the daughter of Agenor had, 170 That made great Jove to humble him to her hand When with his knees he kissed the Cretan strand.

183. curst and shrewd: bad-tempered and loud

185. maid: maiden, virgin

186. mewed: caged

187. Because: i.e., so that

189. advised: i.e., aware (literally, informed)

191. marry: i.e., indeed; 'tis plotted: i.e., I've a scheme

193. for my hand: i.e., I'll bet my hand

194. meet . . . one: i.e., coincide perfectly



Europa, "daughter of Agenor," borne by "great Jove." (1.1.170–71) From Gabriele Simeoni, *La vita* . . . (1559).

TRANIO Saw you no more? Marked you not how her sister Began to scold and raise up such a storm That mortal ears might hardly endure the din? 175 LUCENTIO Tranio, I saw her coral lips to move. And with her breath she did perfume the air. Sacred and sweet was all I saw in her. TRANIO, [aside] Nay, then 'tis time to stir him from his trance.— I pray, awake, sir! If you love the maid, 180 Bend thoughts and wits to achieve her. Thus it stands: Her elder sister is so curst and shrewd That till the father rid his hands of her. Master, your love must live a maid at home. 185 And therefore has he closely mewed her up. Because she will not be annoyed with suitors. LUCENTIO Ah. Tranio, what a cruel father's he! But art thou not advised he took some care To get her cunning schoolmasters to instruct her? 190 TRANIO Ay, marry, am I, sir-and now 'tis plotted! LUCENTIO I have it, Tranio! Master, for my hand, TRANIO Both our inventions meet and jump in one. LUCENTIO Tell me thine first. 195 You will be schoolmaster TRANIO And undertake the teaching of the maid: That's your device. It is. May it be done? LUCENTIO TRANIO Not possible. For who shall bear your part 200

202.	Keep	house:	establish a	a household;	ply	his
book: i	i.e., stu	idy ply	y: apply hi	mself to	• •	

204. Basta: Italian for "enough"; have it full: i.e., have worked out a whole plan

209. port: style of life fitting my station

211. meaner: less socially important

213. Uncase thee: i.e., undress; colored hat and cloak: See longer note, page 223.

214. waits on: serves

215. charm . . . tongue: first conjure him to stay quiet

217. sith: since

218. tied: bound, obligated

220. serviceable: diligent in service: quoth: said

226. Whose sudden sight: i.e., the sudden sight of whom; thralled: enthralled, enslaved

229. how now: an interjection that here means "what's going on" (literally, "how is it now")

And be in Padua here Vincentio's son. Keep house, and ply his book, welcome his friends, Visit his countrymen and banquet them? LUCENTIO Basta, content thee, for I have it full. We have not yet been seen in any house, 205 Nor can we be distinguished by our faces For man or master. Then it follows thus: Thou shalt be master, Tranio, in my stead, Keep house, and port, and servants, as I should. I will some other be, some Florentine, 210 Some Neapolitan, or meaner man of Pisa. 'Tis hatched, and shall be so. Tranio, at once Uncase thee. Take my colored hat and cloak. They exchange clothes. When Biondello comes, he waits on thee. But I will charm him first to keep his tongue. 215 TRANIO So had you need. In brief, sir, sith it your pleasure is, And I am tied to be obedient (For so your father charged me at our parting: "Be serviceable to my son," quoth he, 220 Although I think 'twas in another sense), I am content to be Lucentio. Because so well I love Lucentio. LUCENTIO Tranio, be so, because Lucentio loves. And let me be a slave, t' achieve that maid 225 Whose sudden sight hath thralled my wounded eye.

Enter Biondello.

Here comes the rogue.—Sirrah, where have you been?

BIONDELLO

Where have I been? Nay, how now, where are you?

FIRST SERVINGMAN

233. frame: adjust

235. count'nance: appearance, manner

236. for: i.e., to make good

238. descried: identified, recognized

239. becomes: is becoming or appropriate

242. Ne'er a whit: i.e., not a bit

246. So could I: i.e., I too would like to change into Lucentio: faith: a mild oath

255. **rests:** remains 256. **make:** become

258 SD. **Presenters:** characters in the Induction (who "presented" the play). This bit of dialogue between Sly, a Servingman, and the Page does not appear in *A Shrew*. (See Appendix, "Framing Dialogue in *The Taming of a Shrew* [1594]," pages 233–46.) In *The Shrew*, this is Sly's final appearance.

259. mind: pay attention to

Master, has my fellow Tranio stolen your clothes? 230 Or you stolen 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 on, 235 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. Wait you on him. I charge you, as becomes, While I make way from hence to save my life. 240 You understand me? Ay, sir. \(\bar{A} side. \) \(\bar{N} \) Ne'er a whit. BIONDELLO LUCENTIO And not a jot of "Tranio" in your mouth. Tranio is changed into Lucentio. BIONDELLO The better for him. Would I were so too. 245 So could I, faith, boy, to have the next wish after, That Lucentio indeed had Baptista's youngest daughter. But, sirrah, not for my sake, but your master's, I 250 You use your manners discreetly in all kind of companies. When I am alone, why then I am Tranio; But in all places else, \(\text{Fyour} \) master Lucentio. LUCENTIO Tranio, let's go. One thing more rests, that 255 thyself execute, to make one among these wooers. If thou ask me why, sufficeth my reasons are both They exit. good and weighty. The Presenters above [speak.]

My lord, you nod. You do not mind the play.

1.2 Petruchio, with his servant Grumio, has just arrived in Padua. His friend Hortensio suggests that Petruchio woo Katherine. Petruchio enthusiastically agrees. He agrees also to present Hortensio, in disguise, to Baptista as a music teacher named Litio. Gremio appears with Lucentio, who is disguised as a teacher named Cambio. Last of all comes Tranio, now impersonating Lucentio and declaring his intention to woo Bianca. Gremio, Hortensio, and Tranio (as Lucentio) agree to help Petruchio win Katherine.

0 SD. man: i.e., servant

2. of all: especially

3. approvèd: tried, tested

4. trow: think

7. rebused: Grumio's error for "abused"

- 8. **knock me:** i.e., **knock** (rap on the gate) for **me** (This begins extensive wordplay on **knock me** as [1] an old dative form meaning **knock**, and [2] an ordinary verb plus object meaning "hit me.")
 - 12. rap me: rap; pate: head
- 13-15. I... worst: i.e., if I were to hit you first, I know who would afterward get the worst of it
- 17. **ring it:** perhaps, use the ring fastened to the door as a knocker (with a pun on "wring")
 - 18. sol, fa: notes on the scale; sing it: i.e., wail
- 19. **mistress:** perhaps a printer's error for "masters," or perhaps addressed to Sly's "wife"
 - 21. villain: scoundrel, rascal

SLY Yes, by Saint Anne, do I. A good matter, surely. 260
Comes there any more of it?

FPAGE, as LADY My lord, 'tis but begun.

SLY 'Tis a very excellent piece of work, madam lady.

Would 'twere done.

They sit and mark.

Scene 2 Enter Petruchio and his man Grumio.

PETRUCHIO Verona, for a while I take my leave To see my friends in Padua, but of all My best beloved and approved friend, Hortensio. And I trow this is his house. Here, sirrah Grumio, knock, I sav. 5 GRUMIO Knock, sir? Whom should I knock? Is there any man has rebused your Worship? PETRUCHIO Villain, I say, knock me here soundly. GRUMIO Knock you here, sir? Why, sir, what am I, 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. GRUMIO My master is grown quarrelsome. I should knock And then I know after who comes by the worst. 15 PETRUCHIO Will it not be? Faith, sirrah, an you'll not knock, I'll ring it. I'll try how you can sol, fa, and sing it. He wrings him by the ears. Grumio falls. GRUMIO Help, mistress, help! My master is mad. PETRUCHIO Now knock when I bid you, sirrah 20 villain.

Enter Hortensio

25. part the fray: i.e., stop the fight

26. Con tutto il cuore ben trovato: Italian for "Well found (i.e., welcome) with all [my] heart"

27–28. Alla...Petruchio: Italian for "Welcome to our house, my much-honored Master Petruchio"

29. compound: settle

30. 'leges: i.e., alleges

31. Latin: Grumio seems to be presented as an Englishman who cannot tell the difference between Italian and Latin.

34. being: (his master) being

35. **two-and-thirty...out:** i.e., not quite right in the head (The allusion is to a card game called "one-in-thirty." According to Grumio, Petruchio is one "pip"—i.e., one mark on the card—over the goal of the game.)

46. pledge: guarantor

47. this': i.e., this is; heavy chance: grave misfortune

48. ancient: longtime

HORTENSIO How now, what's the matter? My old friend Grumio and my good friend Petruchio? How do you all at Verona? PETRUCHIO Signior Hortensio, come you to part the fray? 25 Con tutto il cuore ben trovato, may I say. HORTENSIO Alla nostra casa [ben] venuto, [molto honorato signor mio Petruchio.—Rise, Grumio, rise. We will compound this quarrel. [Grumio rises.] GRUMIO Nay, 'tis no matter, sir, what he 'leges in 30 Latin. If this be not a lawful cause for me to leave his service-look you, sir: he bid me knock him and rap him soundly, sir. Well, was it fit for a servant to use his master so, being perhaps, for aught I see, two-and-thirty, a pip out? 35 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 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"? PETRUCHIO Sirrah, begone, or talk not, I advise you. 45 HORTENSIO Petruchio, patience. I am Grumio's pledge. Why, this' a heavy chance 'twixt him and you, Your ancient, trusty, pleasant servant Grumio. And tell me now, sweet friend, what happy gale Blows you to Padua here from old Verona? 50 PETRUCHIO Such wind as scatters young men through the world

- 53. in a few: i.e., in a few words
- 56. **maze:** intricate business
- 57. Happily: perhaps; or, with pleasure
- 58. Crowns: i.e., coins
- 60. come roundly to thee: speak to you bluntly
- 61. ill-favored: unattractive (because badtempered)
 - 69. burden: refrain; or, bass accompaniment
- 70. foul: ugly; Florentius' love: Florentius, in John Gower's fourteenth-century Confessio Amantis, agrees to marry an old hag, who is later transformed into a young beauty.
- 71. Sibyl: the Sibyl of Cumae, who had been granted as many years of life as there are grains in a handful of sand (See picture, page 54.) curst and shrewd: bad-tempered
- 72. Socrates' Xanthippe: The wife of Socrates is usually represented as a shrew.
 - 73. moves: disturbs, dislodges
- 80. aglet-baby: i.e., doll decked with aglets, or spangles
 - 81. trot: hag
 - 83. withal: with it

To seek their fortunes farther than at home. Where small experience grows. But in a few, Signior Hortensio, thus it stands with me: Antonio, my father, is deceased, 55 And I have thrust myself into this maze, Happily to wive and thrive, as best I may. Crowns in my purse I have and goods at home, And so am come abroad to see the world. HORTENSIO Petruchio, shall I then come roundly to thee 60 And wish thee to a shrewd ill-favored wife? Thou'dst thank me but a little for my counsel-And yet I'll promise thee she shall be rich, And very rich. But thou'rt too much my friend, And I'll not wish thee to her. 65 PETRUCHIO Signior Hortensio, 'twixt such friends as we Few words suffice. And therefore, if thou know One rich enough to be Petruchio's wife (As wealth is burden of my wooing dance), Be she as foul as was Florentius' love, 70 As old as Sibvl, and as curst and shrewd As Socrates' Xanthippe, or a worse, She moves me not, or not removes at least Affection's edge in me, were she as rough As are the swelling Adriatic seas. 75 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 or an aglet-baby, or an 80 old trot with ne'er a tooth in her head, though she have as many diseases as two-and-fifty horses. Why, nothing comes amiss, so money comes withal. HORTENSIO

Petruchio, since we are stepped thus far in,

91. shrewd, and froward: shrewish and perverse

92. state: estate, financial status

96. board her: i.e., woo her

98, 100. Minola: accent on first syllable

106. give you over: leave you right now

109. humor: whim, mood; an: if

111-12. half a score: ten

113. **rail...tricks:** perhaps, scold in his "rhetorics"; or, use abusive language for which he should be hanged (The passage is very obscure.)

114. **stand him:** i.e., **stand** up to **him** (with a sexual meaning as well)

114–16. **he will...cat:** These lines suggest that Petruchio will throw "figures of speech" at Katherine until she is overcome. But they also suggest physical violence and, perhaps, rape.



The Sibyl of Cumae. (1.2.71)
From Philippus de Barberiis, *Quattuor hic compressa* . . . (1495).

55

The Taming of the Shrew

ACT 1. SC. 2

I will continue that I broached in jest.	85
I can, Petruchio, help 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,	
Is that she is intolerable curst,	90
And shrewd, and froward, so beyond all measure	20
That, were my state far worser than it is,	
I would not wed her for a mine of gold.	
PETRUCHIO 6	
Hortensio, peace. Thou know'st not gold's effect.	
Tell me her father's name, and 'tis enough;	95
For I will board her, though she chide as loud	
As thunder when the clouds in autumn crack.	
HORTENSIO	
Her father is Baptista Minola,	
An affable and courteous gentleman.	
Her name is Katherina Minola,	100
Renowned in Padua for her scolding tongue.	
PETRUCHIO	
I know her father, though I know not her,	
And he knew my deceased father well.	
I will not sleep, Hortensio, till I see her,	
	105
To give you over at this first encounter—	
Unless you will accompany me thither.	
GRUMIO, [to Hortensio] I pray you, sir, let him go while	
the humor lasts. O' my word, an she knew him as	
	110
good upon him. She may perhaps call him half a	
score knaves or so. Why, that's nothing; an he begin	
once, he'll rail in his rope tricks. I'll tell you what, sir, an she stand him but a little, he will throw a	
C . 1 . C . 1 . D . C . 1 1 1	115
she shall have no more eyes to see withal than a cat.	115
You know him not, sir.	

HORTENSIO

118. Tarry: wait

119. **keep:** i.e., keeping; or, castle **keep,** the heavily fortified inner tower of a castle

120. hold: i.e., his stronghold; his safekeeping

122. other more: i.e., others too

124. Supposing: i.e., Baptista supposes

125. For: i.e., because of; rehearsed: itemized

127. this . . . ta'en: i.e., Baptista has arranged

131. maid: maiden, virgin

132. do me grace: do me a favor

133. sober: subdued in color, dark

135. Well seen: well trained

136. device: scheme

137. **leave:** opportunity; **make love to:** pay amorous attention to, woo

144. **proper stripling:** handsome youngster (sarcastic reference to Gremio)



A scholar "in sober robes." (1.2.133) From Geoffrey Whitney, A choice of emblemes... (1586).

Tarry, Petruchio. I must go with thee, For in Baptista's keep my treasure is. He hath the jewel of my life in hold, 120 His youngest daughter, beautiful Bianca, And her withholds from me and other more. Suitors to her and rivals in my love, Supposing it a thing impossible, For those defects I have before rehearsed, 125 That ever Katherina will be wooed. Therefore this order hath Baptista ta'en, That none shall have access unto Bianca Till Katherine the curst have got a husband. GRUMIO "Katherine the curst." 130 A title for a maid, of all titles the worst. HORTENSIO Now shall my friend Petruchio do me grace And offer me disguised in sober robes To old Baptista as a schoolmaster Well seen in music, to instruct Bianca. 135 That so I may, by this device at least, Have leave and leisure to make love to 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! 140

Enter Gremio and Lucentio, disguised \(\text{fas Cambio}, a \) schoolmaster. \(\text{\cappa} \)

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

Peace, Grumio, it is the rival of my love.—Petruchio, stand by awhile.

「Petruchio, Hortensio, and Grumio stand aside.」 GRUMIO, 「aside」

A proper stripling, and an amorous.

146. **bound:** Books were sold unbound. (For a picture of a **bound** book, see below.)

147. See ... hand: i.e., see to that in any case

148. lectures: lessons

150. **liberality:** generosity; probably, here, "what Baptista pays you"

151. **mend:** improve; a largess: a gift of money; **paper:** probably **the note** mentioned above

152. **them:** i.e., the books

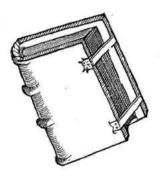
156. stand: i.e., rest

157. **as yourself...place: as** if you **were** present the whole time

161. **woodcock:** i.e., dupe (A woodcock is a bird easily snared and therefore thought to be foolish. See picture, page 60.)

166. Trow: know

172. warrant: guarantee



A bound book, with clasps. (1.2.146) From Notitia vtraque cum Orientis tum Occidentis . . . (1552).

GREMIO, Tto Lucentio O, very well, I have perused the note. 145 Hark you, sir, I'll have them very fairly bound. All books of love. See that at any hand. And see you read no other lectures to her. You understand me. Over and beside Signior Baptista's liberality. 150 I'll mend it with a largess. Take your paper too. And let me have them very well perfumed, For she is sweeter than perfume itself To whom they go to. What will you read to her? LUCENTIO, Tas CAMBIO Whate'er I read to her, I'll plead for you 155 As for my patron, stand you so assured. As firmly as yourself were still in place. Yea, and perhaps with more successful words Than you—unless you were a scholar, sir. GREMIO O this learning, what a thing it is! 160 GRUMIO, [aside] O this woodcock, what an ass it is! PETRUCHIO, [aside] Peace, sirrah. HORTENSIO, [aside] Grumio, mum. 「Coming forward. 7 God save you, Signior Gremio. GREMIO And you are well met, Signior Hortensio. 165 Trow you whither I am going? To Baptista Minola. I promised to enquire carefully About a schoolmaster for the fair Bianca. And by good fortune I have lighted well On this young man, for learning and behavior 170 Fit for her turn, well read in poetry And other books-good ones, I warrant you. HORTENSIO 'Tis well. And I have met a gentleman

180. vent: express

181. speak me fair: respond courteously

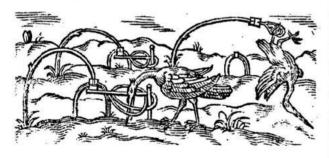
182. indifferent: equally

184. **Upon agreement...liking:** i.e., if we agree to terms that he likes (Hortensio and Gremio are to pay the expenses that Petruchio incurs in his courtship of Katherine; see lines 218–19.)

187. So said, so done, is well: i.e., if the deeds match the words, this is good

191. What countryman?: i.e., from what country are you?

196. stomach: desire, spirit; to 't: go to it; i': i.e., in



Woodcocks being trapped. (1.2.161) From Henry Parrot, *Laquei ridiculosi* . . . (1613).

Hath promised me to help \(\text{me} \) to another, A fine musician to instruct our mistress. 175 So shall I no whit be behind in duty To fair Bianca, so beloved of me. **GREMIO** Beloved of me, and that my deeds shall prove. GRUMIO, \(\sigma a side \) And that his bags shall prove. HORTENSIO Gremio, 'tis now no time to vent our love. 180 Listen to me, and if you speak me fair I'll tell you news indifferent good for either. 「Presenting Petruchio. ¬ Here is a gentleman whom by chance I met. Upon agreement from us to his liking. Will undertake to woo curst Katherine. 185 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, I hear no harm. 190 **GREMIO** No? Sayst me so, friend? What countryman? PETRUCHIO Born in Verona, old Antonio's son. My father dead, my fortune lives for me, And I do hope good days and long to see. **GREMIO** Oh, sir, such a life with such a wife were strange. 195 But if you have a stomach, to 't, i' God's name! You shall have me assisting you in all. But will you woo this wildcat? PETRUCHIO Will I live? GRUMIO

Will he woo her? Ay, or I'll hang her.

The Taming of the Shrew

ACT 1, SC. 2

200

63

209. 'larums: i.e., alarums, or calls to battle

213. fear boys with bugs: frighten little boys with bugbears or bogeymen

216. happily: opportunely, at just the right time

219. bear ... of: pay his expenses for

223. readiest: i.e., shortest

225. fair: beautiful

228. **her to—:** Gremio seems to be interrupted here before he finishes the question "you mean not her to woo?" (Some editors print the line as "mean not her too?")



A "chestnut in a farmer's fire." (1.2.212) From Jacob Cats, Alle de wercken . . . (1657–59).

PETRUCHIO Why came I hither but to that intent? Think you a little din can daunt mine ears? 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? 205 Have I not heard great ordnance in the field And heaven's artillery thunder in the skies? Have I not in a pitchèd battle heard Loud 'larums, neighing steeds, and trumpets clang? And do you tell me of a woman's tongue. 210 That gives not half so great a blow to hear As will a chestnut in a farmer's fire? Tush, tush, fear boys with bugs! For he fears none. GRUMIO GREMIO Hortensio, hark. 215 This gentleman is happily arrived. My mind presumes, for his own good and yours. HORTENSIO I promised we would be contributors And bear his charge of wooing whatsoe'er. **GREMIO** And so we will, provided that he win her. 220 GRUMIO I would I were as sure of a good dinner. Enter Tranio, \(\text{ disguised as Lucentio,} \) and Biondello. TRANIO, [as LUCENTIO] Gentlemen, God save you. If I may be bold. Tell me, I beseech you, which is the readiest way To the house of Signior Baptista Minola? BIONDELLO He that has the two fair daughters—is 't 225 he vou mean? TRANIO, [as LUCENTIO] Even he, Biondello. GREMIO Hark you, sir, you mean not her to229. What...do?: i.e., what business is it of yours?

230. her that chides: i.e., Katherine; at any hand: in any case

233. ere: before

235. An if: if

236. get you hence: i.e., go away

242. choice: i.e., chosen

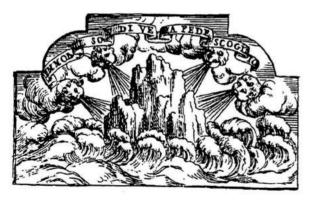
244. Softly: gently

250. **Leda's daughter:** the legendarily beautiful Helen of Troy, daughter of the god Jove and the woman Leda

251. well...have: i.e., Bianca may well have one more

252. make one: i.e., be one

253. **Paris:** lover of Helen of Troy; **speed:** prevail, succeed



A raging "sea, puffed up with winds." (1.2.204–05) From Lodovico Dolce, *Imprese nobili* . . . (1583).

TRANIO, Fas LUCENTIO Perhaps him and her, sir. What have you to do? PETRUCHIO Not her that chides, sir, at any hand, I pray. 230 TRANIO, Tas LUCENTIO I love no chiders, sir. Biondello, let's away. LUCENTIO, [aside] Well begun, Tranio. Sir, a word ere you go. HORTENSIO Are you a suitor to the maid you talk of, yea or no? TRANIO, Tas LUCENTIO An if I be, sir, is it any offense? 235 GREMIO No, if without more words you will get you hence. TRANIO, \(\sigma as \) LUCENTIO\(\) Why sir, I pray, are not the streets as free For me as for you? But so is not she. GREMIO TRANIO, Fas LUCENTIO For what reason, I beseech you? 240 GREMIO For this reason, if you'll know: That she's the choice love of Signior Gremio. That she's the chosen of Signior Hortensio. TRANIO, \(\sigma s \) LUCENTIO \(\) Softly, my masters. If you be gentlemen, Do me this right: hear me with patience. 245 Baptista is a noble gentleman 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 had a thousand wooers. 250 Then well one more may fair Bianca have. And so she shall. Lucentio shall make one. Though Paris came in hope to speed alone.

255. **give him head:** i.e., let him run (as if he were a horse); **jade:** a worthless horse (See picture, below.)

257. as: i.e., as to

262. let her go by: leave her alone

263. **Hercules:** Also called Alcides, he was required to undertake **twelve** seemingly impossible labors. (See line 264.)

266. hearken: ask

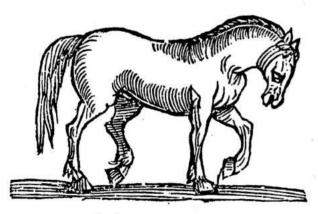
272. stead: help

275. whose hap: whoever's fortune

276. **so graceless...ingrate:** i.e., **be so** ungracious as **to** fail to show his gratitude

277. conceive: understand

279. gratify: i.e., pay



A jade. (1.2.255; 2.1.212; 4.1.1) From Cesare Fiaschi, Trattato dell'imbrigliare . . . (1614).

66

The Taming of the Shrew

ACT 1. SC. 2

283. quaff carouses: drink copiously

286. motion: proposal

288. I... venuto: i.e., I will introduce you; I will ensure your welcome ben venuto: welcome (Italian)

288 SD. **They exit:** The play familiarly called *A Shrew* includes, at approximately this point, a bit of dialogue between Sly and the disguised lord. See longer note, page 223, and "Framing Dialogue in *The Taming of a Shrew*, C, page 241, below.



"... eat and drink as friends...." (1.2.285)
From T[homas] F[ella], A book of diverse devices...
(1585–1622).

TRANIO, Tas LUCENTIO

Sir, I shall not be slack; in sign whereof, Please you we may contrive this afternoon And quaff carouses to our mistress' health, And do as adversaries do in law,

Strive mightily, but eat and drink as friends. GRUMIO [and] BIONDELLO

O excellent motion! Fellows, let's be gone. HORTENSIO

The motion's good indeed, and be it so.—Petruchio, I shall be your [ben] venuto.

They exit.

....

THE
TAMING
OF THE
SHREW

ACT 2

2.1 Baptista stops Katherine from abusing Bianca and receives a visit from Petruchio, who presents Hortensio (disguised as Litio, a music teacher); Gremio introduces Lucentio (disguised as Cambio, a teacher of languages). Tranio, impersonating Lucentio, announces his wish to marry Bianca, and Petruchio his desire to marry Katherine. Baptista insists that Petruchio must get Katherine's love. Petruchio and Katherine, left alone, enter into a furious bout of wordplay. Petruchio then lies to Baptista, insisting that Katherine loves him but that the couple have agreed that she will pretend to dislike him in public. Katherine's wedding is arranged, and Baptista hears the offers that Gremio and Tranio (as Lucentio) make for Bianca. Tranio-Lucentio outbids Gremio and is awarded Bianca, provided that Vincentio, Lucentio's father, will guarantee the dowry. Tranio-Lucentio sets out to find someone to impersonate Vincentio and provide the guarantee.

2. bondmaid: i.e., slave

3. goods: things; articles of clothing

4. Unbind: i.e., if you will unbind

8. charge: command

13. Minion: hussy

14. affect: like

15. but...him: i.e., but in any case you shall have him

72

16. belike: perhaps

17. fair: i.e., in beautiful clothes

$\lceil ACT 2 \rceil$

Scene 17 Enter Katherine and Bianca \(\text{with her hands tied.} \) BIANCA Good sister, wrong me not, nor wrong yourself, To make a bondmaid and a slave of me. That I disdain. But for these other goods-Unbind my hands, I'll pull them off myself. Yea, all my raiment to my petticoat, 5 Or what you will command me will I do, So well I know my duty to my elders. KATHERINE Of all thy suitors here I charge [thee] tell Whom thou lov'st best. See thou dissemble not. BIANCA Believe me, sister, of all the men alive 10 I never yet beheld that special face Which I could fancy more than any other. KATHERINE Minion, thou liest. Is 't not Hortensio? BIANCA If you affect him, sister, here I swear I'll plead for you myself, but you shall have him. 15 KATHERINE O, then belike you fancy riches more. You will have Gremio to keep you fair.

- 18. envy: hate (pronounced "en-vigh'")
- 27. hilding: beast
- 32. flouts: mocks, insults
- 34. suffer me: allow me to be, tolerate me
- 36. dance...day: the proverbial misfortune of the unmarried elder daughter on her sister's wedding day
- 37. **for:** because of; **lead...hell:** the proverbial fate of unmarried women



Women plying their needles. (2.1.26) From Jan van der Straet, [The celebrated Roman women] (1543).

74

Nay, then, you jest, and now I well perceive You have but jested with me all this while. 20 I prithee, sister Kate, untie my hands. 「Katherine strikes her. KATHERINE If that be jest, then all the rest was so. Enter Baptista. BAPTISTA Why, how now, dame, whence grows this insolence?-Bianca, stand aside.—Poor girl, she weeps! 25 He unties her hands. [↑]To Bianca. [↑]Go ply thy needle: meddle not with her. To Katherine. For shame, thou hilding of a devilish spirit! Why dost thou wrong her that did ne'er wrong 30 When did she cross thee with a bitter word? KATHERINE Her silence flouts me, and I'll be revenged! 「She flies after Bianca. BAPTISTA What, in my sight?—Bianca, get thee in. [Bianca] exits. KATHERINE What, will you not suffer me? Nay, now I see She is your treasure, she must have a husband. 35 I must dance barefoot on her wedding day And, for your love to her, lead apes in hell. Talk not to me. I will go sit and weep Till I can find occasion of revenge. 「She exits. [¬] BAPTISTA Was ever gentleman thus grieved as I? But who comes here?

The Taming of the Shrew

Is it for him you do envy me so?

ACT 2. SC. 1

75

BIANCA

Enter Gremio; Lucentio \(\text{disguised as Cambio} \) \(\text{Total disguised as Cambio} \)

in the habit of a mean man; Petruchio with

Thortensio disguised as Litio; and Tranio disguised

as Lucentio, with his boy Biondello bearing a lute

42. Good morrow: good morning

49. Give me leave: permit me to continue

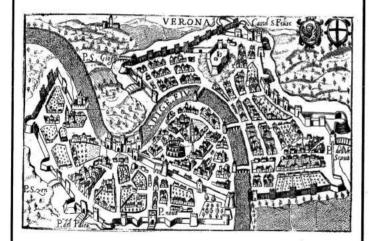
54. forward: eager, presumptuous

57. **entrance:** price of admission; **entertainment:** reception as a **guest** (line 54)

58. man: servant

59. Cunning: versed, learned; skillful

62. Accept of: i.e., accept



Verona. (1.2.1, 24, 50, 192; 2.1.50) From Pietro Bertelli, *Theatrum vrbium Italicarum* . . . (1599).

and books. GREMIO Good morrow, neighbor Baptista. BAPTISTA Good morrow, neighbor Gremio.—God save you, gentlemen. PETRUCHIO And you, good sir. Pray, have you not a daughter 45 Called Katherina, fair and virtuous? BAPTISTA I have a daughter, sir, called Katherina. GREMIO, Tto Petruchio You are too blunt. Go to it orderly. PETRUCHIO You wrong me, Signior Gremio. Give me leave.-I am a gentleman of Verona, sir, 50 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 guest Within your house, to make mine eye the witness 55 Of that report which I so oft have heard, And, for an entrance to my entertainment, I do present you with a man of mine, [Presenting Hortensio, disguised as Litio.] Cunning in music and the mathematics, To instruct her fully in those sciences, Whereof I know she is not ignorant. Accept of him, or else you do me wrong. His name is Litio, born in Mantua. **BAPTISTA**

You're welcome, sir, and he for your good sake.

66. is not for your turn: i.e., is not right for	6.	5.		is	not	for	your	turn:	i.e.,	is	not	right	for	V	οu
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- 68. like not of: i.e., do not like
- 74. Saving: with all respect to
- 76. Bacare: corrupt Latin for "get back"
- 77. fain: rather
- 80. **gift:** i.e., Litio, given to Baptista by Petruchio; **grateful:** gratifying, welcome
 - 86. the other: i.e., Litio
- 91. walk like a stranger: perhaps, hang back instead of pressing forward (like Petruchio and Gremio)

But for my daughter Katherine, this I know. 65 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 my company. BAPTISTA Mistake me not. I speak but as I find. Whence are you, sir? What may I call your name? 70 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. GREMIO Saving your tale, Petruchio, I pray Let us that are poor petitioners speak too! 75 Bacare, you are marvelous forward. PETRUCHIO O, pardon me, Signior Gremio, I would fain be doing. GREMIO I doubt it not, sir. But you will curse your wooing. To Baptista. Neighbor, this is a gift very grateful. 80 I am sure of it. To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto \(\text{you} \) this young scholar \(\text{pre-} \) senting Lucentio, disguised as Cambio that hath been long studying at Rheims, as cunning in Greek, 85 Latin, and other languages as the other in music and mathematics. His name is Cambio. Pray accept his service. BAPTISTA A thousand thanks, Signior Gremio. —Welcome, good Cambio. To Tranio as Lucentio. But. 90 gentle sir, methinks you walk like a stranger. May I be so bold to know the cause of your coming?

The Taming of the Shrew

ACT 2, SC. 1

TRANIO, [as LUCENTIO]

Pardon me, sir, the boldness is mine own,

Nor is your firm resolve unknown to me, In the preferment of the eldest sister. This liberty is all that I request,

That, upon knowledge of my parentage,

That being a stranger in this city here Do make myself a suitor to your daughter,

Unto Bianca, fair and virtuous.

95

100

115

120

98. In the preferment of: granting precedence to

116. them both: i.e., Katherine and Bianca

118. orchard: garden (See picture, below.)

119. passing: very



From Octavio Boldoni, Theatrum temporaneum . . . (1636).

I may have welcome 'mongst the rest that woo And free access and favor as the rest. And toward the education of your daughters I here bestow a simple instrument And this small packet of Greek and Latin books. 105 Biondello comes forward with the gifts. If you accept them, then their worth is great. BAPTISTA Lucentio is your name. Of whence, I pray? TRANIO, \(\alpha s \) LUCENTIO \(\) Of Pisa, sir, son to Vincentio. BAPTISTA A mighty man of Pisa. By report I know him well. You are very welcome, sir. 110 [↑]To Hortensio as Litio. [↑] Take you the lute, [↑]To Lucentio as Cambio. and you the set of books. You shall go see your pupils presently. Holla, within!

Enter a Servant.

These are their tutors. Bid them use them well.

And then to dinner. You are passing welcome, And so I pray you all to think yourselves.

To my daughters, and tell them both

We will go walk a little in the orchard,

Sirrah, lead these gentlemen

Servant exits with Hortensio and Lucentio.

83

PETRUCHIO

131. widowhood: her rights as a widow; be it: i.e., if it be

133. specialties: special contracts

134. on either hand: i.e., on both sides

137. father: i.e., (future) father-in-law

145. happy: fortunate; speed: progress

147. **to the proof:** in tested or proven armor, invulnerable

147-48. as mountains...perpetually: i.e., as mountains, which do not shake, even though winds blow against them perpetually



Apollo. (IND.2.35)
From Johann Basilius Herold, Heydenweldt [1554].

Signior Baptista, my business asketh haste. And every day I cannot come to woo. You knew my father well, and in him me. Left solely heir to all his lands and goods. Which I have bettered rather than decreased. 125 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, And, in possession, twenty thousand crowns. PETRUCHIO And, for that dowry, I'll assure her of 130 Her widowhood, be it that she survive me. In all my lands and leases whatsoever. Let specialties be therefore drawn between us. That covenants may be kept on either hand. BAPTISTA Ay, when the special thing is well obtained. 135 That is, her love, for that is all in all. PETRUCHIO Why, that is nothing. For I tell you, father, I am as peremptory as she proud-minded: And where two raging fires meet together, They do consume the thing that feeds their fury. 140 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. BAPTISTA Well mayst thou woo, and happy be thy speed. 145 But be thou armed for some unhappy words. PETRUCHIO Ay, to the proof, as mountains are for winds, That shakes not, though they blow perpetually.

153. hold with her: withstand her use

154. **break:** tame, train (a metaphor from horse training)

155. **broke the lute:** Usually in productions Hortensio enters with the lute broken over his head.

156. **did but tell:** only told; **mistook her frets:** placed her fingers the wrong way on the ridges or bars (**frets**) on the neck of the lute

157. bowed: curved, bent

159. **fume:** rage (as in "frets and fumes")

162. pate: head

163. amazèd: astounded

166. Jack: rascal

167. As had she: i.e., as if she had

168. lusty: lively

169. **ere:** before (The editorial tradition prints "e'er," but we prefer F's "ere.")

173. apt: inclined



A lute. (2.1.111) From Silvestro Pietrasanta, Symbola heroica...(1682).

Enter Hortensio \(\text{as Litio} \) with his head broke.	
BAPTISTA	
How now, my friend, why dost thou look so pale?	
HORTENSIO, $\lceil as \text{ LITIO} \rceil$	
For fear, I promise you, if I look pale.	150
BAPTISTA	
What, will my daughter prove a good musician?	
HORTENSIO, as LITIO	
I think she'll sooner prove a soldier!	
Iron may hold with her, but never lutes.	
BAPTISTA	
Why, then thou canst not break her to the lute?	
HORTENSIO, $\lceil as \text{ LITIO} \rceil$	
Why, no, for she hath broke the lute to me.	155
I did but tell her she mistook her frets,	133
And bowed her hand to teach her fingering,	
When, with a most impatient devilish spirit,	
"'Frets' call you these?" quoth she. "I'll fume with	
them!"	160
And with that word she struck me on the head,	
And through the instrument my pate made way,	
And there I stood amazed for a while,	
As on a pillory, looking through the lute,	
While she did call me "rascal fiddler,"	165
And "twangling Jack," with twenty such vile terms,	
As had she studied to misuse me so.	
PETRUCHIO	
Now, by the world, it is a lusty wench.	
I love her ten times more than ere I did.	
O, how I long to have some chat with her!	170
BAPTISTA, [「] to Hortensio as Litio [¬]	
Well, go with me, and be not so discomfited.	
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?	175

PETRUCHIO *

I pray you do. I'll attend her here-

195

200

1	76		1.		
1	10.	atten	a:	awai	ı

178. rail: scold; plain: directly, simply

180. clear: serene, unclouded

185. pack: i.e., pack up and leave

187. deny: refuse; crave the day: beg her to name the day

188. ask the banns: make public the intention to marry

191. but: i.e., but you are

193. in faith: a mild oath

194. curst: ill-tempered, quarrelsome

196. **super-dainty:** especially choice, precious

197. dainties: delicacies to eat, also called "cates"

200. sounded: (1) spoken of: (2) measured for depth—hence deeply in the next line

202. moved: inspired

203. in good time: indeed

PETRUCHIO

All but Petruchio exit. And woo her with some spirit when she comes! Say that she rail, why then I'll tell her plain She sings as sweetly as a nightingale. Say that she frown, I'll say she looks as clear 180 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 eloquence. If she do bid me pack, I'll give her thanks 185 As though she bid me stay by her a week. If she deny to wed. I'll crave the day When I shall ask the banns, and when be married. But here she comes—and now, Petruchio, speak.

Enter Katherine.

Good morrow, Kate, for that's your name, I hear. 190 KATHERINE

Well have you heard, but something hard of hearing. They call me Katherine that do talk of me.

You lie, in faith, for you are called plain Kate,

And bonny Kate, and sometimes Kate the curst. But Kate, the prettiest Kate in Christendom,

Kate of Kate Hall, my super-dainty Kate (For dainties are all Kates)—and therefore, Kate,

Take this of me. Kate of my consolation:

Hearing thy mildness praised in every town, Thy virtues spoke of, and thy beauty sounded

(Yet not so deeply as to thee belongs),

Myself am moved to woo thee for my wife.

KATHERINE

"Moved," in good time! Let him that moved you hither

206. **movable:** (1) piece of furniture; (2) whimsical person

208. **joint stool:** wooden **stool** made of parts joined or fitted together

210. bear: bear burdens

211. **bear:** (1) **bear** children; (2) **bear** the weight of a man in sexual intercourse

212. jade: worthless horse (See picture, page 66.)

214. **light:** Since Petruchio is interrupted, it is impossible to say which of the many meanings of **light** might apply here.

215. light: quick; swain: rustic lover; bumpkin

217. buzz: i.e., the sound of a bee (wordplay on be)

218. ta'en: taken or understood (sarcastic)

219. buzzard: (1) a buzzing insect; (2) a stupid person

220. **turtle:** turtle dove, symbolic of love; **buzzard:** a bird of prey; **take:** (1) capture; (2) mistake



A turtle dove. (2.1.220)
From Konrad Gesner, . . . Historiae animalium . . . (1585–1604).

Remove you hence. I knew you at the first 205 You were a movable. PETRUCHIO Why, what's a movable? KATHERINE A joint stool. PETRUCHIO Thou hast hit it. Come, sit on me. KATHERINE Asses are made to bear, and so are you. 210 PETRUCHIO Women are made to bear, and so are you. KATHERINE No such jade as you, if me you mean. PETRUCHIO Alas, good Kate, I will not burden thee. For knowing thee to be but young and light— KATHERINE Too light for such a swain as you to catch, 215 And yet as heavy as my weight should be. PETRUCHIO "Should be"-should buzz! KATHERINE Well ta'en, and like a buzzard. PETRUCHIO O slow-winged turtle, shall a buzzard take thee? 220 KATHERINE Ay, for a turtle, as he takes a buzzard. PETRUCHIO Come, come, you wasp! I' faith, you are too angry. KATHERINE If I be waspish, best beware my sting. PETRUCHIO My remedy is then to pluck it out. KATHERINE Ay, if the fool could find it where it lies. 225

237. arms: i.e., coat of arms, the mark of a gentleman

238. **herald:** the officer who regulated and recorded those entitled to coats of arms; **in thy books: in** your herald's **books**; **in** your good **books**, i.e., in your favor

239. **crest:** an identifying heraldic device worn by a knight on his helmet as an accessory to the coat of arms on his shield (See picture, below.) **coxcomb:** fool's cap (See picture, page 94.)

240. combless: i.e., peaceful

241. craven: coward; a defeated cock

243. crab: (1) crab apple; (2) sour-faced person

247. glass: looking glass, mirror

249. aimed: guessed; of: i.e., by; young one: novice

250. young: inexperienced



A helmet with a crest. (2.1.239) From Bonaventura Pistofilo, *Il torneo* . . . (1627).

90-

PETRUCHIO	
Who knows not where a wasp does wear his sting?	
In his tail.	
KATHERINE In his tongue.	
PETRUCHIO Whose tongue?	
CATHERINE	
Yours, if you talk of tales, and so farewell.	230
PETRUCHIO What, with my tongue in your tail?	
Nay, come again, good Kate. I am a gentleman—	
CATHERINE That I'll try. She strikes him.	
PETRUCHIO	
I swear I'll cuff you if you strike again.	
KATHERINE So may you lose your arms.	235
If you strike me, you are no gentleman,	
And if no gentleman, why then no arms.	
PETRUCHIO	
A herald, Kate? O, put me in thy books.	
KATHERINE What is your crest? A coxcomb?	
PETRUCHIO	
A combless cock, so Kate will be my hen.	240
CATHERINE	
No cock of mine. You crow too like a craven.	
PETRUCHIO	
Nay, come, Kate, come. You must not look so sour.	
CATHERINE	
It is my fashion when I see a crab.	
PETRUCHIO	
Why, here's no crab, and therefore look not sour.	
CATHERINE There is, there is.	245
PETRUCHIO	
Then show it me.	
KATHERINE Had I a glass, I would.	
PETRUCHIO What, you mean my face?	
KATHERINE Well aimed of such a young one.	
PETRUCHIO	
Now, by Saint George, I am too young for you.	250

The Taming of the Shrew

ACT 2. SC. 1

255. chafe: irritate; tarry: stay

256. whit: bit; passing: very

257. coy: distant, aloof

258. a very: an utter

259. gamesome: playful; passing: extremely

261. But ... speech: easygoing, not easily excited

262. askance: aside (in scorn or contempt)

264. cross: inclined to oppose or contradict

266. conference: conversation

271. halt: limp (line 267)

272. whom thou keep'st: i.e., your servants

273. **Dian:** i.e., Diana, the goddess of chastity and of the hunt (See picture, below.)

276. sportful: lustful

277. study: i.e., prepare; goodly: splendid

278. mother wit: natural intelligence



Diana. (2.1.273)
From Robert Whitcombe, Janua divorum . . . (1678).

KATHERINE Yet you are withered. 'Tis with cares. PETRUCHIO KATHERINE I care not PETRUCHIO Nay, hear you, Kate—in sooth, you 'scape not so. KATHERINE I chafe you if I tarry. Let me go. 255 PETRUCHIO No, not a whit. I find you passing gentle. Twas told me you were rough, and coy, and sullen. And now I find report a very liar. For thou art pleasant, gamesome, passing courteous. 260 But slow in speech, yet sweet as springtime flowers. Thou canst not frown, thou canst not look askance. Nor bite the lip as angry wenches will, Nor hast thou pleasure to be cross in talk. But thou with mildness entertain'st thy wooers. 265 With gentle conference, soft, and affable. Why does the world report that Kate doth limp? O sland'rous world! Kate like the hazel twig Is straight, and slender, and as brown in hue As hazel nuts, and sweeter than the kernels. 270 O, let me see thee walk! Thou dost not halt. KATHERINE Go, fool, and whom thou keep'st command. PETRUCHIO Did ever Dian so become a grove As Kate this chamber with her princely gait? O, be thou Dian and let her be Kate. 275 And then let Kate be chaste and Dian sportful. KATHERINE Where did you study all this goodly speech? PETRUCHIO It is extempore, from my mother wit.

281. **keep you warm:** Proverbial: "He is **wise** enough that can **keep** himself **warm.**"

282. mean: intend to do

286. will you, nill you: i.e., whether you like it or not

287. for your turn: just right for you

292. wild Kate: pun on "wildcat"

296. speed: succeed

300–301. In your dumps: depressed, out of sorts

302. promise: assure

306. face: brazen



A fool wearing a coxcomb. (2.1.239) George Wither, A collection of emblemes . . . (1635).

A witty mother, witless else her son. PETRUCHIO Am I not wise? KATHERINE Yes, keep you warm. 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 That you shall be my wife, your dowry 'greed on. 285 And, will you, nill you, I will marry you. Now, Kate, I am a husband for your turn, For by this light, whereby I see thy beauty, Thy beauty that doth make me like thee well, Thou must be married to no man but me. 290 For I am he am born to tame you, Kate, And bring you from a wild Kate to a Kate Conformable as other household Kates. Enter Baptista, Gremio, \(\sigma and \) Tranio \(\sigma as Lucentio. \) \(\) Here comes your father. Never make denial. I must and will have Katherine to my wife. 295 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. BAPTISTA Why, how now, daughter Katherine? In your 300 dumps? KATHERINE 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 and a swearing Jack, 305 That thinks with oaths to face the matter out.

The Taming of the Shrew

ACT 2. sc. 1

95

KATHERINE

307. Father: See note to 2.1.137, above.

309. **curst:** quarrelsome, ill-tempered; **for policy:** as a strategem

310. froward: strong-willed

311. hot: angry

312. **Grissel:** Griselda, the legendary wife who, with superhuman patience, remained obedient and faithful to a cruel husband (Her story is told by Chaucer in *The Clerk's Tale.*)

313. **Lucrece:** After being raped by Tarquin, she committed suicide. (Shakespeare tells her story in his poem *Lucrece*.)

319. speeding: success

320. **goodnight our part:** i.e., we'll say good-bye to our suits to Bianca

323. bargained: agreed; 'twixt: between

324. still: always

328. vied: repeated, piled up

329. twink: i.e., twinkling of an eye

332. meacock: meek

334. 'gainst: in preparation for

335. bid: invite

336. fine: splendidly dressed

337. **give me your hands:** The taking of **hands** before **witnesses** (line 339), along with an exchange of promises, constituted a formal betrothal or precontract of marriage. See page 98 for a picture of such a handfasting.

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, For she's not froward, but modest as the dove; 310 She is not hot, but temperate as the morn. For patience she will prove a second Grissel, And Roman Lucrece for her chastity. And to conclude, we have 'greed so well together That upon Sunday is the wedding day. 315 KATHERINE I'll see thee hanged on Sunday first. GREMIO Hark, Petruchio, she says she'll see thee hanged first. TRANIO, [as LUCENTIO] Is this your speeding? Nay, then, goodnight our part. 320 PETRUCHIO Be patient, gentlemen. I choose her for myself. If she and I be pleased, what's that to you? 'Tis bargained 'twixt us twain, being alone, That she shall still be curst in company. I tell you, 'tis incredible to believe 325 How much she loves me. O, the kindest Kate! She hung about my neck, and kiss on kiss She vied so fast, protesting oath on oath, That in a twink she won me to her love. O, you are novices! 'Tis a world to see 330 How tame, when men and women are alone, A meacock wretch can make the curstest shrew.— Give me thy hand, Kate. I will unto Venice To buy apparel 'gainst the wedding day.— Provide the feast, father, and bid the guests. 335 I will be sure my Katherine shall be fine. BAPTISTA I know not what to say, but give me your hands.

God send you joy, Petruchio. 'Tis a match.

344. clapped up: hurriedly arranged

345–48. Faith, gentlemen...the seas: In these lines Baptista compares himself—and is compared—to a merchant who takes a great gamble to dispose of goods (Katherine) that are wearing out from being long kept in storage. desperate mart: risky market commodity: goods fretting: (1) wearing out (of goods); (2) irritable (of Katherine)

350. he: i.e., Petruchio

357-58. **freeze**, **fry:** references to the supposed cold blood of age and the hot blood of youth

359. **Skipper:** i.e., one young enough that he can skip (term of contempt)



"... give me your hands." (2.1.337)
From George Wither, A collection of emblemes ... (1635).

GREMIO AND TRANIO, [as LUCENTIO] Amen, say we. We will be witnesses. **PETRUCHIO** Father, and wife, and gentlemen, adjeu. I will to Venice. Sunday comes apace. We will have rings, and things, and fine array, And kiss me, Kate. We will be married o' Sunday. Petruchio and Katherine exit \(\text{through different doors.}\)\)

\[
\text{Through different doors.}\]

\[
\text{Through doors.}\]

\[
\text{Through doors.}\]

\[
\text{Through doors.}\]

\[
\text{Through doors **GREMIO** Was ever match clapped up so suddenly? BAPTISTA Faith, gentlemen, now I play a merchant's part 345 And venture madly on a desperate mart. TRANIO, Tas LUCENTIO 'Twas a commodity lay fretting by you. Twill bring you gain, or perish on the seas. BAPTISTA The gain I seek, is quiet [in] the match. GREMIO No doubt but he hath got a quiet catch. 350 But now, Baptista, to your younger daughter. Now is the day we long have looked for. I am your neighbor and was suitor first. TRANIO, Tas LUCENTIO And I am one that love Bianca more Than words can witness or your thoughts can guess. 355 GREMIO Youngling, thou canst not love so dear as I. TRANIO, Tas LUCENTIO Graybeard, thy love doth freeze. **GREMIO** But thine doth fry! Skipper, stand back. 'Tis age that nourisheth. TRANIO, Tas LUCENTIO But youth in ladies' eyes that flourisheth. 360

The Taming of the Shrew

ACT 2. SC. 1

361.	compound:	settle,	reconcile
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362. he of both: i.e., the one of you two

363. **assure:** promise; guarantee; **dower:** portion of a husband's estate legally assigned to his widow on his death (See longer note, page 224.)

367. plate: silver utensils

368. lave: wash

369. hangings: i.e., wall hangings; Tyrian tapestry: tapestry woven in Tyre

370. crowns: gold coins

371. **arras counterpoints:** counterpanes of rich tapestry fabric

372. tents: perhaps, bed curtains

373. Turkey: Turkish; bossed: i.e., embossed

374. Valance: drapery; gold: i.e., gold thread

377. milch-kine to the pail: cows providing milk

378. Six score: one hundred twenty

379. **answerable to:** i.e., consistent with; **portion:** proposed **dower** (line 363)

380. struck in years: advanced in age

383. list: listen

390. ducats: gold coins; by the: per

391. **Of:** from; **fruitful:** fertile; **jointure:** property which will be hers at his death

392. pinched you: put you in a tight spot

5/	APTISTA	
	Content you, gentlemen. I will compound this strife.	
	'Tis deeds must win the prize, and he of both	
	That can assure my daughter greatest dower	
	Shall have my Bianca's love.	0
	Say, Signior Gremio, what can you assure her?	365
31	REMIO	
	First, as you know, my house within the city	
	Is richly furnished with plate and gold,	
	Basins and ewers to lave her dainty hands;	
	My hangings all of Tyrian tapestry;	
	In ivory coffers I have stuffed my crowns,	370
	In cypress chests my arras counterpoints,	
	Costly apparel, tents, and canopies,	
	Fine linen, Turkey cushions bossed with pearl,	
	Valance of Venice gold in needlework,	
	Pewter and brass, and all things that belongs	375
	To house or housekeeping. Then, at my farm	
	I have a hundred milch-kine to the pail,	
	Six score fat oxen standing in my stalls,	
	And all things answerable to this portion.	
	Myself am struck in years, I must confess,	380
	And if I die tomorrow this is hers,	
	If whilst I live she will be only mine.	
ľ	RANIO, [as lucentio]	
	That "only" came well in. \(\tau O Baptista. \) Sir, list to	
	me:	
	I am my father's heir and only son.	385
	If I may have your daughter to my wife,	
	I'll leave her houses three or four as good,	
	Within rich Pisa walls, as any one	
	Old Signior Gremio has in Padua,	
	Besides two thousand ducats by the year	390
	Of fruitful land, all which shall be her jointure.—	
	What have I pinched you Signior Gremio?	

396. Marcellus' road: sheltered anchorage outside the harbor at Marseilles

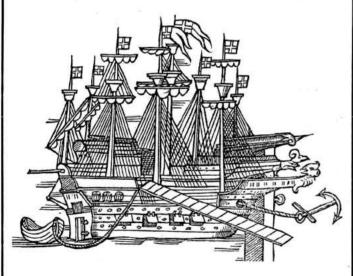
399. galliasses: large ships propelled with both sails and oars

400. tight: watertight, sound; assure: promise

407. **outvied:** outbid (a metaphor from card playing picked up in line 424 with **gamester** and again at line 429)

409. **let...assurance:** i.e., if **your father** provides **her** the guarantee

412. cavil: meaningless objection



An argosy. (2.1.395)
From Robert Hitchcock, A pollitique platt . . . (1580).

102

GREMIO	
Two thousand ducats by the year of land?	
「Aside. ™ My land amounts not to so much in all.—	
That she shall have, besides an argosy	395
That now is lying in Marcellus' road.	
To Tranio. What, have I choked you with an argosy?	
Γ RANIO, Γ as LUCENTIO Γ	
Gremio, 'tis known my father hath no less	
Than three great argosies, besides two galliasses	
And twelve tight galleys. These I will assure her,	400
And twice as much whate'er thou off'rest next.	
GREMIO	
Nay, I have offered all. I have no more,	
And she can have no more than all I have.	
[↑] To Baptista. [↑] If you like me, she shall have me and	
mine.	405
TRANIO, [as LUCENTIO]	
Why, then, the maid is mine from all the world,	
By your firm promise. Gremio is outvied.	
BAPTISTA	
I must confess your offer is the best,	
And, let your father make her the assurance,	
She is your own; else—you must pardon me—	410
If you should die before him, where's her dower?	
TRANIO, [as LUCENTIO]	
That's but a cavil. 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	415
My daughter Katherine is to be married.	
To Tranio as Lucentio. Now, on the Sunday	
following, shall Bianca	
Be bride to you, if you make this assurance.	
If not, to Signior Gremio.	420
And so I take my leave, and thank you both.	

The Taming of the Shrew

ACT 2. SC. 1

424. **gamester:** gambler, betting on his father's generosity; **were:** i.e., would be

426. **Set foot under thy table:** i.e., be reduced to a guest in your house; **toy:** joke

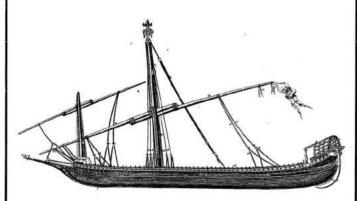
428. A vengeance on: a mild oath

429. **faced...ten:** i.e., bluffed it without even a face card (See note to 2.1.407.)

431. supposed: pretend, counterfeit

434. get: i.e., beget

435. sire: father; of: i.e., in



A galley. (2.1.400)
From Bartolomeo Crescentio, Nautica Mediterranea . . . (1607).

104

105

The Taming of the Shrew

ACT 2. SC. 1

Adieu, good neighbor.

 $\lceil Baptista \rceil$ exits.

Now I fear thee not.

Sirrah young gamester, your father were a fool

To give thee all and in his waning age Set foot under thy table. Tut, a toy!

An old Italian fox is not so kind, my boy.

「Gremio [¬] exits.

TRANIO

A vengeance on your crafty withered hide!—
Yet I have faced it with a card of ten.
'Tis in my head to do my master good.
I see no reason but supposed Lucentio
Must get a father, called "supposed Vincentio"—
And that's a wonder. Fathers commonly
Do get their children. But in this case of wooing,
A child shall get a sire, if I fail not of my cunning.

435

He exits.

THE
TAMING
OF THE
SHREW

ACT 3

- 3.1 Under cover of their disguises as schoolmasters, first Lucentio (as Cambio) and then Hortensio (as Litio) try for Bianca's love. Hortensio notices Lucentio-Cambio's affection for Bianca and determines to abandon her if she shows any interest in such a social inferior as Hortensio believes Cambio to be.
 - 1. forbear: stop
 - 3. withal: i.e., with
 - 4. this: i.e., Bianca
- 6. **leave:** permission; **to have prerogative:** i.e., to go first
- 8. **Your lecture...much:** i.e., your lesson will be given equal time
- 9. **Preposterous:** literally, putting first what belongs last (Music is to follow work, not precede it.)
 - 10. ordained: instituted, created
 - 12. usual pain: i.e., daily labor
 - 14. serve in: i.e., perform, present
- 15. **Sirrah:** here, an insulting form of address; **bear these braves:** endure these taunts
- 18. **breeching scholar:** young student liable to be breeched (i.e., whipped)
 - 19. 'pointed: i.e., appointed

108

ACT 3

Scene 17

Enter Lucentio \(\text{as Cambio}, \) \(\text{Hortensio} \(\text{as Litio}, \) \(\text{and} \) Bianca. LUCENTIO, Tas CAMBIO Fiddler, forbear. You grow too forward, sir. Have you so soon forgot the entertainment Her sister Katherine welcomed you withal? HORTENSIO, [as LITIO] But, wrangling pedant, this is The patroness of heavenly harmony. 5 Then give me leave to have prerogative, And when in music we have spent an hour, Your lecture shall have leisure for as much. LUCENTIO, \(\sigma as \) CAMBIO\(\) Preposterous ass, that never read so far To know the cause why music was ordained. 10 Was it not to refresh the mind of man After his studies or his usual pain? Then give me leave to read philosophy, And, while I pause, serve in your harmony. HORTENSIO, [as LITIO] Sirrah. I will not bear these braves of thine. 15 BIANCA Why, gentlemen, you do me double wrong To strive for that which resteth in my choice. I am no breeching scholar in the schools. I'll not be tied to hours, nor 'pointed times,

- 30–31. **Hic...senis:** "Here flowed the Simois; here is the Sigeian land; / Here had stood old Priam's high palace" (Ovid).
 - 32. Conster: construe, interpret
 - 35. thus: i.e., as the tutor Cambio
 - 37. bearing my port: assuming my social position
 - 38. pantaloon: i.e., Gremio (See note to 1.1.45 SD.)
 - 41. jars: is out of tune
- 42–43. **Spit...again:** an ironic twist on the proverbial "**Spit** on your hands **and** try **again**"
 - 50. base knave: i.e., Cambio

But learn my lessons as I please myself. 20 And, to cut off all strife, here sit we down. To Hortensio. Take you your instrument, play you the whiles: His lecture will be done ere you have tuned. HORTENSIO, [as LITIO] You'll leave his lecture when I am in tune? 25 LUCENTIO, [aside] That will be never. To Hortensio. Tune your instrument. [Hortensio steps aside to tune his lute.] BIANCA Where left we last? LUCENTIO, [as CAMBIO] Here, madam: Showing her a book. Hic ibat Simois, hic est \(\sigma \) igeia \(\text{tellus}, \) 30 Hic steterat Priami regia celsa senis. BIANCA Conster them. LUCENTIO Hic ibat, as I told you before, Simois, I am Lucentio. hic est, son unto Vincentio of Pisa, 「Sigeia tellus, disguised thus to get your love, Hic 35 steterat, and that "Lucentio" that comes a-wooing, Priami, is my man Tranio, regia, bearing my port, celsa senis, that we might beguile the old pantaloon. HORTENSIO, [as LITIO] Madam, my instrument's in BIANCA Let's hear. [He plays.] Oh fie, the treble jars! LUCENTIO, [as CAMBIO] Spit in the hole, man, and tune [Hortensio tunes his lute again.] again. BIANCA Now let me see if I can conster it. Hic ibat Simois, I know you not; hic est \(Sigeia \) tellus, I trust 45 you not; Hic \steterat \Priami, take heed he hear us not: regia, presume not; celsa senis, despair not. HORTENSIO, [as LITIO] 「He plays again. ¬ Madam. 'tis now in tune. All but the bass. LUCENTIO, \(\sigma s \) CAMBIO\(\) HORTENSIO, Tas LITIO The bass is right. This the base knave that jars.

The Taming of the Shrew

ACT 3. SC. 1

52. for my life: i.e., I would bet my life

53. **Pedascule:** corrupt Latin for "little pedant" (pronounced with four syllables)

55. **Aeacides:** Lucentio is pretending to interpret Ovid to Bianca. The reference to **Aeacides** ("descendant of Aeacus") follows in Ovid the passage quoted at lines 30–31.

61. pleasant: merry

62. give me leave: let me alone

65. withal: as well; but: unless

68. learn: i.e., teach; order: system

70. **gamut:** the musical scale devised in the eleventh century (The notes—known as A, B, C, etc.—were sung to the syllables *re, mi, fa, sol, la,* and *ut* [see lines 76–81]. The "gamut" was also the ground note of the scale.)

73. drawn: set out

「Aside. How fiery and forward our pedant is.	
Now for my life the knave doth court my love!	
Pedascule, I'll watch you better yet.	
BIANCA, to Lucentio	
In time I may believe, yet I mistrust.	
LUCENTIO	
Mistrust it not, for sure Aeacides	55
Was Ajax, called so from his grandfather.	
「BIANCA」	
I must believe my master; 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,	60
That I have been thus pleasant with you both.	
HORTENSIO, ^r as LITIO, to Lucentio ⁷	
You may go walk, and give me leave awhile.	
My lessons make no music in three parts.	
LUCENTIO, $\lceil as \mid CAMBIO \rceil$	
Are you so formal, sir? Well, I must wait	
「Aside. And watch withal, for, but I be deceived,	65
Our fine musician groweth amorous.	
「He steps aside.	
HORTENSIO, $\lceil as \text{ LITIO} \rceil$	
Madam, before you touch the instrument,	
To learn the order of my fingering	
I must begin with rudiments of art,	
To teach you gamut in a briefer sort,	70
More pleasant, pithy, and effectual	
Than hath been taught by any of my trade.	
And there it is in writing fairly drawn.	
BIANCA	
Why, I am past my gamut long ago.	
HORTENSIO	
Yet read the gamut of Hortensio.	75
Giving her a paper.	

BIANCA [reads]

- 83. nice: hard to please
- 84. **To:** i.e., as to
- 89. Faith: a mild oath
- 91. Methinks: it seems to me
- 92. humble: common, low, base
- 93. stale: decoy, lure (term from falconry)
- 94–95. **Seize...changing:** i.e., Let anyone who wants you capture you. **If I once find** you untrue, I will get even with you by turning to someone else. **list:** please, wish **be quit with:** get even with
- **3.2** Petruchio is late arriving for his wedding, to Katherine's great embarrassment. When he finally presents himself, he is dressed in ridiculous clothes. At the wedding, according to Gremio's report, Petruchio behaves rudely and abusively. He refuses to attend the supper that traditionally follows a wedding, and he insists on taking Katherine away as well. Over her protests, he forces her to go with him, making a show of defending her against the interference of her family and friends.
 - 1. 'pointed: i.e., appointed

"Gamut I am, the ground of all accord: 「A re, 7 to plead Hortensio's passion: ^TB mi, ^T Bianca, take him for thy lord, 「C fa ut, ⁷ that loves with all affection: D sol re, one clef, two notes have I: 80 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 To change true rules for odd inventions. Enter a [Servant.] [SERVANT] Mistress, your father prays you leave your books 85 And help to dress your sister's chamber up. You know tomorrow is the wedding day. BIANCA Farewell, sweet masters both. I must be gone. LUCENTIO Faith, mistress, then I have no cause to stay. Bianca, the Servant, and Lucentio exit. HORTENSIO But I have cause to pry into this pedant. 90 Methinks he looks as though he were in love. Yet if thy thoughts, Bianca, be so humble To cast thy wand'ring eyes on every stale, Seize thee that list! If once I find thee ranging. Hortensio will be quit with thee by changing. 95 He exits.

Scene 27

Enter Baptista, Gremio, Tranio \(\text{as Lucentio}, \) Katherine, Bianca, \(\text{Lucentio as Cambio}, \) and others, Attendants.

BAPTISTA, [「]to Tranio [¬]

Signior Lucentio, this is the 'pointed day

- 5. want: lack; attends: awaits; is present and ready to serve
 - 8. **forsooth:** in truth
- 10. rudesby: rude, disorderly fellow; spleen: impulsiveness, changeableness
 - 12. frantic: lunatic, insane
 - 13. blunt: rude
 - 14. noted for: known as
- 16. **proclaim the banns:** announce the intended marriage
- 21. **Patience...too:** Editors have correctly noted that the speeches assigned to Tranio-as-Lucentio in the first half of this scene suggest a closer relationship between the character and Petruchio than the play otherwise indicates. See note to 3.2.130, below.
 - 22. means but: only means
- 23. Whatever... word: whatever accident prevents him from keeping his promise to be married
 - 24. passing: very
- 25. withal: at the same time, notwithstanding; honest: of honorable character, morally upright
 - 27. to weep: i.e., for weeping
 - 29. humor: temperament

That Katherine 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	5
To speak the ceremonial rites of marriage?	
What says Lucentio to this shame of ours?	
KATHERINE	
No shame but mine. I must, for sooth, be forced	
To give my hand, opposed against my heart,	
Unto a mad-brain rudesby, full of spleen,	10
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,	15
Make friends, invite, 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."	20
TRANIO, \(\sigma as \) LUCENTIO \(\)	
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.	25
KATHERINE	
Would Katherine had never seen him, though!	
She exits weeping.	

BAPTISTA

Go, girl. I cannot blame thee now to weep, For such an injury would vex a very saint, Much more a shrew of $\lceil thy \rceil$ impatient humor.

Enter Biondello.

BIONDELLO Master, master, news! And such \(\cap \)old \(\) news as you never heard of!

35

41. what to: i.e., what about

43. jerkin: short jacket; turned: i.e., turned inside out in order to get more wear out of them

44. candle-cases: places to throw candle ends

47. chapeless: without the metal plate (chape) on its sheath; points: laces to hold up stockings

48. hipped: lame in the hip

48-49. of no kindred: i.e., that do not match

49. glanders: swelling glands and nasal discharge

50. like ... chine: perhaps, likely to (1) decay in the backbone, or (2) die of the glanders

50-51. lampass: swelling in the mouth

51. fashions: i.e., farcins, a disease in horses causing painful ulcerations, especially on the legs; windgalls: tumors on its legs

52. sped with spavins: ruined by inflamed cartilage; rayed with the yellows: disfigured by jaundice

53. fives: avives, a disease causing swelling below the ears; stark: entirely; the staggers: staggering. giddiness; begnawn: gnawed; eaten away

54. **bots:** intestinal worms

54-55. **shoulder-shotten:** lame in the shoulder

55. near-legged before: with knock-kneed forelegs

55-56. half-checked bit: i.e., faulty bit

56. headstall: part of the bridle; sheep's leather: i.e., inferior leather, not the preferable pigskin

59. pieced: repaired

60. crupper: the strap under the horse's tail that keeps the saddle steady; velour: velvet (thus less sturdy than a leather crupper) See picture, page 120.

62. pieced . . . thread: held together with string

BAPTISTA Is it new and old too? How may that be? coming? BAPTISTA Is he come? BIONDELLO Why, no. sir. BAPTISTA What then? BIONDELLO BAPTISTA BIONDELLO

BIONDELLO Why, is it not news to hear of Petruchio's

He is coming.

When will he be here?

When he stands where I am, and sees you there. TRANIO, [as LUCENTIO] But say, what to thine old news? 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 45 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 lampass, 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 shouldershotten, near-legged before, and with a half- 55 checked bit and a headstall 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 velour, which hath two letters for her 60 name fairly set down in studs, and here and there pieced with packthread.

BAPTISTA Who comes with him?

65. stock: stocking

66. kersey boot-hose: coarse wool stocking

67. list: strip of cloth

67–68. **humor...feather:** One editor explains this obscure phrase as perhaps meaning **forty** ribbons tied together and stuck in the **hat** in a parody of a knight's crest. (See note to 2.1.239 and picture, page 90.)

68. monster: beast that combines several forms

71. humor: whim, mood; pricks: urges

72. mean-appareled: dressed poorly

80. all one: i.e., the same thing

82. hold: bet

86. gallants: fine gentlemen

89. halt: limp



A horse with bridle and crupper. (3.2.60; 4.1.76) From Cesare Fiaschi, *Trattato dell'imbrigliare*...(1614).

120

BIONDELLO Oh, sir, his lackey, for all the world caparisoned like the horse: with a linen stock on one leg and a kersey boot-hose on the other, gartered with a red and blue list; an old hat, and the humor of	65
forty fancies pricked in 't for a feather. A monster, a very monster in apparel, and not like a Christian	
footboy or a gentleman's lackey.	70
TRANIO, Tas LUCENTIO	
Tis some odd humor pricks him to this fashion,	
Yet oftentimes he goes but mean-appareled.	
BAPTISTA	
I am glad he's come, howsoe'er he comes.	
BIONDELLO Why, sir, he comes not.	
BAPTISTA Didst thou not say he comes?	75
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.	80
BIONDELLO	
Man In Caint In.	
Nay, by Saint Jamy. I hold you a penny,	
A horse and a man	
Is more than one,	
And yet not many.	85
	65
Enter Petruchio and Grumio.	
PETRUCHIO	
Come, where be these gallants? Who's at home?	
BAPTISTA You are welcome, sir.	
PETRUCHIO And yet I come not well.	
BAPTISTA And yet you halt not.	
TRANIO, [as LUCENTIO] Not so well appareled as I wish	90
you were.	
PETRUCHIO	

Were it better I should rush in thus-

But where is Kate? Where is my lovely bride?

95. wherefore: why

96. **monument:** something that gives warning, a portent

97. prodigy: wonder

100. unprovided: unprepared

101. this habit: these clothes; estate: status

102. solemn: ceremonial

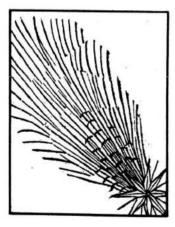
103. import: importance

108. in some part: to some extent; enforced to digress: forced to deviate (from his promise)

113. unreverent: unrespectable

117. Good sooth: in truth (a mild oath)

121. accoutrements: clothes



A comet. (3.2.97)
From Hartmann Schedel, Liber chronicorum . . . [1493].

How does my father? Gentles, methinks you frown. And wherefore gaze this goodly company 95 As if they saw some wondrous monument, Some comet or unusual prodigy? BAPTISTA Why, sir, you know this is your wedding day. First were we sad, fearing you would not come, Now sadder that you come so unprovided. 100 Fie, doff this habit, shame to your estate, An evesore to our solemn festival. TRANIO, Fas LUCENTIO And tell us what occasion of import Hath all so long detained you from your wife And sent you hither so unlike yourself. 105 PETRUCHIO Tedious it were to tell, and harsh to hear. Sufficeth I am come to keep my word, Though in some part enforcèd to digress, Which at more leisure I will so excuse As you shall well be satisfied with all. 110 But where is Kate? I stay too long from her. The morning wears. Tis time we were at church. TRANIO, \(\alpha s \) LUCENTIO \(\) 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. 115 BAPTISTA But thus, I trust, you will not marry her. PETRUCHIO Good sooth, even thus. Therefore, ha' done with words. To me she's married, not unto my clothes. Could I repair what she will wear in me, 120 As I can change these poor accoutrements,

'Twere well for Kate and better for myself.

125. seal: i.e., ratify; the title: the name of bride (line 124); lovely: i.e., loving

127. **be it:** i.e., if **it be**

129. event: outcome

130. love: i.e., Bianca's love (The abruptness of the change of subject may reflect some lost lines of text—perhaps an entire scene. In the 1594 A Shrew. one finds at this point a comic scene between the Grumio and Biondello characters. It has been suggested that Tranio and Lucentio should not enter until this point, and that the lines earlier in the scene given to Tranio-as-Lucentio should, in fact, be given to Hortensio, for whom they are much more appropriate. See note to 3.2.21, above.)

134. skills: i.e., matters; turn: purpose

136. make assurance: provide guarantees

141. narrowly: closely

142. steal our marriage: i.e., elope (marriage pronounced as a three-syllable word)

145. That: i.e., the marriage; by degrees: gradually

146. watch our vantage: look out for opportunities that favor us

148. narrow prying: i.e., overly watchful

149. quaint: cunning, crafty

But what a fool am I to chat with you	
When I should bid good morrow to my bride	
And seal the title with a lovely kiss!	125
Petruchio exits, \(\text{with Grumio.} \)	
TRANIO, \(\alpha as \) LUCENTIO\(\)	
He hath some meaning in his mad attire.	
We will persuade him, be it possible,	
To put on better ere he go to church.	
BAPTISTA	
I'll after him, and see the event of this.	
[↑] All except Tranio and Lucentio exit.	
TRANIO	
But, sir, [to] love concerneth us to add	130
Her father's liking, 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, we'll fit him to our turn),	
	135
And he shall be "Vincentio of Pisa,"	155
And make assurance here in Padua	
Of greater sums than I have promised.	
So shall you quietly enjoy your hope	
And marry sweet Bianca with consent.	
LUCENTIO	822
Were it not that my fellow schoolmaster	140
Doth watch Bianca's steps so narrowly,	
Twere good, methinks, to steal our marriage,	
Which, once performed, let all the world say no,	
I'll keep mine own despite of all the world.	
TRANIO	
That by degrees we mean to look into,	145
And watch our vantage in this business.	
We'll overreach the graybeard, Gremio,	
The narrow prying father, Minola,	
The quaint musician, amorous Litio,	
All for my master's sake Lucentio	150

TRANIO, [as LUCENTIO]

Enter Gremio.

154. groom: man of inferior social position

156. Curster: more perverse

158. dam: mother (said to be worse than her son, the Devil)

159. fool: pitiable creature

161. Should ask: i.e., asked; should: would

162. gog's wouns: i.e., God's wounds (a strong oath)

163. amazed: astounded

165. took: hit

167. he: i.e., Petruchio; list: wishes to

169. for why: because

170. vicar: priest; cozen: cheat

172. health: toast

173. aboard: i.e., on shipboard

174. quaffed: drank

Signior Gremio, came you from the church? GREMIO As willingly as e'er I came from school. TRANIO, Tas LUCENTIO And is the bride and bridegroom coming home? GREMIO A bridegroom, say you? 'Tis a groom indeed, A grumbling groom, and that the girl shall find. 155 TRANIO, \(\alpha s \) LUCENTIO \(\) Curster than she? Why, 'tis impossible. **GREMIO** Why, he's a devil, a devil, a very fiend. TRANIO, Fas LUCENTIO Why, she's a devil, a devil, the Devil's dam. GREMIO Tut, she's a lamb, a dove, a fool to him. I'll tell vou. Sir Lucentio: when the priest 160 Should ask if Katherine should be his wife, "Ay, by gog's wouns!" quoth he, and swore so loud That, all amazed, the priest let fall the book, And as he stooped again to take it up, This mad-brained bridegroom took him such a cuff 165 That down fell priest and book, and book and priest. "Now, take them up," quoth he, "if any list." TRANIO, Tas LUCENTIO What said the wench when he rose again? GREMIO Trembled and shook, for why he stamped and swore As if the vicar meant to cozen him. 170 But after many ceremonies 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 muscatel

The Taming of the Shrew 129 ACT 3, SC. 2 175. sops: cake that had been broken up and And threw the sops all in the sexton's face, soaked in the wine; sexton: church officer Having no other reason 177. his: i.e., the sexton's; hungerly: sparsely But that his beard grew thin and hungerly, And seemed to ask him sops as he was drinking. 178. to ask him sops: i.e., to require sops This done, he took the bride about the neck 183. rout: crowd 185 SD. Hortensio: It is unclear whether Hor-And kissed her lips with such a clamorous smack tensio enters here as "Litio" or as himself. That at the parting all the church did echo. 188. store: quantities: cheer: food and drink And I. seeing this, came thence for very shame, 193. Make it no wonder: do not wonder at it And after me I know the rout is coming. 198. my father: i.e., my father-in-law, Baptista Such a mad marriage never was before! Music plays. Hark, hark, I hear the minstrels play. Enter Petruchio, Katherine, Bianca, Hortensio, Baptista, 「Grumio, and Attendants. 7 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, 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 away tonight? PETRUCHIO I must away today, before night come. Make it no wonder. If you knew my business, 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, For I must hence, and farewell to you all. TRANIO, [as LUCENTIO] Let us entreat you stay till after dinner.

PETRUCHIO It may not be. GREMIO Let me entreat you.

PETRUCHIO It cannot be.

175

180

185

190

195

211-12. oats...horses: presumably an instance of Grumio's clowning

217. jogging ... green: going while your boots are new (an invitation to leave)

219. like: i.e., likely; jolly: i.e., overbearing

220. That take ... roundly: i.e., in that you immediately presume to take command so completely

222. What...do?: i.e., what business is it of vours?

223. stay my leisure: i.e., wait until I am ready

224. marry: i.e., indeed; begins to work: perhaps an image from liquor fermenting or the sea foaming; or, perhaps, an ironic comment about Petruchio's attempt to control Kate

230. domineer: feast riotously (Dutch domineren, to feast luxuriously)

231. Carouse full measure to: drink off a vessel full of wine or beer in honor of

KATHERINE Let me entreat you.	
PETRUCHIO	
I am content.	205
KATHERINE Are you content to stay?	
PETRUCHIO	
I am content you shall entreat me stay,	
But yet not stay, entreat me how you can.	
KATHERINE	
Now, if you love me, stay.	
PETRUCHIO Grumio, my horse.	210
GRUMIO Ay, sir, they be ready; the oats have eaten the	
horses.	
KATHERINE Nay, then,	
Do what thou canst, I will not go today,	
No, nor tomorrow, not till I please myself.	215
The door is open, sir. There lies your way.	
You may be jogging whiles your boots are green.	
For me, I'll not be gone till I please myself.	
Tis like you'll prove a jolly surly groom,	
That take it on you at the first so roundly.	220
PETRUCHIO	
O Kate, content thee. Prithee, be not angry.	
KATHERINE	
I will be angry. What hast thou to do?—	
Father, be quiet. He shall stay my leisure.	
GREMIO	
Ay, marry, sir, now it begins to work.	
KATHERINE	
Gentlemen, forward to the bridal dinner.	225
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.	
Go to the feast, revel and domineer,	230
Carouse full measure to her maidenhead,	

234. big: challenging, defiant 236. chattels: property, goods

237. stuff: goods

240. bring mine action: (1) bring legal action; (2) attack physically; he: i.e., one

246. buckler: i.e., defend (A buckler is a small shield. See picture, below.)

248. Went they not: i.e., if they had not gone 251. mated: matched, married

254-55. wants... supply: i.e., are not present to occupy

256. wants: are lacking; junkets: confections

259. room: place



A buckler. (3.2.246) From Louis de Gaya, A treatise of the arms ... (1678).

Be mad and merry, or go hang yourselves.	
But for my bonny Kate, she must with me.—	
Nay, look not big, nor stamp, nor stare, nor fret;	
I will be master of what is mine own.—	235
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	240
That stops my way in Padua.—Grumio,	
Draw forth thy weapon. We are beset with thieves.	
Rescue thy mistress if thou be a man!—	
Fear not, sweet wench, they shall not touch thee,	
Kate.	245
I'll buckler thee against a million.	
Petruchio and Katherine exit, \(\text{with Grumio.} \) \(\text{?}	
BAPTISTA	
Nay, let them go. A couple of quiet ones!	
GREMIO	
Went they not quickly, I should die with laughing.	
TRANIO, \(\sigma as \text{ LUCENTIO} \)	
Of all mad matches never was the like.	
LUCENTIO, $\lceil as \mid CAMBIO \rceil$	
Mistress, what's your opinion of your sister?	250
BIANCA	
That being mad herself, she's madly mated.	
GREMIO	
I warrant him, Petruchio is Kated.	
BAPTISTA	
Neighbors and friends, though bride and	
bridegroom wants	
For to supply the places at the table,	255
You know there wants no junkets at the feast.	
「To Tranio. ¹ Lucentio, you shall supply the	
bridegroom's place,	
And let Bianca take her sister's room.	





TRANIO, 「as LUCENTIO

Shall sweet Bianca practice how to bride it?

BAPTISTA, 「to Tranio
She shall, Lucentio. Come, gentlemen, let's go.

They exit.



A falconer and his tamed falcon. (4.1.190) From George Turberville, The booke of faulconrie or hauking . . . (1575).

THE
TAMING
OF THE
SHREW

ACT 4

- 4.1 At Petruchio's house in the country, Grumio tells his fellow servant Curtis about the wild journey home to Petruchio's after the wedding. When Petruchio and Katherine arrive, Petruchio attacks his servants verbally and physically. He refuses to let Katherine eat, saying the dinner is burnt and throwing it to the floor. At the end of the scene he confides to the audience that he intends to tame Katherine in the same way that a hunter tames a falcon—by starving it and keeping it sleepless.
 - 1. jades: worthless horses (See picture, page 66.)

2. foul ways: dirty roads

3. 'rayed: i.e., berayed, dirty

6. hot: Proverbial: "A small pot is soon hot."

10. **taller:** braver, finer (with inevitable wordplay on Grumio's short stature)

10–11. **take cold:** perhaps, suffer from exposure; or, perhaps, become downcast

17–18. **fire**, **fire**...**water:** an allusion to a catch (i.e., a song written for three voices, sung as a round) called "Scotland's Burning," which includes the words "**Fire**, **fire**, **cast on water!**"

$\lceil ACT 4 \rceil$

「Scene 1⁷ Enter Grumio.

GRUMIO Fie, fie on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? Was ever man so 'rayed? Was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now were not I a little pot and soon hot, 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.

CURTIS Who is that calls so coldly?

GRUMIO A piece of ice. If thou doubt it, thou mayst slide from my shoulder to my heel with no greater a run but my head and my neck. A fire, good Curtis!

CURTIS Is my master and his wife coming, Grumio?

GRUMIO Oh, ay, Curtis, ay, and therefore fire, fire! Cast on no water.

CURTIS Is she so hot a shrew as she's reported?

CURTIS Is she so hot a shrew as she's reported?

GRUMIO She was, good Curtis, before this frost. But 20 thou know'st winter tames man, woman, and

CURTIS Here.

beast, for it hath tamed my old master and my new

24. three-inch fool: another reference to Grumio's short stature (compare little pot, line 5)

25-26. Am I... at the least: probable wordplay on horn as erect penis and as the symbol of the cuckold (the husband whose wife is unfaithful) See picture of horned cuckold, page 208.

27. on thee: i.e., about you

28. at hand: nearby

30. office: duty (of lighting a fire)

34. have thy duty: i.e., get what is due to you

39. "Jack boy, ho boy!": The catch "The Devil Is

Dead" begins "Jack boy, ho boy, news!"

- 41. cony-catching: deception (Literally, a cony is a rabbit. In cony-catching, the cony is the victim of trickery and deception. See picture, page 200.) There is possible wordplay here on catch, since Grumio cites catches at lines 17 and 39, and then uses the word caught in line 42.
 - 44. rushes strewed: i.e., as floor covering
 - 45. fustian: coarse-cloth work clothes
 - 46. officer: household servant
- 47. Jacks: (1) menservants; (2) large leather drinking cups; Jills: (1) women servants; (2) small metal drinking cups
 - 48. carpets: probably, woolen table covers

mistress and myself, fellow Curtis. CURTIS Away, you three-inch fool, I am no beast! GRUMIO Am I but three inches? Why, thy horn is a 25 foot, and so long am I, at the least. But wilt thou make a fire? Or shall I complain on thee to our mistress, whose hand (she being now at hand) thou shalt soon feel, to thy cold comfort, for being slow in thy hot office? 30 CURTIS I prithee, good Grumio, tell me, how goes the world? GRUMIO A cold world. Curtis, in every office but thine. and therefore fire! Do thy duty, and have thy duty, for my master and mistress are almost frozen to 35 death. CURTIS There's fire ready. And therefore, good Grumio. the news! GRUMIO Why, "Jack boy, ho boy!" and as much news as wilt thou. CURTIS Come, you are so full of cony-catching. GRUMIO Why, therefore fire, for I have caught extreme cold. Where's the cook? Is supper ready, the house trimmed, rushes strewed, cobwebs swept, the servingmen in their new fustian, [their] white stock- 45 ings, and every officer his wedding garment on? Be the Jacks fair within, the Jills fair without, the carpets laid, and everything in order? CURTIS All ready. And therefore, I pray thee, news. GRUMIO First, know my horse is tired, my master and 50 mistress fallen out. CURTIS How? GRUMIO Out of their saddles into the dirt, and thereby hangs a tale. CURTIS Let's ha' t, good Grumio. 55 GRUMIO Lend thine ear.

GRUMIO And therefore 'tis called a sensible tale. And 60

this cuff was but to knock at your ear and beseech

list'ning. Now I begin: Imprimis, we came down a

foul hill, my master riding behind my mistress-

CURTIS This 'tis to feel a tale, not to hear a tale.

143

GRUMIO There!

CURTIS Both of one horse?

GRUMIO Call them forth.

THe slaps Curtis on the ear.

60. sensible:	(1)	making	sense;	(2)	felt	by	the
senses						- T	

62. Imprimis: Latin for "first"

63. **foul:** dirty

64. **of:** i.e., on

70. miry: swampy; bemoiled: muddied

74. **that:** i.e., who

78. unexperienced: uninformed

79. reck'ning: account

81. what: i.e., why

84. blue coats: servants' uniforms

85. indifferent: equal, i.e., matched

92. to countenance: to show respect to (with wordplay on *countenance* as face [line 93])

GRUMIO What's that to thee? 65 CURTIS Why, a horse. GRUMIO Tell thou 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 a place, how she was bemoiled, how he 70 left her with the horse upon her, how he beat me because her horse stumbled, how 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 75 burst, how I lost my crupper, with many things of worthy memory which now shall die in oblivion, and thou return unexperienced to thy grave. CURTIS By this reck'ning, he is more shrew than she. GRUMIO Ay, and that thou and the proudest of you all 80 shall find when he comes home. But what talk I of this? Call forth Nathaniel, Joseph, Nicholas, Phillip, Walter, Sugarsop, and the rest. Let their heads be slickly combed, their blue coats brushed, and their garters of an indifferent knit. Let them curtsy 85 with their left legs, and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready? CURTIS They are.

CURTIS, [calling out] Do you hear, ho? You must meet my master to countenance my mistress.

GRUMIO Why, she hath a face of her own.

97. **credit her:** pay respect to her (but "lend her money" in the next line)

106. spruce: (1) lively; (2) smart in appearance

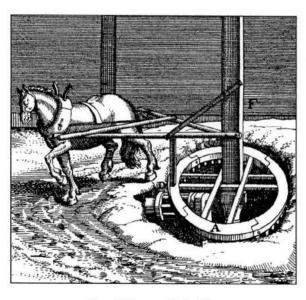
111. Cock's: i.e., God's or Christ's

117. loggerheaded: blockheaded

118. No attendance: i.e., no one waiting to serve me

121. **swain:** country bumpkin; **whoreson:** literally, son of a whore; a good-for-nothing

121–22. **malt-horse drudge:** stupid slave (literally, a horse on a treadmill that grinds malt in a brewery)



A malt horse. (4.1.121) From Georg Andreas Böckler, Theatrum machinarum novum . . . (1662).

PETRUCHIO

drudge!

144

The Taming of the Shrew 145 ACT 4, SC, 1 CURTIS Who knows not that? GRUMIO Thou, it seems, that calls for company to 95 countenance her. CURTIS I call them forth to credit her. GRUMIO Why, she comes to borrow nothing of them. Enter four or five Servingmen. NATHANIEL Welcome home, Grumio. PHILLIP How now. Grumio? 100 JOSEPH What, Grumio! NICHOLAS Fellow Grumio! NATHANIEL How now, old lad? GRUMIO Welcome, you!—How now, you?—What, you!—Fellow, you!—And thus much for greeting. 105 Now, my spruce companions, is all ready and all things neat? NATHANIEL All things is ready. How near is our master? 「GRUMIO Te'en at hand, alighted by this. And therefore 110 be not—Cock's passion, silence! I hear my master. Enter Petruchio and Katherine. PETRUCHIO Where be these knaves? What, no man at door To hold my stirrup nor to take my horse? Where is Nathaniel, Gregory, Phillip? ALL THE SERVANTS Here! Here, sir, here, sir! 115 PETRUCHIO "Here, sir! Here, sir! Here, sir! Here, sir!" You loggerheaded and unpolished grooms. What? No attendance? No regard? No duty? Where is the foolish knave I sent before? Here, sir, as foolish as I was before. 120

You peasant swain, you whoreson malt-horse

「A Servant exits. ¬

126. **unpinked:** undecorated (literally, without ornamental holes punched in them)

127. link: blacking from a torch

128. sheathing: being furnished with a sheath

136. **Soud:** Editors vary in their responses to this non-word. Some change it to "food," some suggest that Petruchio is here humming, etc.

139. When: i.e., how long do I have to wait

140. **friar of orders gray:** i.e., member of the Franciscan order of friars, whose habits are **gray** or brown (The words are from the bawdy ballad "The Friar and the Nun." See Ross W. Duffin's *Shakespeare's Songbook* [Norton, 2004], pages 155–56, and picture, below.)

144. mend...other: do better in removing the other boot



A Franciscan friar. (4.1.140) From Niccolo Catalano, *Fiume del terrestre paradiso* . . . (1652).

146

Did I not bid thee meet me in the park And bring along these rascal knaves with thee? GRUMIO Nathaniel's coat, sir, was not fully made, 125 And Gabriel's pumps were all unpinked i' th' heel. There was no link to color Peter's hat. And Walter's dagger was not come from sheathing. There were none fine but Adam, Rafe, and Gregory. The rest were ragged, old, and beggarly. 130 Yet, as they are, here are they come to meet you. PETRUCHIO Go, rascals, go, and fetch my supper in! The Servants exit. Where is the life that late I led? $\lceil Sings. \rceil$ Where are those— Sit down, Kate, and welcome. 135 They sit at a table. Soud, soud, soud! Enter Servants with supper. Why, when, I say?—Nay, good sweet Kate, be merry.— Off with my boots, you rogues, you villains! When? Sings. It was the friar of orders gray, 140 As he forth walked on his way-Servant begins to remove Petruchio's boots. Out, you rogue! You pluck my foot awry. THe hits the Servant. Take that! And mend the plucking of the other.— Be merry, Kate.—Some water here! What ho! 145 Enter one with water. Where's my spaniel Troilus? Sirrah, get you hence And bid my cousin Ferdinand come hither.

- 152. it: i.e., the basin of water
- 153. unwilling: involuntary
- 154. **beetle-headed:** thickheaded (A beetle was a mallet with a heavy head.)
 - 155. stomach: appetite
- 163. dresser: sideboard; or, person who prepared it
 - 165. trenchers: wooden platters
 - 166. joltheads: blockheads
 - 167. be . . . straight: deal with you immediately
- 172. **choler:** i.e., bile, one of the four bodily humors (Excess **choler** was thought to cause an angry temperament.)
 - 175. it: i.e., our predisposition to anger

One. Kate, that you must kiss and be acquainted with.-Where are my slippers? Shall I have some water?— Come, Kate, and wash, and welcome heartily.-You whoreson villain, will you let it fall? THe hits the Servant. KATHERINE Patience. I pray you, 'twas a fault unwilling. PETRUCHIO A whoreson beetle-headed flap-eared knave!-Come, Kate, sit down. I know you have a stomach. Will you give thanks, sweet Kate, or else shall I?— What's this? Mutton? FIRST SERVANT Who brought it? PETRUCHIO PETER 160 PETRUCHIO 'Tis burnt, and so is all the meat. What dogs are these? Where is the rascal cook? How durst you, villains, bring it from the dresser And serve it thus to me that love it not? There, take it to you, trenchers, cups, and all! 165 THe throws the food and dishes at them. You heedless joltheads and unmannered slaves! What, do you grumble? I'll be with you straight. The Servants exit. KATHERINE I pray you, husband, be not so disquiet. The meat was well, if you were so contented. PETRUCHIO I tell thee, Kate, 'twas burnt and dried away, 170 And I expressly am forbid to touch it, For it engenders choler, planteth anger, And better 'twere that both of us did fast (Since of ourselves, ourselves are choleric) Than feed it with such over-roasted flesh. 175 Be patient. Tomorrow 't shall be mended,

170 CD	severally:		.1 1	1.00	
1/0511	severally.	10	through	dittarant	antroncoc
LIC OD.	octorumy.	1.0.,	unough	unicicii	CHILANCES

180. humor: disposition

183. continency: self-restraint

184. rails . . . rates: i.e., scolds and berates; that: i.e., so that

188. politicly: shrewdly

190. sharp: hungry; passing: completely

191. stoop: fly directly to the keeper or to the prey

192. lure: the bait held by the keeper

193. man my haggard: train my wild hawk (See picture, page 154.)

195. watch her: force her to stay awake; kites: hawks (See longer note, page 225.)

196. bate: beat their wings

197. meat: food

203. hurly: commotion; intend: (will) claim

150

151 The Taming of the Shrew

ACT 4. SC. 1

And for this night we'll fast for company. Come. I will bring thee to thy bridal chamber.

They exit.

Enter Servants severally.

NATHANIEL Peter, didst ever see the like? PETER He kills her in her own humor.

180

Enter Curtis.

GRUMIO Where is he? CURTIS In her chamber. Making a sermon of continency to her, And rails and swears and rates, that she (poor soul) Knows not which way to stand, to look, to speak, 185 And sits as one new-risen from a dream. Away, away, for he is coming hither!

[↑]The Servants exit. [↑]

Enter Petruchio.

PETRUCHIO

Thus have I politicly begun my reign, And 'tis my hope to end successfully. My falcon now is sharp and passing empty, 190 And, till she stoop, she must not be full-gorged, For then she never looks upon her lure. Another way I have to man my haggard, To make her come and know her keeper's call. That is, to watch her, as we watch these kites 195 That bate and beat and will not be obedient. She ate no meat today, nor none shall eat. Last night she slept not, nor tonight she shall not. As with the meat, some undeserved fault I'll find about the making of the bed, 200 And here I'll fling the pillow, there the bolster, This way the coverlet, another way the sheets. Ay, and amid this hurly I intend

205. watch: be kept awake

206. rail and brawl: scold and make noise

211. **shew:** reveal (a better way)

4.2 In Padua, Hortensio (as Litio) leads Tranio (as Lucentio) to spy on Bianca and Lucentio-Cambio as the couple kiss and talk of love. Hortensio, doffing his disguise as Litio, then rejects Bianca forever, resolves to marry a wealthy widow who loves him, and sets off to observe Petruchio's taming of Katherine. In the meantime, Biondello has found a traveling merchant whom Tranio persuades to impersonate Lucentio's father, Vincentio.

3. bears . . . hand: deceives me beautifully

4. satisfy you in: convince you of

7. resolve: answer

8. **that I profess:** that which I teach; **The Art to Love:** the *Ars Amatoria*, by the Roman poet Ovid

11. **proceeders:** workers (with wordplay on "proceeding" to an academic degree like master of arts, alluded to in line 9); **marry:** i.e., indeed

That all is done in reverend care of her.
And, in conclusion, she shall watch all night,
And, if she chance to nod, I'll rail and brawl,
And with the clamor keep her still awake.
This is a way to kill a wife with kindness.
And thus I'll curb her mad and headstrong humor.
He that knows better how to tame a shrew,
Now let him speak; 'tis charity to shew.

He exits.

Scene 27 Enter Tranio [as Lucentio] and Hortensio [as Litio.]

Is 't possible, friend Litio, that mistress Bianca Doth fancy any other but Lucentio?

I tell you, sir, she bears me fair in hand.

THORTENSIO, as LITIO

Sir, to satisfy you in what I have said,
Stand by, and mark the manner of his teaching.

They stand aside.

Enter Bianca \(\text{and Lucentio as Cambio.} \)

LUCENTIO, as CAMBIO

Now mistress, profit you in what you read? BIANCA

What, master, read you? First resolve me that. 「LUCENTIO, as CAMBIO]

I read that I profess, *The Art to Love*. BIANCA

And may you prove, sir, master of your art. LUCENTIO, [as cambio]

While you, sweet dear, prove mistress of my heart. 10 *They move aside and kiss and talk.*

HORTENSIO, 「as LITIO]
Quick proceeders, marry! Now tell me. I pray.

18. scorn: i.e., scorns

20. cullion: low fellow (term of contempt)

24. lightness: inconstancy

31. fondly: foolishly; withal: i.e., with

34. beastly: shamelessly

35. but he: i.e., except "Cambio"

38. Ere: before; which: i.e., who (i.e., the widow)

39. haggard: a wild female hawk (See picture, below.)



A haggard. (4.1.193; 4.2.39) From George Turberville, *The booke of faulconrie* . . . (1575).

154

The Taming of the Shrew

ACT 4, SC. 2

59. eleven and twenty long: i.e., exactly right (The allusion is to the card game "Thirty-one.")

60. charm: magically silence

63. ancient angel: i.e., reliable old man (literally, a coin [angel] whose value is above suspicion, unlike that of newer coins)

64. serve the turn: suit the purpose



An Italian merchant. (1.1.12; 2.1.345; 4.2.103) From Jean de Glen, Des habits, moeurs . . . (1601).

156

Shall win my love, and so I take my leave,
In resolution as I swore before.
「Hortensio exits;
Bianca and Lucentio come forward.
TRANIO
Mistress Bianca, bless you with such grace
As 'longeth to a lover's blessèd case!
Nay, I have ta'en you napping, 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
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.
BIANCA
The taming school? What, is there such a place?
TRANIO
Ay, mistress, and Petruchio is the master,
That teacheth tricks eleven and twenty long
To tame a shrew and charm her chattering tongue.
Finter Riondello

The Taming of the Shrew

ACT 4. SC. 2

Enter Biondello.

BIONDELLO

157

O master, master, I have watched so long That I am dog-weary, but at last I spied An ancient angel coming down the hill Will serve the turn.

TRANIO

What is he. Biondello?

65

66. marcantant: Biondello's version of mercatante, Italian for "merchant"; pedant: schoolmaster

72. give assurance: i.e., provide guarantees of the dower that Tranio (as Lucentio) has promised

73. right: true, real

74 SD. Although the Folio has this character enter and speak under the designation "Pedant," his words (lines 94-95) suggest that he is no schoolmaster, but is rather Biondello's marcantant, or merchant. We have therefore followed editor Ann Thompson in emending "Pedant" to "Merchant" throughout. (See picture, page 156.)

77. far on: i.e., farther on; the farthest: i.e., the

end of your journey

81. What countryman: i.e., from what country are vou

84. careless: without regard for

85. goes hard: is serious

87. cause: situation

88. Your ships: i.e., Paduan ships; stayed: detained

BIONDELLO Master, a marcantant, or a pedant, I know not what, but formal in apparel, In gait and countenance surely like a father. LUCENTIO And what of him, Tranio? TRANIO If he be credulous, and trust my tale, 70 I'll make him glad to seem Vincentio And give assurance to Baptista Minola As if he were the right Vincentio. Take [in] your love, and then let me alone. Lucentio and Bianca exit. Enter a [Merchant.] [MERCHANT] God save you, sir. 75 TRANIO, [as LUCENTIO] And you, sir. You are welcome. Travel you far on, or are you at the farthest? [MERCHANT] Sir. at the farthest for a week or two. But then up farther, and as far as Rome, And so to Tripoli, if God lend me life. 80 TRANIO, \(\alpha s \) LUCENTIO \(\) What countryman, I pray? [MERCHANT] Of Mantua. TRANIO, \(\alpha s \) LUCENTIO \(\) Of Mantua, sir? Marry, God forbid! And come to Padua, careless of your life? [MERCHANT] My life, sir? How, I pray? For that goes hard. 85 TRANIO, \(\alpha s \) LUCENTIO \(\) 'Tis death for anyone in Mantua To come to Padua. Know you not the cause? Your ships are stayed at Venice, and the Duke, For private quarrel 'twixt your duke and him,

90.	it:	i.e.,	the	death	sentence	upon	citizens	of
Manti	ıa					•		

91. but . . . but: except . . . only

92. else: otherwise

94. bills...exchange: papers to be exchanged for money

100. grave: worthy and serious

104. **sooth:** truth

107. all one: no matter

111. are like to: i.e., look like

112. credit: reputation; undertake: take on, assume

114. take...should: i.e., be careful to assume the proper manner

117. accept of: i.e., accept

Hath published and proclaimed it openly. 'Tis marvel, but that you are but newly come. You might have heard it else proclaimed about. [MERCHANT] Alas, sir, it is worse for me than so, For I have bills for money by exchange From Florence, and must here deliver them. 95 TRANIO, \(\alpha s \) LUCENTIO \(\) 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? [MERCHANT] Ay, sir, in Pisa have I often been. Pisa renownèd for grave citizens. 100 TRANIO, \(\alpha s \) LUCENTIO \(\) Among them know you one Vincentio? [MERCHANT] I know him not, but I have heard of him: A merchant of incomparable wealth. TRANIO, \(\alpha s \) LUCENTIO\(\) He is my father, sir, and sooth to say. In count'nance somewhat doth resemble you. 105 BIONDELLO, [aside] As much as an apple doth an ovster, and all one. TRANIO, \(\sigma s \) LUCENTIO\(\) To save your life in this extremity. This favor will I do you for his sake (And think it not the worst of all your fortunes 110 That you are like to Sir Vincentio): His name and credit shall you undertake. And in my house you shall be friendly lodged. Look that you take upon you as you should. You understand me, sir. So shall you stay 115 Till you have done your business in the city. If this be court'sy, sir, accept of it.

The Taming of the Shrew

ACT 4. SC. 2

118. repute: consider

120. make . . . good: carry out the plan

123. pass assurance of: formally guarantee

4.3 At Petruchio's home, Grumio torments Katherine by promising her food that he fails to bring. Petruchio then serves Katherine himself, demanding her thanks. The Haberdasher and Tailor bring in the cap and gown that Katherine plans to wear for Bianca's wedding feast, but Petruchio refuses them. Petruchio threatens that she may not return to her father's for Bianca's wedding feast unless Katherine agrees with everything he says, no matter how self-evidently false it is.

2. my wrong: the wrong that I suffer

5. present: immediate

8. needed . . . should: i.e., needed to

9. meat: food

11. spites: angers; wants: deprivations

13. As who should say: i.e., as if to say

16. so it be: i.e., so long as it is

17. neat's: calf's

MERCHANT	
O sir, I do, and will repute you ever	
The patron of my life and liberty.	
TRANIO, \(\sigma as LUCENTIO \)	
Then go with me, to make the matter good.	120
This, by the way, I let you understand:	
My father is here looked for every day	
To pass assurance of a dower in marriage	
Twixt me and one Baptista's daughter here.	
In all these circumstances I'll instruct you.	125
Go with me to clothe you as becomes you.	
T	hey exit.

Scene 37 Enter Katherine and Grumio.

GRUMIO No, no, forsooth, I dare not for my life. 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 Upon entreaty have a present alms. 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 for lack of sleep. With oaths kept waking and with brawling fed. 10 And that which spites me more than all these wants, He does it under name of perfect love. As who should say, if I should sleep or eat Twere deadly sickness or else present death. I prithee, go, and get me some repast. 15 I care not what, so it be wholesome food. GRUMIO What say you to a neat's foot?

	20	
18.	passing:	very

- 19. choleric: liable to promote choler (See note to 4.1.172.)
 - 26. let ... rest: i.e., do without the mustard
 - 32. the very name: only the name; meat: food
- 33. Sorrow on thee: i.e., may sorrow come upon thee
 - 34. **triumph...upon:** are elated...about
 - 36. all amort: (French: à la mort) dejected
 - 37. what cheer: i.e., how are you

164

The Taming of the Shrew KATHERINE 'Tis passing good. I prithee let me have it. GRUMIO I fear it is too choleric a meat. How say you to a fat tripe finely broiled? 20 KATHERINE 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? KATHERINE A dish that I do love to feed upon. GRUMIO Ay, but the mustard is too hot a little. 25 Why then, the beef, and let the mustard rest. GRUMIO Nay then, I will not. You shall have the mustard Or else you get no beef of Grumio. KATHERINE Then both, or one, or any thing thou wilt. GRUMIO Why then, the mustard without the beef. 30 KATHERINE Go, get thee gone, thou false deluding slave, She beats him. That feed'st me with the very name of meat. Sorrow on thee, and all the pack of you That triumph thus upon my misery. Go, get thee gone, I say. 35 Enter Petruchio and Hortensio with meat. PETRUCHIO How fares my Kate? What, sweeting, all amort?

Faith, as cold as can be.

ACT 4. SC. 3

165

HORTENSIO

KATHERINE

Mistress, what cheer?

- 44. **is sorted to no proof:** i.e., turn out to produce no good results
 - 46. stand: i.e., stay
 - 50. to blame: blameworthy, at fault
 - 54. apace: right now, immediately
 - 57. bravely: splendidly (in our dress)
- 59. **ruffs:** starched wheel-like collars; **farthingales:** hooped petticoats (See picture, below.)
 - 60. brav'ry: splendid dress
 - 61. knav'ry: i.e., nonsense
 - 62. stays thy leisure: i.e., awaits your pleasure
 - 63. ruffling: i.e., ruffled



A woman wearing a farthingale. (4.3.59) From John Speed, *The theatre of the empire* . . . (1614).

166

PETRUCHIO Pluck up thy spirits. Look cheerfully upon me. Here, love, thou seest how diligent I am, 40 To dress thy meat myself and bring it thee. 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. Here, take away this dish. 45 KATHERINE I pray you, let it stand. PETRUCHIO The poorest service is repaid with thanks. And so shall mine before you touch the meat. KATHERINE I thank you, sir. HORTENSIO Signior Petruchio, fie, you are to blame. 50 Come, Mistress Kate, I'll bear you company. PETRUCHIO, [aside to Hortensio] Eat it up all, Hortensio, if thou lovest me.-Much good do it unto thy gentle heart. Kate, eat apace. Katherine and Hortensio prepare to eat. And now, my honey love, 55 Will we return unto thy father's house And revel it as bravely as the best, With silken coats and caps and golden rings, With ruffs and cuffs and farthingales and things, With scarves and fans and double change of brav'ry, With amber bracelets, beads, and all this knav'ry. What, hast thou dined? The tailor stays thy leisure To deck thy body with his ruffling treasure. Enter Tailor. Come, tailor, let us see these ornaments. Lay forth the gown. 65

The Taming of the Shrew

ACT 4, SC. 3

167

Enter Haberdasher.

What news with you, sir?

67.	bes	neak:	order
	~~~	berry.	oruci

68. porringer: porridge bowl

69. lewd: low, vulgar; filthy: mean, disgusting

70. cockle: cockleshell

71. **knack:** knickknack; **toy, trick:** both mean "trifle," something worthless

73. doth fit the time: is fashionable now

75. gentle: wordplay on gentlewomen (line 74)

78. leave: permission

87. custard-coffin: crust for a custard

92. **masking-stuff:** costumes for maskers (i.e., people who came to parties wearing disguises)

[HABERDASHER] Here is the cap your Worship did bespeak. PETRUCHIO Why, this was molded on a porringer! A velvet dish! Fie, fie, 'tis lewd and filthy. Why, 'tis a cockle or a walnut shell, 70 A knack, a toy, a trick, a baby's cap. Away with it! Come, let me have a bigger. KATHERINE I'll have no bigger. This doth fit the time, And gentlewomen wear such caps as these. PETRUCHIO When you are gentle, you shall have one too, 75 And not till then. HORTENSIO, [aside] That will not be in haste. KATHERINE Why, sir, I trust I may have leave to speak, And speak I will. I am no child, no babe. Your betters have endured me say my mind, 80 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 Even to the uttermost, as I please, in words. 85 PETRUCHIO Why, thou sayst true. It is \( \gamma \) paltry cap, A custard-coffin, a bauble, a silken pie. I love thee well in that thou lik'st it not. KATHERINE Love me, or love me not, I like the cap, And it I will have, or I will have none. 「Exit Haberdasher. ¬ PETRUCHIO Thy gown? Why, ay. Come, tailor, let us see 't.

O mercy God, what masking-stuff is here?

The Taming of the Shrew

ACT 4, Sc. 3

169

93. demi-cannon: large cannon

94–96. **up** and **down...shop:** Petruchio here describes an elegant style of dressmaking in which the outer layer of fabric is slashed to reveal the rich lining beneath. The slashes are called "cuts." (See wordplay on "cutting out" vs. "cutting" fabric, lines 133–34 and 151, below.) **carved...tart:** i.e., with slits like the upper crust of a pie **censer:** perhaps, incense burner (See picture, page 174.)

98. like: i.e., likely

101. Marry, and did: i.e., indeed I did; be remembered: i.e., remember

102. mar: wordplay on the proverbial "make [line 99] or mar"

103. hop . . . kennel: i.e., hop over every gutter

104. custom: trade, patronage

107. quaint: elegant

108. commendable: accent on first syllable

109. Belike: perhaps; puppet: plaything

115. yard: yardstick; quarter: quarter-yard; nail: one-sixteenth yard

116. nit: louse egg

117. Braved: defied; with: i.e., by

119. **be-mete:** intensive form of *mete*, meaning "measure"; i.e., measure thoroughly; beat you

120. **As...liv'st:** i.e., remembering this thrashing, you will **think** before chattering as long as you live

What's this? A sleeve? 'Tis like [a] demi-cannon. What, up and down carved like an apple tart? Here's snip and nip and cut and slish and slash. 95 Like to a censer 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, According to the fashion and the time. 100 PETRUCHIO Marry, and did. But if you be remembered, I did not bid you mar it to the time. Go, hop me over every kennel home. For you shall hop without my custom, sir. I'll none of it. Hence, make your best of it. 105 KATHERINE I never saw a better-fashioned gown, More quaint, more pleasing, nor more commendable. Belike you mean to make a puppet of me. PETRUCHIO Why, true, he means to make a puppet of thee. 110 TAILOR She says your Worship means to make a puppet of her. PETRUCHIO O monstrous arrogance! Thou liest, thou thread, thou thimble. Thou yard, three-quarters, half-yard, quarter, nail! 115 Thou flea, thou nit, thou winter cricket, thou! Braved in mine own house with a skein of thread? Away, thou rag, thou quantity, thou remnant. Or I shall so be-mete thee with thy yard As thou shalt think on prating whilst thou liv'st. 120 I tell thee, I, that thou hast marred her gown.

125. stuff: material (for the gown)

128. cut: See note to lines 94-96, above.

129. faced: (1) sewed on trim; (2) defied

131. Face: confront; braved: made to look splendid

132. brave: defy

134. Ergo: Latin for "therefore"

136. **note...fashion:** written instruction for the style of the gown

138. lies in 's throat: tells a serious lie in 's: in its

139. Imprimis: Latin for "first"

142. bottom: ball or skein

144. small-compassed: i.e., in the form of a small semicircle

146. trunk sleeve: wide sleeve

148. curiously: exquisitely; cut: i.e., slashed

152. prove upon thee: i.e., make good in a fight



"A loose-bodied gown." (4.3.139) From Cesare Vecellio, *Degli habiti antichi* . . . (1590).

TAILOR Your Worship is deceived. The gown is made Just as my master had direction. Grumio gave order how it should be done. GRUMIO I gave him no order. I gave him the stuff. 125 TAILOR But how did you desire it should be made? GRUMIO Marry, sir, with needle and thread. TAILOR But did you not request to have it cut? GRUMIO Thou hast faced many things. TAILOR I have. 130 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 thy master cut out the gown. but I did not bid him cut it to pieces. Ergo, thou liest. 135 TAILOR Why, here is the note of the fashion to testify. THe shows a paper. PETRUCHIO Read it. GRUMIO The note lies in 's throat, if he say I said so. TAILOR reads "Imprimis, a loose-bodied gown—" GRUMIO Master, if ever I said "loose-bodied gown," 140 sew me in the skirts of it and beat me to death with a bottom of brown thread. I said "a gown." PETRUCHIO Proceed. TAILOR [reads] "With a small-compassed cape—" GRUMIO I confess the cape. 145 TAILOR reads "With a trunk sleeve—" GRUMIO I confess two sleeves. TAILOR reads "The sleeves curiously cut." PETRUCHIO Ay, there's the villainy. GRUMIO Error i' th' bill, sir, error i' th' bill! I com- 150 manded the sleeves should be cut out and sewed up again, and that I'll prove upon thee, though thy little finger be armed in a thimble.

154-55. place where: a suitable place

- 156. I...thee: i.e., I'm ready to fight you; straight: straightway, immediately; bill: (1) note; (2) long-handled weapon
  - 157. mete-yard: measuring stick
  - 159. odds: i.e., advantage
  - 162. unto . . . use: i.e., for your master to use
- 165. what's...that: i.e., what do you mean by that
- 167. **Take up...use:** Here (and in lines 163–64) Grumio apparently plays on "**take up**" as meaning "lift up" and "**use**" as meaning "using her sexually."
  - 173. of: i.e., at
  - 176. mean habiliments: common clothes
- 180. peereth in: i.e., shows through; habit: clothes
- 181. What: interjection at the beginning of a question or exclamation



A censer. (4.3.96) From Giovanni Ferro, *Teatro d'imprese* . . . (1623).

174

Or is the adder better than the eel

The Taming of the Shrew

ACT 4, SC, 3

186. **furniture:** accessories; **mean array:** ordinary clothes

189. sport us: i.e., disport or entertain ourselves

194. some: i.e., about

195. dinner time: i.e., noon

199. Look what: i.e., whatever

200. **still:** always; **crossing:** opposing; **let 't alone:** i.e., abandon preparations for departure

4.4 In Padua, the Merchant impersonating Vincentio visits Baptista with Tranio, who is still disguised as Lucentio. Baptista accepts the Merchant's guarantee of Bianca's dower and sends "Cambio" to Bianca to tell her the marriage plans. Meanwhile, Baptista arranges to visit "Lucentio" and "Vincentio" at their lodging to finalize the marriage contract. Biondello tells Lucentio that all the arrangements have been made for Lucentio to elope with Bianca.

0 SD. booted: in riding boots

2. And but: unless (The Merchant may be practicing his role as Vincentio.)

4. Near: i.e., nearly

5. **Pegasus:** i.e., an inn named after the mythical winged horse

Because his painted skin contents the eye? O no. good Kate. Neither art thou the worse 185 For this poor furniture and mean array. If thou faccount'st it shame, lay it on me, And therefore frolic! 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 190 him. And bring our horses unto Long-lane end. There will we mount, and thither walk on foot. Let's see, I think 'tis now some seven o'clock. And well we may come there by dinner time. 195 KATHERINE I dare assure you, sir, 'tis almost two, And 'twill be supper time ere you come there. PETRUCHIO It shall be seven ere I go to horse. Look what I speak, or do, or think to do, You are still crossing it.—Sirs, let't alone. 200 I will not go today, and, ere I do, It shall be what o'clock I say it is. HORTENSIO, [aside] Why, so, this gallant will command the sun! They exit.

「Scene 47

Enter Tranio \( \text{as Lucentio}, \) and the \( \text{Merchant}, \) booted, and dressed like Vincentio.

TRANIO, Tas LUCENTIO

 $\lceil Sir, \rceil$  this is the house. Please it you that I call?  $\lceil MERCHANT \rceil$ 

Ay, what else? And but I be deceived, Signior Baptista may remember me, Near twenty years ago, in Genoa, Where we were lodgers at the Pegasus. 8. warrant you: promise I will

10. schooled: instructed in his part

12. throughly: thoroughly

13. right: true

18. tall: fine, bold

20. happily: opportunely

23. **Give... patrimony:** i.e., let what I would inherit from you serve as a dower **for Bianca** 

24. Soft: i.e., enough, hush

25. by your leave: a polite phrase

27. weighty cause: serious matter



An Italian gentleman. From Cesare Vecellio, *Degli habiti antichi* . . . (1590).

178

### 179 The Taming of the Shrew

ACT 4. SC. 4

TRANIO, 「as LUCENTIO Tis well. And hold your own in any case With such austerity as 'longeth to a father.

MERCHANT I Warrant you.

#### Enter Biondello.

But, sir, here comes your boy. Twere good he were schooled. 10 TRANIO, Tas LUCENTIO Fear you not him.—Sirrah Biondello. Now do your duty throughly, I advise you. Imagine 'twere the right Vincentio. BIONDELLO Tut, fear not me. TRANIO, \( \alpha s \) LUCENTIO\( \) 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. TRANIO, Tas LUCENTIO Thou'rt a tall fellow. Hold thee that to drink. THe gives him money. Enter Baptista and Lucentio \( \sigma as Cambio. \) \( \] Here comes Baptista. Set your countenance, sir. 「Merchant stands bareheaded. TRANIO, \( \sigma s \) LUCENTIO \( \) Signior Baptista, you are happily met.-20 Sir, this is the gentleman I told you of. I pray you stand good father to me now. Give me Bianca for my patrimony. MERCHANT, as VINCENTIO Soft, son.— Sir, by your leave, having come to Padua To gather in some debts, my son Lucentio

Made me acquainted with a weighty cause

Of love between your daughter and himself.

31. stay: delay

- 32. in . . . care: i.e., with the care that a good father ought to have
  - 33. matched: married
  - 37. curious: overparticular, too demanding
  - 40. **shortness:** brevity
- 46. **pass:** transfer to; **dower:** See note to 2.1.363, page 100.
- 50. **be affied:** may be formally betrothed; **such assurance ta'en: such** guarantees provided
- 51. with . . . stand: accord with what each party has agreed to
- 53. **Pitchers have ears:** i.e., we might be overheard (proverbial)
  - 54. heark'ning still: listening constantly
  - 55. happily: perhaps
  - 56. an it like you: i.e., if it please you
  - 57. **lie:** stay
  - 58. pass: i.e., transact

And, for the good report I hear of you. And for the love he beareth to your daughter 30 And she to him, to stay him not too long, I am content, in a good father's care. To have him matched. And if you please to like No worse than I, upon some agreement Me shall you find ready and willing 35 With one consent to have her so bestowed, For curious I cannot be with you. Signior Baptista, of whom I hear so well. BAPTISTA Sir. pardon me in what I have to say. Your plainness and your shortness please me well. 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 my daughter a sufficient dower. The match is made, and all is done. Your son shall have my daughter with consent. TRANIO, Fas LUCENTIO7 I thank you, sir. Where then do you know best We be affied and such assurance ta'en 50 As shall with either part's agreement stand? BAPTISTA Not in my house, Lucentio, for you know Pitchers have ears, and I have many servants. Besides, old Gremio is heark'ning still. And happily we might be interrupted. 55 TRANIO, [as LUCENTIO] Then at my lodging, an it like you. There doth my father lie, and there this night We'll pass the business privately and well. Send for your daughter by your servant here. THe indicates Lucentio, and winks at him.

The Taming of the Shrew

ACT 4. SC. 4

60.	scrivener:	notary	public;	presently:	immedi-
ately				• With	

- 61. slender warning: short notice
- 62. pittance: i.e., refreshment
- 63. likes: pleases; hie you: hurry
  64. straight: straightway, immediately
  67. like: i.e., likely

- 71. mess: dish; cheer: food and drink
  72. better it: i.e., celebrate more elaborately
- 79. 'has: i.e., he has
- 82. moralize: i.e., explain

My boy shall fetch the scrivener present	tly. 60
The worst is this: that at so slender war	ning
You are like to have a thin and slender	oittance
BAPTISTA	Jittuiioo.
It likes me well.—Cambio, hie you hom	e.
And bid Bianca make her ready straight	-, t
And, if you will, tell what hath happene	d: 65
Lucentio's father is arrived in Padua,	<b>u.</b> 0.
And how she's like to be Lucentio's wife	
	icentio exits. 7
BIONDELLO	icentio exils.
I pray the gods she may, with all my hea	. met
TRANIO, Tas LUCENTIO	uı.
	2027
Dally not with the gods, but get thee gor	
Signior Baptista, shall I lead the way?	70
Welcome! One mess is like to be your ch	neer.
Come, sir, we will better it in Pisa.	*1
BAPTISTA I follow you.	
'All but Bi	ondello 7 exit.
Enter Lucentio.	
BIONDELLO Cambio.	
LUCENTIO What sayst thou, Biondello?	75
BIONDELLO You saw my master wink and	l laugh upon
you?	0 1
LUCENTIO Biondello, what of that?	
BIONDELLO Faith, nothing; but 'has left	me here be-
hind to expound the meaning or mora	l of his signs 80
and tokens.	
LUCENTIO I pray thee, moralize them.	
BIONDELLO Then thus: Baptista is safe,	talking with
the deceiving father of a deceitful son	
LUCENTIO And what of him?	85
BIONDELLO His daughter is to be brought	
supper.	ej jou to the

The Taming of the Shrew

ACT 4. Sc. 4

93-94. Take . . . of her: i.e., make sure of her

94. **cum...solum:** "with the exclusive right to print" (Latin), a formula often appearing on the title pages of books in this period (Biondello plays with the formula as a description of legal marriage.)

97. that: i.e., what, that which

101. tarry: wait

105–6. **against you come:** in preparation for your coming

106. appendix: appendage (spouse)

108. wherefore: why

110. Hap what hap may: i.e., whatever may happen; roundly . . . her: perhaps, approach her boldly

111. **shall go hard:** i.e., will not be for lack of effort

111 SD. For Sly's comments on the action at this point in *A Shrew*, see "Framing Dialogue," D, page 242, below.

**4.5** Katherine now gives assent to every word Petruchio says. On their way to her father's, they meet the true Vincentio, who is going to Padua to visit his son. They travel together to Padua.

1-2. our father's: i.e., Baptista's

3. goodly: beautifully

184

LUCENTIO And then?
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 assurance. Take you assurance of her *cum privilegio ad imprimendum solum*. To th' 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 forever and a day.

LUCENTIO Hear'st thou, Biondello?

100

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 105 you come with your appendix.

He exits.

#### LUCENTIO

I may, and will, if she be so contented.

She will be pleased. Then wherefore should I doubt?

Hap what hap may, I'll roundly go about her. It shall go hard if "Cambio" go without her.

525

110

He exits.

### 「Scene 57

Enter Petruchio, Katherine, Hortensio, \( \sigma and Servants. \) \( \sigma \)

#### PETRUCHIO

Come on, i' God's name, once more toward our father's.

Good Lord, how bright and goodly shines the moon! KATHERINE

The moon? The sun! It is not moonlight now.

- 8. list: choose; or, please
- 9. Or e'er I: before I ever will
- 12. crossed: opposed, contradicted
- 16. rush candle: cheap candle made by dipping a rush in grease or fat
- 26. go thy ways: i.e., well done; field: i.e., battlefield
- 27-28. Thus...bias: Petruchio claims that Katherine is now acting naturally, no longer being perverse. (In the game of bowls, the ball is weighted so that it follows a curved path [its bias]; against the bias, thus, means "off its natural course." See picture, below.) unluckily: unhappily; or, perhaps, unsuccessfully
  - 29. soft: i.e., wait a minute



The game of bowls. (4.5.27-28) From Le centre de l'amour . . . [1650?].

The Taming of the Shrew ACT 4, SC, 5 PETRUCHIO I say it is the moon that shines so bright. KATHERINE 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 e'er I journey to your father's house. To Servants. Go on, and fetch our horses back 10 again.-Evermore crossed and crossed, nothing but crossed! HORTENSIO, To Katherine Say as he says, or we shall never go. KATHERINE Forward, I pray, since we have come so far, And be it moon, or sun, or what you please. 15 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. KATHERINE I know it is the moon. PETRUCHIO Nay, then you lie. It is the blessèd sun. 20 KATHERINE Then God be blest, it \( \sis^1 \) 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. 25 HORTENSIO Petruchio, go thy ways, the field is won. PETRUCHIO Well, forward, forward. Thus the bowl should run, And not unluckily against the bias. But soft! Company is coming here.

187

Enter Vincentio.

33. fresher: more radiant

34. war...red: language typical of love poetry of the period as it described womanly beauty

36. become: adorn

42. Whither away: i.e., where are you going

44–45. **whom...thee:** i.e., to whom you have been given by Fortune **Allots:** i.e., allot

46. how now: i.e., what's going on

51. green: i.e., young, fresh

52. reverend father: i.e., old man worthy of respect

54. withal: in addition

58. encounter: i.e., greeting; amazed: astounded

What stars do spangle heaven with such beauty 35 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. HORTENSIO, [aside] He will make the man mad, to make the woman of him. 40 KATHERINE Young budding virgin, fair and fresh and sweet. Whither away, or \( \text{where} \) is thy abode? Happy the parents of so fair a child! Happier the man whom favorable stars 「Allots thee for his lovely bedfellow. 45 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. KATHERINE Pardon, old father, my mistaking eyes That have been so bedazzled with the sun 50 That everything I look on seemeth green. Now I perceive thou art a reverend father. Pardon, I pray thee, for my mad mistaking. PETRUCHIO Do, good old grandsire, and withal make known Which way thou travelest. If along with us, 55 We shall be joyful of thy company. VINCENTIO Fair sir, and you, my merry mistress. That with your strange encounter much amazed me, My name is called Vincentio, my dwelling Pisa,

The Taming of the Shrew

Tell me, sweet Kate, and tell me truly, too.

Hast thou beheld a fresher gentlewoman?

Such war of white and red within her cheeks!

^{To Vincentio.} Good morrow, gentle mistress, where 30

ACT 4, SC, 5

189

away?-

68.	by	this:	by	now
-----	----	-------	----	-----

69. **esteem:** repute

71. so qualified: with such qualities; beseem: suit, become

74. honest: honorable, worthy

75. of: i.e., at, with

76. else: instead

77. **pleasant:** merry; **break a jest:** play a joke 80. **hereof:** of it

81. merriment: joke; jealous: suspicious

82. in heart: in good spirits

83. Have to: i.e., now for; froward: perverse 84. untoward: stubborn, intractable

And bound I am to Padua, there to visit	60
A son of mine which long I have not seen.	
PETRUCHIO	
What is his name?	
VINCENTIO Lucentio, gentle sir.	
PETRUCHIO	
Happily met, the happier for thy son.	
And now by law as well as reverend age,	65
I may entitle thee my loving father.	
The sister to my wife, this gentlewoman,	
Thy son by this hath married. Wonder not,	
Nor be not grieved. She is of good esteem,	
Her dowry wealthy, and of worthy birth;	70
Beside, so qualified as may be eem	
The spouse of any noble gentleman.	
Let me embrace with old Vincentio,	
And wander we to see thy honest son,	
Who will of thy arrival be full joyous.	75
VINCENTIO	
But is this true, or is it else your pleasure,	
Like pleasant travelers, to break a jest	
Upon the company you overtake?	
HORTENSIO	
I do assure thee, father, so it is.	
PETRUCHIO	
Come, go along and see the truth hereof,	80
For our first merriment hath made thee jealous.	
「All but Hortensio  exit.	
HORTENSIO	
Well, Petruchio, this has put me in heart!	
Have to my widow, and if she be froward,	
Then hast thou taught Hortensio to be untoward.	

The Taming of the Shrew

ACT 4. Sc. 5

He exits.

THE
TAMING
OF THE
SHREW

ACT 5

- **5.1** After Bianca has secretly married Lucentio, Petruchio, Katherine, and Lucentio's father arrive at Lucentio's lodging. They are rebuffed by the Merchant impersonating Vincentio. Vincentio denounces as frauds the Merchant and then Tranio, who turns up still disguised as Lucentio. As Vincentio is about to be carried off to jail by an officer, the true Lucentio arrives with his bride, successfully begs his father's pardon for the secret marriage, and explains the disguises.
- 0 SD. **Gremio...before:** Presumably this Folio direction means that Gremio enters first. He apparently sees none of what happens in lines 1–7. (See his comment at line 8.) It has been argued that he simply fails to recognize Lucentio, but note that he does not mention Bianca's entrance or exit.
  - 5. see ... back: i.e., see you married
  - 10. bears more toward: is closer to
- 13. **shall command your welcome:** i.e., have the power to order that you be given **welcome** 
  - 14. cheer is toward: refreshment can be expected

### ____

 $\lceil ACT 5 \rceil$ 

### Scene 17 Enter Biondello, Lucentio \( \text{as himself}, \) and Bianca. Gremio is out before \( \text{and stands to the side.} \) 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. Lucentio exits with Bianca. BIONDELLO Nay, faith, I'll see the church a' your back, and then come back to my master's as soon as I GREMIO I marvel Cambio comes not all this while. Enter Petruchio, Katherine, Vincentio, Grumio, with Attendants PETRUCHIO Sir. here's the door. This is Lucentio's house. My father's bears more toward the marketplace. 10 Thither must I, and here I leave you, sir. VINCENTIO You shall not choose but drink before you go. I think I shall command your welcome here, And by all likelihood some cheer is toward.

194

THe knocks.

20	22			1
70	//	with	1 1 0	with

- 28. frivolous circumstances: i.e., silly details
- 38. flat: downright
- 41. cosen: cheat
- 42. under my countenance: i.e., by exploiting my good name
  - 44. **good shipping:** i.e., **good** luck
    46. **undone:** ruined

GREMIO, 「coming forward	
They're busy within. You were best knock louder.	15
[Merchant] looks out of the window.	
[MERCHANT, as VINCENTIO] What's he that knocks as	
he would beat down the gate?	
VINCENTIO Is Signior Lucentio within, sir?	
MERCHANT, as VINCENTIO He's within, sir, but not to	
be spoken withal.	20
VINCENTIO What if a man bring him a hundred pound	-
or two to make merry withal?	
MERCHANT, as VINCENTIO Keep your hundred	
pounds to yourself. He shall need none so long as I	
live.	25
PETRUCHIO, ^{「to Vincentio} Nay, I told you your son was	
well beloved in Padua.—Do you hear, sir? To leave	
frivolous circumstances, I pray you tell Signior	
Lucentio that his father is come from Pisa and is	
here at the door to speak with him.	30
MERCHANT, as VINCENTIO Thou liest. His father is	
come from Padua and here looking out at the	
window.	
VINCENTIO Art thou his father?	
MERCHANT, as VINCENTIO Ay, sir, so his mother says,	35
if I may believe her.	
PETRUCHIO, [†] to Vincentio [†] Why, how now, gentleman!	
Why, this is flat knavery, to take upon you another	
man's name.	
MERCHANT, as VINCENTIO Lay hands on the villain. I	40
believe he means to cosen somebody in this city	
under my countenance.	
Enter Biondello.	
BIONDELLO, [aside] I have seen them in the church	
,	

together. God send 'em good shipping! But who is here? Mine old master Vincentio! Now we are 45

undone and brought to nothing.

The Taming of the Shrew

ACT 5. Sc. 1

197

to maintain it.

48. I may choose: i.e., go my own way

56. marry: indeed

67. fine villain: splendidly dressed rogue; doublet: jacket

68. hose: breeches; copatain: high-crowned

69. undone: ruined, destroyed

69-70. play the good husband: i.e., conserve, save money

75. habit: clothes

76. 'cerns: i.e., concerns

78. maintain: afford



Men in doublet and hose. (IND.2.9; 5.1.67–68) From [Robert Greene,] *A quip for an vpstart courtier*...(1620).

198

VINCENTIO, To Biondello Come hither, crack-hemp. BIONDELLO I hope I may choose, sir. 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 villain, didst thou never see thy \( \text{master's} \) father. Vincentio? BIONDELLO What, my old worshipful old master? Yes, 55 marry, sir. See where he looks out of the window. VINCENTIO Is 't so indeed? He beats Biondello. BIONDELLO Help, help! Here's a madman will 「Biondello exits. murder me. MERCHANT, as VINCENTIO Help, son! Help, Signior 60 THe exits from window. PETRUCHIO Prithee, Kate, let's stand aside and see the end of this controversy. They move aside. Enter Merchant with Servants, and Baptista and Tranio \( \frac{1}{2} \) disguised as Lucentio. \( \frac{1}{2} \) TRANIO, [as LUCENTIO] Sir, what are you that offer to beat my servant? VINCENTIO What am I, sir? Nay, what are you, sir! O immortal gods! O fine villain! A silken doublet, a velvet hose, a scarlet cloak, and a copatain hat! O. I. am undone, I am undone! While I play the good husband at home, my son and my servant spend all 70 at the university. TRANIO. [as LUCENTIO] How now, what's the matter? BAPTISTA What, is the man lunatic? TRANIO, [as LUCENTIO] Sir. you seem a sober ancient gentleman by your habit, but your words show you 75 a madman. Why, sir, what 'cerns it you if I wear pearl and gold? I thank my good father, I am able

95. forthcoming: produced (at the time of his trial)

100-101. cony-catched: deceived and victimized (See note to 4.1.41, and picture, below.)

102. right: true

105. thou...say: i.e., you might as well say

108. dotard: foolish old man

109. haled: molested



A cony. (4.1.41; 5.1.100–101) From the title page of Robert Greene, Notable discouery of coosenage ... practised by ... connie-catchers ... (1592).

200

201

The Taming of the Shrew VINCENTIO Thy father! O villain, he is a sailmaker in Bergamo. 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. [MERCHANT, as VINCENTIO] 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 him, I charge you in the Duke's name. 90 O, my son, my son! Tell me, thou villain, where is my son Lucentio? TRANIO. [as LUCENTIO] Call forth an officer.

ACT 5, SC. 1

### 「Enter an Officer. ¬

Carry this mad knave to the jail.—Father Baptista, I charge you see that he be forthcoming. VINCENTIO Carry me to the jail? GREMIO Stay, officer. He shall not go to prison. BAPTISTA Talk not, Signior Gremio. I say he shall go to prison. GREMIO Take heed, Signior Baptista, lest you be cony- 100 catched in this business. I dare swear this is the right Vincentio. MERCHANT, as VINCENTIO Swear, if thou dar'st. GREMIO Nav. I dare not swear it. TRANIO, [as LUCENTIO] Then thou wert best say that I 105 am not Lucentio. GREMIO Yes, I know thee to be Signior Lucentio. BAPTISTA Away with the dotard, to the jail with him. VINCENTIO Thus strangers may be haled and abused.— O monstrous villain! 110

Enter Biondello, Lucentio and Bianca.

111. spoiled: ruined

112 SD. **exit...be:** For Sly's comments on the action at this point in *A Shrew*, see "Framing Dialogue," E, page 243, below.

119. **Right:** true

121. **counterfeit supposes:** false impersonations; **eyne:** i.e., eyes

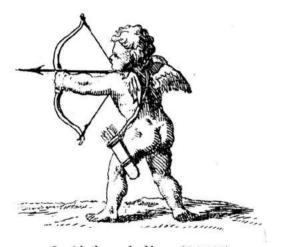
122. packing: plotting, conspiracy; with a witness: i.e., with a vengeance

124. faced and braved: i.e., defied

128. state: status

129. countenance: i.e., position and reputation

131. Unto: i.e., at



Cupid, the god of love. (5.1.127)
From August Casimir Redel, *Apophtegmata symbolica* . . . [n.d.].

BIONDELLO O, we are spoiled, and yonder he is! Deny	
him, forswear him, or else we are all undone.	
Biondello, Tranio, and \( \text{Merchant} \)	
exit as fast as may be.	
LUCENTIO	
Pardon, sweet father. \( \bar{Lucentio} \) and \( Bianca \bar{kneel} \).	
VINCENTIO Lives my sweet son?	
BIANCA	
Pardon, dear father.	115
BAPTISTA How hast thou offended?	
Where is Lucentio?	
LUCENTIO Here's Lucentio,	
Right son to the right Vincentio,	
That have by marriage made thy daughter mine	120
While counterfeit supposes bleared thine eyne.	
GREMIO	
Here's packing, with a witness, to deceive us all!	
VINCENTIO	
Where is that damnèd villain, Tranio,	
That faced and braved me in this matter so?	
BAPTISTA	
Why, tell me, is not this my Cambio?	125
BIANCA	
Cambio is changed into Lucentio.	
LUCENTIO	
Love wrought these miracles. Bianca's love	
Made me exchange my state with Tranio,	
While he did bear my countenance in the town,	
And happily I have arrived at the last	130
Unto the wished haven of my bliss.	
What Tranio did, myself enforced him to.	
Then pardon him, sweet father, for my sake.	
VINCENTIO I'll slit the villain's nose that would have	
sent me to the jail!	135
BAPTISTA But do you hear, sir, have you married my	
daughter without asking my goodwill?	

138-39. **Go to:** i.e., don't worry

139. will in: i.e., will go in

140. **sound the depth:** explore deeply (literally, drop a plumb line and weight into water to determine its **depth**)

143. My cake is dough: proverbial for "I've failed"

144. Out ... but: without hope of anything except

146. ado: fuss

156. **Better...late:** Petruchio combines two proverbs—"**Better once than never**" (i.e., "Better late than never") and "It is **never too late** to mend."

156 SD. See "Framing Dialogue," F, page 243, below.

5.2 Three couples attend the wedding banquet—Lucentio and Bianca, Petruchio and Katherine, and Hortensio and the Widow. Petruchio is repeatedly teased about being married to a shrew. In retaliation Petruchio wagers with Lucentio and Hortensio that if they all summon their wives to them, his Katherine will be the most obedient in responding. When Bianca and the Widow refuse to come at all and Katherine promptly appears, Petruchio wins, and then he sends Katherine to bring the other wives to their husbands. When they return, Petruchio tells Katherine to instruct the other wives in their wifely duty. Katherine delivers a long speech in praise of women's submission to their husbands. Petruchio kisses Katherine, and they go off to bed.

0 SD. **banquet:** dessert and wine (See lines 9–10, below.)

1. At last, though long: i.e., at long last

204

VINCENTIO Fear not, Baptista, we will content you. Go to. But I will in to be revenged for this villainy.  He exits.		
BAPTISTA And I to sound the depth of this knavery.	140	
He exits.		
LUCENTIO Look not pale, Bianca. Thy father will not		
frown. They exit.		
GREMIO		
My cake is dough, but I'll in among the rest,		
Out of hope of all but my share of the feast.		
「He exits. ☐		
KATHERINE Husband, let's follow to see the end of	145	
this ado.		
PETRUCHIO First kiss me, Kate, and we will.		
KATHERINE What, in the midst of the street?		
PETRUCHIO What, art thou ashamed of me?		
KATHERINE No, sir, God forbid, but ashamed to kiss.	150	
PETRUCHIO	100	
Why, then, let's home again. \( \textit{\textit{To Grumio.}} \) Come,		
sirrah, let's away.		
KATHERINE		
Nay, I will give thee a kiss.   She kisses him.		
Now pray thee, love, stay.		
PETRUCHIO		
Is not this well? Come, my sweet Kate.	155	
Better once than never, for never too late.		
They exit.		

### 「Scene 27

Enter Baptista, Vincentio, Gremio, the 「Merchant, 」 Lucentio, and Bianca; 「Hortensio and 「the Widow, 「Petruchio and Katherine; Tranio, Biondello, 「and Grumio, 「with Servingmen bringing in a banquet.

#### LUCENTIO

At last, though long, our jarring notes agree,

3. 'scapes: i.e., escapes; overblown: i.e., past

9. My banquet: i.e., the pastries, fruit, and wine I am here serving

10. **great good cheer:** i.e., the wedding feast 13, 14. **affords:** provides from its own resources

15. would: wish

16. fears: is afraid of (The widow takes fears to mean "frightens.")

17. afeard: afraid

21. Roundly: bluntly

23. Thus I conceive by him: i.e., I come to this understanding through observing him (Petruchio plays on **conceive** as "become pregnant.")

And time it is when raging war is <code>\Gammadom{done}^\Bar{look} To smile at 'scapes and perils overblown.  My fair Bianca, bid my father welcome, While I with selfsame 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 to close our stomachs up After our great good cheer. Pray you, sit down, For now we sit to chat as well as eat.  \[ \textstyle{They sit.}^\Tilde{They sit.}^Th</code>	10		
Padua affords this kindness, son Petruchio.			
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.			
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 round.	20		
PETRUCHIO			
Roundly replied.			
KATHERINE Mistress, how mean you that?			
WIDOW Thus I conceive by him.			
PETRUCHIO			
Conceives by me? How likes Hortensio that?			
HORTENSIO			
My widow says, thus she conceives her tale.	25		

34. **mean...you:** (1) temperate compared to you; (2) nasty, where you are concerned

37. marks: i.e., coins (A "mark" was worth 13 shillings.) put her down: defeat her

38. **office:** duty, privilege (Hortensio plays with the words "put her down" in the sexual sense.)

39. Ha' to: i.e., here's to

41. butt together: knock heads

42. body: i.e., person

43. horn: symbol of a cuckold (See picture, below.)

47. Have at you for: i.e., I challenge you to



A cuckold. (4.1.25; 5.2.43) From *Bagford Ballads* (printed in 1878).

208

#### PETRUCHIO Very well mended. Kiss him for that, good widow. KATHERINE "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. 30 And now you know my meaning. KATHERINE A very mean meaning. WIDOW Right, I mean you. KATHERINE And I am mean indeed, respecting you. PETRUCHIO To her. Kate! 35 HORTENSIO To her, widow! **PETRUCHIO** A hundred marks, my Kate does put her down. HORTENSIO That's my office. PETRUCHIO Spoke like an officer! Ha' to thee, lad. THe drinks to Hortensio BAPTISTA How likes Gremio these quick-witted folks? 40 **GREMIO** Believe me, sir, they butt together well. BIANCA Head and butt! An hasty-witted body Would say your head and butt were head and horn. VINCENTIO Ay, mistress bride, hath that awakened you? Ay, but not frighted me. Therefore I'll sleep again. PETRUCHIO Nay, that you shall not. Since you have begun, Have at you for a [bitter] jest or two.

The Taming of the Shrew

ACT 5, SC. 2

- 48. **bird:** i.e., target; **shift my bush:** i.e., go elsewhere, leave
  - 51. prevented me: stopped me in advance
  - 53. **health:** toast
  - 54. slipped: loosed
  - 56. **something:** i.e., somewhat
- 58. **deer...bay:** The image is perhaps of the cornered animal defending itself against the attacking hounds (see picture, page 212); or, perhaps, Tranio is picturing Kate as a deer cornering the hunter.
  - 60. gird: biting remark
  - 62. galled: scratched, irritated
  - 65. in good sadness: i.e., seriously
- 66. **veriest shrew:** i.e., **shrew** in the truest sense, **the** most complete **shrew** 
  - 67. for assurance: i.e., to put it to the test

BIANCA ,	
Am I your bird? I mean to shift my bush,	
And then pursue me as you draw your bow.—	
You are welcome all.	50
Bianca, \( Katherine, and the Widow\( \) exit.	50
PETRUCHIO	
She hath prevented me. Here, Signior Tranio,	
This bird you aimed at, though you hit her not.—	
Therefore a health to all that shot and missed.	
TRANIO	
O, sir, Lucentio slipped me like his greyhound,	
Which runs himself and catches for his master.	55
PETRUCHIO	55
A good swift simile, but something currish.	
TRANIO	
'Tis well, sir, that you hunted for yourself.	
Tis thought your deer does hold you at a bay.	
BAPTISTA	
O, O, Petruchio! Tranio hits you now.	
LUCENTIO	
I thank thee for that gird, good Tranio.	60
HORTENSIO	17.07
Confess, confess! Hath he not hit you here?	
PETRUCHIO	
He has a little galled me, I confess.	
And as the jest did glance away from me,	
Tis ten to one it maimed you two outright.	
BAPTISTA	
Now, in good sadness, son Petruchio,	65
I think thou hast the veriest shrew of all.	
PETRUCHIO	
Well, I say no. And therefore, 「for assurance,	
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	70

Shall win the wager which we will propose.

75. of: i.e., on

84. be your half: assume half your bet

96. forthwith: immediately

98. must needs: must necessarily, must of necessity



A deer at bay. (5.2.58) From George Turberville, *The noble art of . . . hunting . . .* (1611).

Content, what's the wager? LUCENTIO Twenty crowns. PETRUCHIO Twenty crowns? I'll venture so much of my hawk or hound, 75 But twenty times so much upon my wife. LUCENTIO A hundred, then. Content. HORTENSIO A match! 'Tis done. PETRUCHIO HORTENSIO Who shall begin? LUCENTIO That will I. Go, Biondello, bid your mistress come to me. BIONDELLO I go. He exits. BAPTISTA Son, I'll be your half Bianca comes. LUCENTIO I'll have no halves. I'll bear it all myself. Enter Biondello. How now, what news? 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? Ay, and a kind one, too. GREMIO Pray God, sir, your wife send you not a worse. РЕТRUCHIO I hope better. HORTENSIO Sirrah Biondello, go and entreat my wife To come to me forthwith. Biondello exits. PETRUCHIO O ho, entreat her! Nay, then, she must needs come.

The Taming of the Shrew

ACT 5, Sc. 2

213

HORTENSIO

111. **there an end:** proverbial for "**there** is no more to say"

112. **holidam:** a confusion of "holidom," meaning a relic or the state of holiness, with "holidame," or the Virgin Mary

115. conferring: conversing, talking

116. deny: i.e., refuse

117. Swinge me them: beat them

118. straight: immediately

119. wonder: miracle

120. bodes: foretells, presages

HORTENSIO I am afraid, sir. Do what you can, yours will not be entreated. 100 Enter Biondello. Now, where's my wife? 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!-105 Sirrah Grumio, go to your mistress, Say I command her come to me. 「Grumio exits. HORTENSIO I know her answer. What? PETRUCHIO HORTENSIO She will not. 110 PETRUCHIO The fouler fortune mine, and there an end. Enter Katherine. BAPTISTA Now by my holidam, here comes Katherina! KATHERINE What is your will, sir, that you send for me? PETRUCHIO Where is your sister, and Hortensio's wife? KATHERINE They sit conferring by the parlor fire. 115 PETRUCHIO Go fetch them hither. If they deny to come, Swinge me them soundly forth unto their husbands. Away, I say, and bring them hither straight. Katherine exits. LUCENTIO Here is a wonder, if you talk of a wonder. HORTENSIO And so it is. I wonder what it bodes. 120

The Taming of the Shrew

ACT 5. Sc. 2

123. what not: i.e., anything and everything

124. fair befall thee: i.e., good fortune come to you

128. as: i.e., as though

132. **froward:** perverse

136. bauble: showy trifle

137. cause: reason

138. pass: state of affairs

139. duty: obedience

143. laying: betting



Hitting "the white." (5.2.203) From Gilles Corrozet, Hecatongraphie . . . (1543).

216

The Taming of the Shrew

ACT 5. SC. 2

Come, come, [vou're] mocking. We will have no

WIDOW

telling.

152. Fie, fie . . .: For the parallel (but interestingly different) speech given by Kate in A Shrew, see Longer Notes, page 225, below.

155. meads: meadows

156. Confounds thy fame: i.e., spoils your reputation

157. meet: appropriate

158. moved: angry: fountain: spring of water collecting in a natural basin

159. ill-seeming: of evil appearance or aspect: thick: viscid

162-70. Thy husband...debt: See Paul's Letter to the Ephesians 5.22-28 ("Wives, submit yourselves unto your husbands, ... for the husband is the head of the wife, even as Christ is the head of the Church . . . "). In the Geneva Bible, the marginal gloss adds "So the husband ought to nourish, govern, and defend his wife from perils." To watch: i.e., to keep watch throughout at thy hands: i.e., from your hands

171-76. Such duty...lord: See 1 Peter 2.13-3.7: "Submit yourselves to every ordinance of man for the Lord's sake: whether it be to the king . . . or unto governors....Likewise, ye wives, be in subjection to your own husbands...."

177. **simple:** foolish

**PETRUCHIO** Come on, I say, and first begin with her. WIDOW She shall not. 150 PETRUCHIO I say she shall.—And first begin with her. KATHERINE Fie. fie! Unknit that threat'ning 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, 155 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 160 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, 165 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. 170 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 175 And graceless traitor to her loving lord? I am ashamed that women are so simple To offer war where they should kneel for peace,

They exit.

170		
1/7.	sway:	power

182. Unapt: unsuited

183. conditions: qualities

185. unable: helpless

186. big: self-important

187. heart: courage; haply: perhaps

188. bandy: exchange (literally, hit back and forth)

190. **as weak:** i.e., **as weak** as **straws; past compare:** beyond comparison

191. That seeming...least are: perhaps, "in that we pretend to be most (i.e., strong) when we are actually weak"

192. vail your stomachs: i.e., subdue your pride; no boot: i.e., bootless, futile

195. may it: i.e., if it may

197. **ha 't:** have it (i.e., you win)

198. a good hearing: i.e., good to hear; toward: compliant, cooperative

201. We three: i.e., Petruchio, Hortensio, Lucentio; sped: done for

203. the white: the bull's eye (i.e., won the woman prized by all, Bianca, whose name in Italian means "white") See picture, page 216.

204. God: i.e., I pray God to

206. **shrow**: an archaic spelling of *shrew* 

206 SD. For conclusion of "Framing Dialogue" in *A Shrew*, see G, page 244, below.

Or seek for rule, supremacy, and sway When they are bound to serve, love, and obey. 180 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! 185 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. 195 PETRUCHIO Why, there's a wench! Come on, and kiss me, Kate. They kiss. LUCENTIO Well, go thy ways, old lad, for thou shalt ha't. VINCENTIO Tis a good hearing when children are toward. LUCENTIO But a harsh hearing when women are froward. PETRUCHIO Come, Kate, we'll to bed. 200 We three are married, but you two are sped. To Lucentio. Twas I won the wager, though you hit the white, And being a winner, God give you good night. Petruchio \( \text{and Katherine} \) exit. HORTENSIO Now, go thy ways, thou hast tamed a curst shrow. 205 LUCENTIO

Tis a wonder, by your leave, she will be tamed so.