



The Taming of the Shrew

[THE PERSONS OF THE PLAY

In the Induction:

Christopher Sly, a BEGGAR

HOSTESS

LORD

Bartholomew, PAGE to the Lord

HUNTSMEN attending the Lord

SERVANTS attending the Lord

PLAYERS

In the play-within-a-play:

BAPTISTA Minola, a gentleman of Padua

KATHERINA, elder daughter to Baptista

BIANCA, younger daughter to Baptista

PETRUCCIO, a gentleman of Verona, suitor to Katherina

GRUMIO

CURTIS

NATHANIEL

PHILIP

JOSEPH

PETER

} servants to Petruccio

GREMIO, a rich old man of Padua, suitor to Bianca

HORTENSIO, suitor to Bianca, later disguised as Licio

LUCENTIO, a gentleman of Pisa, suitor to Bianca, later disguised as Cambio

TRANIO

BIONDELLO

} servants to Lucentio

VINCENTIO, father to Lucentio

PEDANT, later disguised as Vincentio

WIDOW

TAILOR

HABERDASHER

OFFICER

SERVANTS

Attendants]

Induction 1

Enter [a] BEGGAR [called] Christopher Sly and [a] HOSTESS.¹

BEGGAR I'll feeze^o you, in faith.

fix; beat

HOSTESS A pair of stocks,² you rogue.

Induction 1 Location: In front of a country tavern.
1. TEXTUAL COMMENT To emphasize his societal role, the Folio (F) consistently uses "Beggard" for the character that editors usually refer to as "Sly." This edition follows F's use of roles rather than proper names to refer to the Induction's characters. See

Digital Edition TC 1.

2. A threat to have him put in the stocks (an instrument of public punishment consisting of two wooden planks with semicircles carved into them; the criminal sat with his or her feet clamped between the planks).

pleasing

erotic artworks
Ancientmelodious
at once
deep bow

water jug / towel

is indeed mad
naturally; fittingly
exceedingly
prudently managed

So

assigned role

Perhaps
rest

If it

services; respect

well suited (to you)

Even as a flatterer's dream of worthless fancy.

Then take him up and manage well the jest.

Carry him gently to my fairest chamber.

And hang it round with all my wanton pictures.⁷

And his foul head in warm distilled waters.

And burn sweet wood to make the lodging sweet.

And burn sweet wood when he wakes

And procure me music ready when he wakes

To make a dulcet⁸ and a heavenly sound.And if he chance to speak, be ready straight⁹And with a low, submissive reverence¹⁰

Say, "What is it your honor will command?"

Let one attend him with a silver basin

Full of rosewater and bestrewn with flowers;

Another bear the ewer,¹¹ the third a diaper.¹²

And say, "Will't please your lordship cool your 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.

Persuade him that he hath been lunatic

And, when he says he is,¹³ say that he dreams,

For he is nothing but a mighty lord.

This do, and do it kindly,¹⁴ gentle sirs:It will be pastime passing¹⁵ excellentIf it be husbanded with modesty.¹⁶As¹⁷ 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,

And each one to his office¹⁸ when he wakes.

[The BEGGAR is carried out.]

Sound trumpets.

Sirrah,¹⁹ go see what trumpet 'tis that sounds.Belike²⁰ some noble gentleman that means,Traveling some journey, to repose²¹ him here.

Enter [SERVANT].

How now? Who is it?

SERVANT An't²² please your honor, players

That offer service to your lordship.

Enter PLAYERS.

LORD Bid them come near.

—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.

I have forgot your name, but sure that part

Was aptly fitted²³ and naturally performed.

356 ◆ THE TAMING OF THE SHREW / INDUCTION I

BEGGAR You're a baggage,¹ the Slys are no rogues. Look in the chronicles;² we came in with Richard Conqueror.Therefore *paucas palabras*;³ let the world slide.⁴ Sessa!⁵HOSTESS You will not pay for the glasses you have burst?⁶BEGGAR No, not a denier.⁷ Go by, Saint Jeronimy!⁸ Go to thy cold bed, and warm thee.HOSTESS I know my remedy: I must go fetch the headborough.⁹BEGGAR Third, or fourth, or fifth borough, I'll answer him by law. I'll not budge an inch, boy.¹⁰ Let him come, and kindly,¹¹

Falls asleep.

[Exit HOSTESS.]

Wind horns.¹² Enter a LORD from hunting, with his train

[of HUNTSMEN and SERVANTS].

LORD Huntsman, I charge thee, tender well¹³ my hounds.Breathe Meriman¹⁴—the poor cur is embossed¹⁵—And couple Clowder with the deep-mouthed brach.¹⁶

Saw'st thou not, boy, how Silver made it good

At the hedge corner, in the coldest fault?¹⁷

I would not lose the dog for twenty pound.

FIRST HUNTSMAN Why, Belman is as good as he, my lord.

He cried upon it at the merest loss.¹⁸

And twice today picked out the dullest scent.

Trust me, I take him for the better dog.

LORD Thou art a fool. If Echo were as fleet,¹⁹

I would esteem him worth a dozen such.

But sup²⁰ them well and look unto them all.

Tomorrow I intend to hunt again.

FIRST HUNTSMAN I will, my lord.

LORD [seeing BEGGAR] 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 Oh, monstrous beast! How like a swine he lies.

Grim death, how foul and loathsome is thine image.²¹Sirs, I will practice on²² this drunken man.

What think you if he were conveyed to bed,

Wrapped in sweet²³ clothes, rings put upon his fingers,

A most delicious banquet by his bed,

And brave²⁴ attendants near him when he wakes—

Would not the beggar then forget himself?

FIRST HUNTSMAN Believe me, lord, I think he cannot choose.²⁵

SECOND HUNTSMAN It would seem strange unto him when he

waked.

3. Histories, especially histories of England such as Raphael Holinshed's *Chronicles of England, Scotland, and Ireland* (2nd ed., 1587).

4. A blunder for "William the Conqueror," who took the English throne in 1066.

5. Misquoting *procas palabras*, Spanish for "few words," a phrase from Thomas Kyd's *Spanish Tragedy* (ca. 1587).

6. Probably equivalent to "Be quiet."

7. *denier*: French coin of little value.

8. Misquoting a popular line—"Hieronimo, beware! go by, go by!"—from Kyd's *Spanish Tragedy* and confusing Hieronimo, Kyd's hero, with Saint Jerome.

9. Term of abuse applicable to either sex.

7. Aromatic woods like juniper were often burned to make a room smell fragrant.

8. A form of address to social inferiors.

SECOND PLAYER I think 'twas Soto⁹ that your honor means.

LORD 'Tis very true. Thou didst it excellent.
—Well, you are come to me in happy time.^o
The rather for^o I have some sport in hand
Wherein your cunning^o can assist me much.
There is a lord will hear you play tonight.
But I am doubtful of your modesties.^o
Lest over-eying^o his odd behavior—
For yet his honor never heard a play—
You break into some merry passion^o
And so offend him. For I tell you, sirs,
If you should smile, he grows impatient.

at the right time
Especially now

self-complacently
noticing, starting

fit of laughter

FIRST PLAYER Fear not, my lord, we can contain ourselves,
Were he the veriest antic^o in the world.

LORD [to a SERVANT] Go, sirrah, take them to the buttery,¹
And give them friendly welcome, every one.
Let them want^o nothing that my house affords.

most eccentric fellow

[to another SERVANT] Sirrah, go you to Bartholomew, my page,
And see him dressed in all suits^o like a lady.
That done, conduct him to the drunkard's chamber
And call him "Madam," do him obeisance.^o
Tell him^o from me, as he will win my love,
He bear himself with honorable^o action
Such as he hath observed in noble ladies
Unto their lords by them accomplished.^o
Such duty to the drunkard let him do
With soft low tongue^o and lowly courtesy,
And say, "What is't your honor will command
Wherein your lady and your humble wife
May show her duty and make known her love?"
And then with kind embraces, tempting kisses,
And with declining head into his bosom,²
Bid him shed tears, as being overjoyed
To see her noble lord restored to health,
Who for this seven years hath esteemed him^o
No better than a poor and loathsome beggar.
And if the boy have not a woman's gift
To rain a shower of commanded^o tears,
An onion will do well for such a shift,^o
Which in a napkin being close conveyed^o
Shall in despite^o enforce a watery eye.
See this dispatched with all the haste thou canst;
Anon^o I'll give thee more instructions.

lack

in every detail

pay him respects
(Bartholomew, the page)
becoming

performed

voice

thought himself to be

produced on demand
purpose
secretly carried

Soon

assumed

Exit a [SERVANT].

VOICE, GAIT, and action of a gentlewoman.
I long to hear him call the drunkard "husband,"

9. Possibly a reference to a character of this name in John Fletcher's *Women Pleas'd*. Since that play was first acted around 1620, the reference must either be a late addition to Shakespeare's text or else refer to a character in an earlier play, now lost.
1. Pantry, often used to store liquor as well as food.
2. And with his head bowing down onto his chest.
3. In spite of an inability to cry.

And how my men will stay^o themselves from laughter
When they do homage to this simple peasant.
I'll in to counsel them. Haply^o my presence
May well abate the over-merry spleen⁴
Which otherwise would grow into extremes. [Exit a.]

restrain

Perhaps

Induction 2

Enter aloft the drunkard [BEGGAR] with [SERVANTS]—
some with apparel, basin and ewer, and other
appurtenances—and LORD.

weak, cheap ale

costly imported wine

BEGGAR For God's sake, a pot of small ale!^o
FIRST SERVANT Will't please your lordship drink a cup of
sack?^o
SECOND SERVANT Will't please your honor taste of these
conserves?^o

candied fruits

clothing

THIRD SERVANT What raiment^o will your honor wear today?
BEGGAR I am Christophero Sly. Call not me "honor" nor
"lordship." I ne'er drank sack in my life—and if you give me
any conserves, give me conserves of beef.^o Ne'er ask me what
raiment I'll wear, for I have no more doublets^o 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 over-leather.

salted beef

jackets

LORD Heaven cease this idle humor² in your honor.
Oh, that a mighty man of such descent,
Of such possessions and so high esteem,
Should be infus'd with so foul a spirit.

keeper of a tame bear

pot mender

for nothing but

crazy

BEGGAR What, would you make me mad? Am not I Christo-
pher Sly, old Sly's son of Barton Heath,³ by birth a peddler,
by education a cardmaker,⁴ by transmutation a bear-herd,^o
and now by present profession a tinker?^o Ask Marian Hackett,
and now by present profession a tinker?^o Ask Marian Hackett,
the fat alewife^o of Wincot, if she know me not. If she say I
am not fourteen pence on the score⁶ for sheer^o ale, score
me up for the lyingst knave in Christendom. What, I am not
bestraught.^o Here's—

former

THIRD SERVANT Oh, this it is that makes your lady mourn.
SECOND SERVANT Oh, this is it that makes your servants
droop.

LORD Hence comes it that your kindred shuns your house.
As beaten hence by your strange lunacy.
O noble lord, bethink thee of thy birth.
Call home thy ancient^o thoughts from banishment
And banish, hence these abject lowly dreams.
Look how thy servants do attend on thee,

2. Heaven put an end to this foolish fantasy. Accord-
ing to Renaissance medical theory, humors, or bodily
fluids, determined one's disposition.

3. Possibly Barton-on-the-Heath, a village not far from
Stratford-upon-Avon.

4. Maker of metal combs used to prepare wool for
spinning.

5. Female proprietor of a tavern. Wincot is a small
village near Stratford; individuals named Hackett
were living there in 1591.

6. In debt. Accounts were originally kept by notch-
ing, or "scoring," a stick, later by making marks on a
wall or a door.

4. May lessen the impulse to laugh. Emotional out-
bursts, including laughter, were thought to originate
in the spleen.
Induction 2 Location: A bedroom in the Lord's house.
long and complex scene was in fact performed "aloft"
is open to question. At a later point (1.1.244–49),
F has the Beggar commenting from above on the play,
"Oh 1. If Induction 2 is played on the main stage, the
Beggar must at some point ascend to the gallery, or
he must observe the entire play from the side of the
main stage."

Each in his office ready at thy beck.⁶
 Wilt thou have music? (*Music.*) Hark, Apollo⁷ plays,
 And twenty caged 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.⁸
 Say thou wilt walk: we will bestrew the ground.
 Or wilt thou ride? Thy horses shall be trapped,⁹
 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 welkin¹⁰ answer them
 And fetch shrill echoes from the hollow earth.
 FIRST SERVANT Say thou wilt course,¹¹ thy greyhounds are
 as swift

As breathed¹² stags—ay, fleet¹³er than the roc.¹⁴
 SECOND SERVANT Dost thou love pictures? We will fetch thee
 straight

Adonis¹⁵ painted by a running brook
 And Cytherea all in sedges¹⁶ hid,
 Which seem to move and wanton¹⁷ with her breath,
 Even as the waving sedges play with¹⁸ wind.
 LORD We'll show thee lo¹⁹ as she was a maid,
 And how she was beguiled and surprised,
 As lively²⁰ painted as the deed was done.

THIRD SERVANT Or Daphne²¹ roaming through a thorny wood,
 Scratching her legs that one shall swear she bleeds,
 And at that sight shall sad Apollo weep,
 So workmanly²² the blood and tears are drawn.
 LORD Thou art a lord and nothing but a lord.
 Thou hast a lady far more beautiful
 Than any woman in this waning age.²³

FIRST SERVANT And till the tears that she hath shed for thee,
 Like envious²⁴ floods o'errun her lovely face,
 She was the fairest creature in the world—
 And yet²⁵ she is inferior to none.
 BEGGAR 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.
 I smell sweet savors²⁶ 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' th' smallest²⁷ ale!

SECOND SERVANT Will't please your mightiness to wash your
 hands?
 Oh, how we joy to see your wit restored!
 Oh, that once more you knew but what you are!
 Oh, that once years you have been in a dream
 These fifteen years you waked as if you slept.
 Or, when you waked, so waked as if you slept.
 These fifteen years? By my fay,²⁸ a goodly nap.
 Or, these fifteen years of²⁹ all that time?

BEGGAR But did I never speak of³⁰ all that time?
 FIRST SERVANT Oh, yes, my lord, but very idle words.
 For though you lay here in this goodly chamber,
 Yet would you play the hostess of the house³¹
 And rail upon the hostess³² her at the leet³³
 And say you would present³⁴ her at the leet³⁵
 Because she brought stone jugs and no scaled quarts.³⁶
 Sometimes you would call out for Cicely Hackett.

BEGGAR Ay, the woman's maid of the house.
 THIRD SERVANT 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 Greet³⁷
 And Peter Turf and Henry Pimpernel
 And twenty more such names and men as these,
 Which never were nor no man ever saw.

BEGGAR Now Lord be thanked for my good amends.³⁸
 ALL Amen.
 BEGGAR I thank thee; thou shalt not lose by it.
 Enter [*Bartholomew the PAGE, disguised as a lady,*
with Attendants.]

PAGE How fares my noble lord?
 BEGGAR Marry,³⁹ I fare⁴⁰ well, for here is cheer⁴¹ enough.
 Where is my wife?
 PAGE Here, noble lord. What is thy will with her?
 BEGGAR Are you my wife and will not call me "husband"?
 My men should call me "lord"; I am your Goodman.⁴²
 PAGE My husband and my lord, my lord and husband:
 I am your wife in all obedience.

BEGGAR I know it well.—What must I call her?
 LORD "Madam."
 BEGGAR "Alice Madam" or "Joan Madam"?⁴³
 LORD "Madam" and nothing else: so lords call ladies.
 BEGGAR Madam wife, they say that I have dreamed
 And slept above some fifteen year or more.

PAGE Ay, and the time seems thirty unto me,
 Being all this time abandoned⁴⁴ from your bed.
 BEGGAR 'Tis much. Servants, leave me and her alone.
 [*Exeunt LORD and SERVANTS.*]

comment
 fitted with admiration

hunt
 well-exercised

water make
 play amongst

realistical
 skillful

spightful
 dull

admire
 wretched

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7. Greek god of music, who played the lyre.
 8. Legendary Queen of Assyria, known for her great beauty and many sexual adventures.
 9. Small deer proverbial for its swiftness.
 10. Probably the "wanton pictures" referred to earlier (Induction 1.43). As described in the following lines, they are conventional, erotic scenes, mostly derived from Ovid's *Metamorphoses*.
 11. In classical mythology, a beautiful boy whom Aphrodite (Cytherea) loved. This scene shows Aphro-

6. She served from unmarked stone jugs rather than quarts.
 7. Greet is a small village not far from Stratford. The names may be those of Stratford citizens.
 8. TEXTUAL COMMENT Editors have often referred to the page as Bartholomew, the name by which the Lord addresses him, but as it does with the Beggar, this edition uses "Page" to emphasize the character's social role rather than his individuality. See Digital Edition TC 3.
 9. Mild oath, derived from the Virgin Mary's name. Digital Edition TC 4.

1. Husband: a term normally not used by lords.
 2. Misusing the usual title for a noblewoman. "Alice" and "Joan" are names rarely associated with the upper classes in Elizabethan texts.
 3. TEXTUAL COMMENT The Folio has no stage direction here that would indicate how the induction scenes are distinguished from the Petruccio and Katherina play or whether the Lord exits with his men, but those attending on the Beggar probably obey his command and leave the stage along with the Lord here. See Digital Edition TC 4.

faith during
 tavern
 accuse / local court
 recovery
 get on; feed / food
 banned

adorn

pursue; study

pool

Pardon me inclined

Bandy words

revive; animate

appetite

like

Thank you

pestle

give in marriage

do you want

To deck^o his fortune with his virtuous deeds.

And therefore, Tranio, for the time I study
Virtue, and that part of philosophy
Will I apply^o that treats of happiness.
By virtue specially to be achieved.
Tell me thy mind, for I have Pisa left
And am to Padua come as he that leaves
A shallow plash^o to plunge him in the deep,
And with satiety seeks to quench his thirst.
And with *satiato*,^o gentle master mine,

TRANIO *Mi pantoato*,^o as yourself;
I am in all affected^o 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,
Let's be no stoics nor no stocks,⁴ I pray,

Or so devote to Aristotle's checks⁵

As Ovid be an outcast quite abjured,⁶
Balk logic^o with acquaintance that you have,
And practice rhetoric in your common talk.

The mathematics and the metaphysics,
Fall to them as you find your stomach^o serves you.

No profit grows where is no pleasure ta'en:
In brief, sir, study what you most affect.^o
LUCENTIO Gramercies,^o Tranio, well dost thou advise.
If, Biondello, thou wert come ashore,⁷
We could at once put us in readiness
And take a lodging fit to entertain
Such friends as time in Padua shall beget.

But stay a while, what company is this?

TRANIO Master, some show to welcome us to town.
Enter BAPTISTA with his two daughters, KATHERINA,
and BIANCA, GREMIO, a pantaloon,⁸ [AND] HORTENSIO,
[sutor] to Bianca. LUCENTIO [and] TRANIO stand by.

BAPTISTA Gentlemen, importune^o me no farther,
For how I firmly am resolved you know:
That is, not to bestow^o my youngest daughter
Before I have a husband for the elder.
If either of you both love Katherina,
Because I know you well and love you well,
Leave shall you have to court her at your pleasure.
GREMIO To cart her⁹ rather. She's too rough for me.
There, there, Hortensio, will you^o any wife?
KATHERINA [to BAPTISTA] I pray you, sir, is it your will

4. Wooden posts, devoid of feeling. Punning on "sto-ics," the Greek philosophers who advocated both in-difference to pleasure or pain and patient endurance.
5. Restraints. Aristotle defined virtue as a mean, the avoiding of excess for deficiency.
6. As . . . abjured: That Ovid be renounced. Ovid was a Roman poet whose erotic writings were popular in the Renaissance. His *Art of Amatoria* (*The Art of Love*) is mentioned by Lucentio at 4.2.8.
7. Padua, an inland city, did not have a port. Shake-speare's knowledge of Italian geography seems to have been shaky.
8. Foolish old man; a stock character from the Italian *commedia dell'arte* whose usual role was to hinder young lovers.
9. To carry her through the street in, or tied to, a cart. This was a common punishment for disorderly women.
1. TEXTUAL COMMENT Although F uses "Kate" or "Kat" as the speech prefix and "Katherina" or "Katherina" in the stage directions for this character, this edition con-sistently uses "Katherina" (pronounced with a "t" rather than a "th" sound). Petruccio's shortening of her name to "Kate" is one of the ways by which he attempts to assert his authority over her. See Digital Edition 1C.5.

Madam, undress you and come now to bed.

PAGE Thrice noble lord, let me entreat of you
Or if not so, until the sun be set.
For your physicians have expressly charged,
In peril to incur⁴ your former malady,
That I should yet absent me from your bed.
I hope this reason stands for my excuse.

BEGGAR Av, it stands⁵ so that I may hardly tarry^o so long. But
I would be loath to fall into my dreams again. I will there-
fore tarry in despite of the flesh and the blood.

MESSINGER Enter a MESSENGER.
Your honor's players, hearing your amendment,
Are come to play a pleasant comedy.
For so your doctors hold it very meet,^o
Seeing too much sadness hath congealed your blood
And melancholy is the nurse of frenzy,⁶
Therefore they thought it good you hear a play
And frame your mind to mirth and merriment,
Which bars^o a thousand harms and lengthens life.

BEGGAR Marry, I will let them play it. Is not a comonty^o a
Christmas gambol^o or a tumbling trick?
PAGE No, my good lord, it is more pleasing stuff.
BEGGAR What, household stuff?^o

PAGE It is a kind of history.^o
BEGGAR Well, we'll see't.
Come, madam wife, sit by my side,
And let the world slip. We shall ne'er be younger.⁷
[BEGGAR and PAGE sit and watch the play.]

1.1

Flourish.^o Enter LUCENTIO and his man TRANIO.
To see fair Padua, nursery of arts,¹
I am arrived for^o fruitful Lombardy,
The pleasant garden of great Italy,
And by my father's love and leave am armed
With his good will and thy good company—
My trusty servant well approved^o in all—
Here let us breathe^o and haply institute
A course of learning and ingenious^o studies.
Pisa, renowned for grave citizens,
Gave me my being and my father first,^o
A merchant of great traffic^o through the world,
Vincentio, come of the Benivoliti.²
Vincentio's son, brought up in Florence,
It shall become^o to serve^o all hopes conceived,³

to update it by presenting Sly as a contemporary of the audience's. See Digital Edition PC.1.
1.1 Location: A street in Padua.
1. A center for learning ("arts"). Padua's famous uni-versity attracted some English students in Shake-speare's time and was renowned for the study of law and medicine.
2. Descended from the Benivoliti (perhaps a refer-ence to the famous Benivoglio family of Bologna).
3. That is, by relatives and friends.

4. In peril to incur: Because of the risk of bringing on erection." "stand" as meaning "to have an erection."
5. Punning on "stand" as meaning "to have an erection."
6. According to Renaissance humoral theory, exces-sive sadness could cause thickening of the blood and thus delirium, or "frenzy." nurse: nourisher.
7. PERFORMANCE COMMENT As the induction scenes are among the very few that Shakespeare set in Eliza-bethan England, some modern directors have chosen to establish that historical context, while others seek

STEF

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364 ♦ THE TAMING OF THE SHREW 1.1

To make a stale of me² amongst these mates?²
 HORSENSIO "Mates," maid? How mean you that? No mates
 for you,

60 Unless you were of gentler, milder mold.²
 KATHERINA I'faith, sir, you shall never need to fear;
 twis it is not halfway to her heart.³

65 But if it were, doubt not, her care should be
 To comb your noddle⁴ with a three-legged stool
 And paint⁵ your face and use you like a fool.

HORTENSIO From all such devils, good Lord deliver us.
 GREMIO And me too, good Lord.

70 TRANIO Hush, master, here's some good pastime toward;⁶
 That wench is stark mad or wonderful froward.⁶
 LUCENTIO But in the other's silence do I see
 Maid's mild behavior and sobriety.

75 TRANIO Well said, master, mum and gaze your fill.
 BAPTISTA Gentlemen, that I may soon make good
 What I have said — Bianca, get you in,
 And let it not displease thee, good Bianca,
 For I will love thee ne'er the less, my girl.

KATHERINA A pretty peat.⁷ It is best put finger in the eye,⁴ an⁸
 she knew why.

80 BIANCA Sister, content you⁹ in my discontent.
 [to BAPTISTA] Sir, to your pleasure⁹ humbly I subscribe:⁹
 My books and instruments shall be my company,
 On them to look and practice by myself.

85 LUCENTIO Signor Baptista, will you be so strange?⁹
 HORSENSIO Sorry am I that our good will effects⁹
 Bianca's grief.

GREMIO Why, will you mew⁹ her up,
 Signor Baptista, for⁹ this fiend of hell,
 And make her bear the penance⁹ of her tongue?
 BAPTISTA Gentlemen, content ye; I am resolved.
 Go in, Bianca.
 And for I know she taketh most delight
 In music, instruments, and poetry,
 Schoolmasters will I keep within my house,
 Fit to instruct her youth. If you, Hortensio,
 Or Signor Gremio, you, know any such,
 Prefer⁹ them hither: for to cunning⁹ men
 I will be very kind and liberal
 To mine own children in good bringing up.
 And so farewell. Katherina, you may stay,
 For I have more to commune with Bianca.

KATHERINA 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.
 Exit.
 Exit.

2. To make me a laughingstock or a prostitute or a
 decoy (for Bianca).
 3. Certainly, marriage does not even half interest
 her. (Katherina speaks of herself in the third person
 here.)
 4. put finger in the eye: to weep.
 5. Roman goddess of wisdom.

GREMIO You may go to the devil's dam!⁶ Your gifts are so
 good here's none will hold⁷ you. Their love⁷ is not so great,
 Hortensio, but we may blow our nails⁸ together and fast it
 fairly out.⁸ Our cake's dough on both sides.⁹ Farewell. Yet
 for the love I bear my sweet Bianca, if I can by any means
 light on a fit man to reach her that wherein she delights, I
 will wish⁹ him to her father.
 HORSENSIO So will I, Signor Gremio. But a word, I pray,
 Though the nature of our quarrel yet never brooked parle,¹
 know now upon advice¹ it toucheth¹ 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?
 HORSENSIO Marry, sir, to get a husband for her sister.
 GREMIO A husband? A devil!
 HORSENSIO I say a husband.

GREMIO I say a devil. Think'st thou, Hortensio, though her
 father be very rich, any man is so very⁹ a fool to be married
 to help?

HORTENSIO Tush, Gremio. Though it pass⁹ your patience and
 mine to endure her loud alarms,⁹ why, man, there be good
 fellows in the world, an⁹ a man could light on them, would
 take her with all faults, and money enough.

GREMIO I cannot tell, but I had as lief⁹ take her dowry with
 this condition: to be whipped at the high cross² every
 morning.

HORTENSIO Faith, as you say, there's small choice in rotten
 apples. But come, since this bar in law³ makes us friends, it
 shall be so far forth friendly maintained³ till by helping Bap-
 tista's eldest daughter to a husband, we set his youngest free
 for a husband, and then have to⁴ afresh. Sweet Bianca,
 Happy man be his dole;⁴ he that runs fastest, gets the ring.⁵
 How say you, Signor Gremio?

GREMIO I am agreed, and would I had given him the best
 horse in Padua to begin his wooing that would thoroughly
 woo her, wed her, and bed her, and rid the house of her.
 Come on.

Exit GREMIO and HORTENSIO. TRANIO and
 LUCENTIO remain.

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,
 I never thought it possible or likely.
 But see, while idly I stood looking on,
 I found the effect of love-in-idleness⁶
 And now in plainness do confess to thee,
 That art to me as secret⁶ and as dear

6. The devil's mother, imagined as the stereotypical
 shrew and said to be worse than the devil himself.
 7. Love of them (that is, of women).
 8. And abstain as best we can.
 9. Proverbial expression of failure.
 1. brooked parle: permitted discussion.
 2. Cross set on a pedestal in the town center, the
 normal site for punishment in an English village.
 3. it... maintained: we'll pursue the matter as friends.

4. May the winner's fate be that of a happy man.
 5. A proverb alluding to the ring that riders in a
 jousting match try to catch on their lances. Also pun-
 ning on "ring," as referring to both "wedding ring"
 and female genitalia.
 6. Punning on a flower known as "love-in-idleness,"
 whose juice was thought to induce love. (See A Mid-
 summer Night's Dream 2.1.166-68.)

follovs; husbands
 name
 bit your head
 (with blood)
 in the
 incredibly willful
 pet; spoiled child; if
 satisfy yourself
 will / submit
 unnatural; cruel
 cause
 confine (like a falcon)
 because of
 punishment
 Recommend / skillful

tolerate
 wait patiently
 recommend
 reflection / concerns
 completely
 exceeds
 calls to arms; scoldings
 if
 would as willingly
 legal obstacle
 begin the fight
 intimate

366 ♦ THE TAMING OF THE SHREW I.1

150 As Anna⁷ 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.
 155 **TRANIO** Master, it is no time to chide you now;
 Affection is not rated^o from the heart.
 If love have touched you, naught remains but so,
*Redime te captum quam quas minimo.*⁸
 160 **LUCENTIO** Gramercies, lad! Go forward, this contents;
 The rest will comfort, for thy counsel's sound.
TRANIO Master, you looked so longly^o on the maid
 Perhaps you marked not what's the pith^o of all.
 165 **LUCENTIO** Oh, yes, I saw sweet beauty in her face,
 Such as the daughter of Agenor⁹ had
 That made great Jove to humble him to her hand
 When with his knees he kissed the Cretan strand.
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?
 170 **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 Nay, then 'tis time to stir him from his trance.
 —I pray, awake, sir! If you love the maid,
 175 Bend thoughts and wits to achieve her. Thus it stands:
 Her elder sister is so curst^o and shrewd^o
 That till the father rid his hands of her,
 Master, your love must live a maid at home,
 And therefore has he closely mew'd her up
 Because^o she will not be annoyed with^o suitors.
 180 **LUCENTIO** Ah, Tranio, what a cruel father's he.
 But art thou not advised,^o he took some care
 To get her cunning schoolmasters to instruct her?
TRANIO Ay, marry am I, sir, and now 'tis plotted.
LUCENTIO I have it, Tranio.
 185 **TRANIO** Master, for^o my hand,
 Both our inventions^o meet and jump^o in one.
LUCENTIO Tell me thine first.
TRANIO You will be schoolmaster
 And undertake the teaching of the maid:
 That's your device.^o
 190 **LUCENTIO** It is. May it be done?
TRANIO Not possible: for who shall bear your part
 And be in Padua here Vincentio's son,
 Keep house and ply his book,^o welcome his friends,
 Visit his countrymen and banquet them?
LUCENTIO Basta,^o content thee, for I have it full^o.

7. Sister to Dido, Queen of Carthage. In both Virgil's *Aeneid* and Christopher Marlowe's *Dido, Queen of Carthage* (1594), Dido tells Anna of her secret love for Aeneas.
 8. Latin: Ransom yourself from captivity at the low-
 est possible price. A phrase from Terence, quoted in it, appears in William Lily's *A Short Introduction of Grammar*, a standard Elizabethan school text.
 9. Europa, Jove transformed himself into a bull and carried her across the sea to Crete to rape her.

195 We have not yet been seen in any house,
 Nor can we be distinguished by our faces
 For man or master. Then it follows thus:
 Thou shalt be master, Tranio, in my stead,
 200 Keep house and port^o and servants, as I should;
 Keep house and be, some Florentine,
 I will some other be, or meaner^o man of Pisa.
 Some Neapolitan, or shall be so. Tranio, at once
 'Tis hatched and shall be my colored hat and cloak.¹
 Unceas^o thee: take my colored hat and cloak.²
TRANIO and **LUCENTIO** *exchange clothes.*³
 When Biondello comes, he waits on thee,
 But I will charm^o him first to keep his tongue.
 205 **TRANIO** So had you need.
 In brief, sir, since it your pleasure is
 And I am tied to be obedient—
 For so your father charged me at our parting:
 "Be serviceable^o to my son," quoth he,
 210 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
 215 Whose sudden sight hath thrall'd^o my wounded³ eye.
Enter BIONDELLO.
 Here comes the rogue. Sirrah, where have you been?
BIONDELLO Where have I been? Nay, how now, where are
 you? Master, has my fellow Tranio stolen your clothes, or
 you stolen his, or both? Pray, what's the news?
 220 **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 countenance on,
 225 And I for my escape have put on his:
 For in a quarrel since I came ashore
 I killed a man and fear I was descried.^o
 Wait you on him, I charge you, as becomes,^o
 While I make way from hence to save my life.
 You understand me?
 230 **BIONDELLO** Ay, sir; ne'er a whit.^o
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.
 235 That Lucentio indeed had Baptista's youngest daughter,
 But, sirrah, not for my sake, but your master's, I advise
 You use your manners discreetly in all kind of companies.
 When I am alone, why, then I am Tranio,
 But in all places else, your master Lucentio.

1. The outfit of an Elizabethan gentleman. Servants usually wore uniforms, like the "blue coats" of Petruccio's servants (4.1.76-77).
 2. F does not indicate at what point in this exchange of the play's main preoccupations.
 3. Wounded by Cupid's arrow.
 4. The outfit of an Elizabethan gentleman. Servants usually wore uniforms, like the "blue coats" of Petruccio's servants (4.1.76-77).
 5. F does not indicate at what point in this exchange of the play's main preoccupations.
 6. Wounded by Cupid's arrow.

social position
 poorer
 Undress
 persuade; use magic on

diligent in service
 enslaved

observed
 is fitting
 not at all

driven out by scolding

Thank

persistently
 main point

quarrelsome / shrewish

So that / troubled with

assist

by
 schemes / agent

plot

study

Enough / fully planned

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368 ♦ THE TAMING OF THE SHREW 1.2

240 LUCENTIO Franio, let's go.
One thing more rests^o that thyself execute:^o
To make one among these woovers. If thou ask me why,
Sufficeth my reasons are both good and weighty. *Exeunt.*

The Presenters' above speak.

245 SERVANT My lord, you nod; you do not mind^o the play.
BEGGAR Yes, by Saint Anne,⁵ do I, a good matter surely. Comes
there any more of it?

PAGE My lord, 'tis but begun.
BEGGAR 'Tis a very excellent piece of work, madam lady. Would
'twere done.

They sit and mark.^o

I.2

Enter PETRUCCIO and his man GRUMIO.

PETRUCCIO Verona, for a while I take my leave
To see my friends in Padua, but of all
My best beloved and approvèd friend,
Hortensio. And I trow^o this is his house.

Here, sirrah Grumio, knock, I say.

5 GRUMIO Knock, sir? Whom should I knock? Is there any man
has rebused¹ your worship?

PETRUCCIO Villain, I say, knock me here² soundly.

10 GRUMIO Knock you here, sir? Why, sir, what am I, sir, that I
should knock you here, sir?

PETRUCCIO Villain, I say, knock me at this gate,

And rap me well or I'll knock your knave's pate.^o

GRUMIO My master is grown quarrelsome. I should knock
you first,

And then I know alter who comes by the worst.³

15 PETRUCCIO Will it not be?

Faith, sirrah, an^o you'll not knock, I'll ring it.⁴

I'll try how you can *sol-fa^o* and sing it.

He wrings him by the ears.

GRUMIO Help, masters, help! My master is mad.

PETRUCCIO Now knock when I bid you, sirrah villain.

Enter HORTENSIO.

20 HORTENSIO How now, what's the matter? My old friend

Grumio and my good friend Petruccio? How do you all at

Verona?

PETRUCCIO Signor Hortensio, come you to part the fray?

Con tutto il cuore ben trovato,⁵ may I say.

25 HORTENSIO *Alla nostra casa ben venuto,*

Molto honorato signor mio Petruccio.⁶

Rise, Grumio, rise, we will compound^o this quarrel.

GRUMIO Nay, 'tis no matter, sir, what he 'lleges^o in 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 per-
haps, for aught I see, two-and-thirty, a pip out?⁷

Whom would to God I had well knocked at first,
Whom would to God I had well knocked at first,
Whom would to God I had well knocked at first,
Whom would to God I had well knocked at first,

Then had not Grumio come by the worst.

Then had not Grumio come by the worst.

PETRUCCIO A senseless villain. Good Hortensio,

I had the rascal knock upon your gate

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I had the rascal knock upon your gate

remains / suggest

pay attention

obey

believe

head

sing a stab

with anger

4. Figures who introduce and comment on the action of a play for the audience.
5. A common oath. Saint Anne was the mother of the Virgin Mary and the patron saint of married women.
6. Location: In front of Hortensio's house in Padua.
7. Grumio regularly blunders and puns. Here he means "abused" or "rebuked," or perhaps both.
8. Knock here for me: a conventional usage that Grumio misunderstands or pretends to understand.
9. "Strike me." Villain: low-born man (often a contemptuous term of address).
10. I should... worst: You want me to give the first blow, but then I know I'd have the worst of it.
11. I'll ring the bell; with a pun on "wring."
12. With all my heart, welcome (Italian).
13. Welcome to our house, my most honored Signor Petruccio.

7. Drunk; a bit crazy. Probably alluding to the card game one-and-thirty, in which the aim is to accumulate exactly thirty-one points. To collect thirty-two means the player has overshot or been excessive. A "pip" is a reward for his compliance, she became young and beautiful. A version of this story also appears in Chaucer's *Wife of Bath's Tale*.
8. Why... chance: This is a sad occurrence.
9. This uncertain world: this unpredictable business of "wining and thriving."
10. Florent, the knight in John Gower's *Confessio Amantis*, who had to marry the ugly old woman who had saved his life by answering a riddle he had been commanded to solve. On their wedding night, as a reward for his compliance, she became young and beautiful.
11. The Cumatean Sibyl, a prophetess in classical mythology, had immortality without eternal youth.
12. The philosopher's notoriously shrewish wife.

guarantor

long-standing

in short

Five-shilling coins

speak plainly

refrain; chief theme ugly

annoys / nor / at all intensity

75 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,⁴ or an old trot⁵ 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.⁶

80 HORTENSIO Petruccio, since we are stepped thus far in, I will continue that⁶ I broached in jest.

I can, Petruccio, help thee to a wife

With wealth enough, and young and beautiful,

Brought up as best becomes a gentlewoman.

Her only fault, and that is faults enough,

Is that she is intolerable curst⁷

And shrewd and froward,⁸ so beyond all measure

That were my state⁹ far worse than it is,

I would not wed her for a mine of gold.

PETRUCCIO Hortensio, peace; thou know'st not gold's effect.

Tell me her father's name and 'tis enough,

For I will board⁵ her, though she chide as loud

As thunder when the clouds in autumn crack.

HORTENSIO Her father is Baptista Minola,

An affable¹⁰ and courteous gentleman;

Her name is Katherina Minola,

Renowned in Padua for her scolding tongue.

PETRUCCIO 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,

And therefore let me be thus bold with you

To give you over¹¹ at this first encounter—

Unless you will accompany me thither.

GRUMIO [to HORTENSIO] I pray you, sir, let him go while the

humor¹² lasts. O my word, an she knew him as well as I do,

She would think scolding would do little good upon him.

She may perhaps call him half a score knaves or so. Why,

that's nothing; an he begin once, he'll rail in his rope tricks.⁶

I'll tell you what, sir, an she stand¹³ him but a little, he will

throw a figure⁷ in her face and so disfigure her with it that

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

know him not, sir.

HORTENSIO Tarry, Petruccio, I must go with thee,

For in Baptista's keep¹⁴ my treasure is.

He hath the jewel of my life in hold,

His youngest daughter, beautiful Bianca,

And her withholds from me and other more,¹⁵

Suitors to her and rivals in my love,

Supposing it a thing impossible,

For those defects I have before rehearsed,

That ever Katherina will be wooed.

Therefore this order hath Baptista taken:

4. Small figure used as a tag or an ornament on dresses, laces, and other goods.

5. Woo aggressively; go aboard, as in a sea battle; have sexual intercourse with.

6. An obscure phrase: "rope tricks" may refer to rhetorical or sexual feats. Grumio's point seems to be that when Petruccio "rails," he will be more aggressive than Katherina.

7. A figure of speech.

That none shall have access unto Bianca till Katherine the Curst,¹⁶

GRUMIO "Katherine the Curst,"

A title for a maid of all titles the worst.

HORTENSIO Now shall my friend Petruccio do me grace¹⁷

And offer me disguised in sober robes

To old Baptista as a schoolmaster

Well seen¹⁸ in music to instruct Bianca,

That so I may by this device at least

Have leave and leisure to make love to her

And unsuspected court her by herself.

Enter GRUMIO [with a paper]¹⁸ and LUCENTIO disguised

[as Cambio, a schoolmaster].

GRUMIO Here's no knavery.¹⁹ See, to beguile the old folks,

how the young folks lay their heads together. —Master,

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

HORTENSIO Peace, Grumio, it is the rival of my love.

Petruccio, stand by a while.

GRUMIO A proper stripling²⁰ and an amorous.

[HORTENSIO, PETRUCCIO, and GRUMIO stand aside.]

GRUMIO Oh, very well, I have perused the note.

Hark you, sir, I'll have them²¹ very fairly bound—

All books of love, see that at any hand²²—

And see you read no other lectures to her;

You understand me. Over and beside

Signor Baptista's liberality

I'll mend²³ it with a largesse.²⁴ 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 Whate'er I read to her, I'll plead for you

As for my patron, stand you so assured,

As firmly as yourself were still in place,²⁵

Yea, and perhaps with more successful words

Than you, unless you were a scholar, sir.

GRUMIO Oh, this learning, what a thing it is!

GRUMIO Oh, this woodcock,¹ what an ass it is!

PETRUCCIO [to GRUMIO] Peace, sirrah.

HORTENSIO Grumio, mum. —God save you, Signor Gremio.

GRUMIO And you are well met, Signor Hortensio.

Trow²⁶ you whither I am going? To Baptista Minola.

I promised to enquire carefully

About a schoolmaster for the fair Bianca,

On this young man, for learning and behavior

Fit for her turn,²⁷ well-read in poetry

And other books, good ones, I warrant ye.

HORTENSIO 'Tis well. And I have met a gentleman

Hath promised me to help one to another,

handsome youth (ironic)

listing of books (the books) in any case

increase / gift

always present

Know

use

8. Presumably Lucentio's list of books for Bianca's studies.

9. Spoken sarcastically; perhaps referring to the plaything of Petruccio and Hortensio rather than to stupid.

that of Gremio and Lucentio, whom Grumio may not yet have seen.

1. Wild bird easily caught and so thought to be stupid.

372 ♦ THE TAMING OF THE SHREW 1.2

170 A fine musician to instruct our mistress;
So shall I no whit be behind in duty
To fair Bianca, so beloved of me.
GRUMIO Beloved of me, and that my deeds shall prove.
175 HORTENSIO Gremio, 'tis now no time to vent^o our love.
Listen to me and if you speak me fair,^o
I'll tell you news indifferent^o good for either.
Here is a gentleman, whom by chance I met,
Upon agreement from us to his liking^o
Will undertake to woo curst Katherine,
180 Yea, and to marry her, if her dowry please.
GRUMIO So said, so done, is well.
HORTENSIO, have you told him all her faults?
PETRUCCIO I know she is an irksome brawling scold.
185 If that be all, masters, I hear no harm.
GRUMIO No, say st me so, friend? What countryman?
PETRUCCIO Born in Verona, old Antonio's son.
My father dead, my fortune lives for me,^o
And I do hope good days and long to see.
190 GRUMIO O sir, such a life with such a wife were strange.^o
But if you have a stomach, to't o' God's name;
You shall have me assisting you in all.
But will you woo this wildcat?
PETRUCCIO Will I live?
GRUMIO Will he woo her? Ay, or I'll hang her.
195 PETRUCCIO 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?
200 Have I not heard great ordnance^o in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud larums,^o neighing steeds, and trumpets clang?
And do you tell me of a woman's tongue
205 That gives not half so great a blow^o to hear
As will a chestnut in a farmer's fire?
Tush, tush, fear^o boys with bugs.^o
GRUMIO For he fears none.
GRUMIO Hortensio, hark:
210 This gentleman is happily^o arrived,
My mind presumes, for his own good and yours.
HORTENSIO I promised we would be contributors
And bear his charge^o of wooing whatsoever.
GRUMIO And so we will, provided that he win her.
GRUMIO I would I were as sure of a good dinner.
215 *Enter* TRANIO, *brave* [as *Lucentio*], and BIONDELLO.
TRANIO Gentlemen, God save you. If I may be bold,
Tell me, I beseech you, which is the readiest way
To the house of Signor Baptista Minola?
BIONDELLO He that has the two fair daughters: is't he you
220 mean?
TRANIO Even he, Biondello.
GRUMIO Hark you, sir, you mean not her to—

Perhaps him and her, sir: what have you to do?²
TRANIO Not her that chides, sir, at any hand, I pray.
PETRUCCIO I love no chiders, sir. Biondello, let's away.
TRANIO Well begun, Tranio.
130 Sir, a word ere you go:
LUCENTIO *[aside* Are you a suitor to the maid you talk of, yea or no?
HORTENSIO An if I be, sir, is it any offense?
TRANIO No, if without more words you will get you hence.
GRUMIO Why, sir, I pray, are not the streets as free
TRANIO For me as for you?
135 But so is not she.
GRUMIO For what reason, I beseech you.
TRANIO For this reason, if you'll know:
GRUMIO That she's the choice^o love of Signor Gremio.
HORTENSIO That she's the chosen of Signor Hortensio.
TRANIO Softly, my masters. If you be gentlemen
140 Do me this right:^o hear me with patience.
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.
145 Fair Leda's daughter³ had a thousand wooers;
Then well one more may fair Bianca have,
And so she shall: Lucentio shall make one,
Though Paris came⁴ in hope to speed^o alone.
150 GRUMIO What, this gentleman will out-talk us all.
LUCENTIO Sir, give him head; I know he'll prove a jade.^o
PETRUCCIO Hortensio, to what end are all these words?
HORTENSIO Sir, let me be so bold as ask you:
155 Did you yet ever see Baptista's daughter?
TRANIO No, sir, but hear I do that he hath two:
The one as famous for a scolding tongue
As is the other for beautiful modesty.
PETRUCCIO Sir, sir, the first's for me, let her go by.
GRUMIO Yea, leave that labor to great Hercules,
160 And let it be more than Alcides' twelve.⁵
PETRUCCIO Sir, understand you this of me, in sooth:^o
The youngest daughter, whom you hearken^o for,
Her father keeps from all access of suitors
And will not promise her to any man
165 Until the elder sister first be wed.
TRANIO The younger then is free and not before.
Must stead^o us all, and me amongst the rest,
An if you break the ice, and do this feat—
Achieve^o the elder, set the younger free
170 For our access—whose hap shall be^o to have her
Will not so graceless be, to be ingrate.^o
HORTENSIO Sir, you say well, and well you do conceive.^o
And since you do profess to be a suitor,

money bag, express, courtship, equal

if we accept his term

is that

unknown, or

common

calls to arm

loud noise

frighten / beguile

fortunate

express

richly dressed

chosen; excellent

justice

succeed

worn-out horse

truth
lie in wait; yearn

help

Win
he who is lucky enough
ungrateful
understand

2. What business is it of yours?
3. Helen of Troy. In Marlowe's *Doctor Faustus*, her face is said to have "launched a thousand ships."
4. Even if Paris (who stole Helen of Troy from her husband) were to come.
5. Hercules, the hero of classical mythology who successfully performed twelve seemingly impossible tasks ("labors"), was also called Alcides (descendant of Alceus).

374 ♦ THE TAMING OF THE SHREW 2.1

- 270 You must as we do, gratify^o this gentleman,
To whom we all rest generally beholden.
- TRANIO Sir, I shall not be slack. In sign whereof,
Please ye we may contrive^o this afternoon
And quaff carouses^o to our mistress' health,
And do as adversaries do in law:
Strive mightily, but eat and drink as friends.
GRUMIO, BIONDELLO Oh, excellent motion!^o Fellows, let's be
gone.
- HORTENSIO The motion's good indeed, and be it so.
Petruccio, I shall be your *benvenuto*.^o *Exeunt.*
- 2.1
- Enter KATHERINA and BIANCA [with her hands tied].
- BIANCA Good sister, wrong me not, nor wrong yourself
To make a bondmaid^o and a slave of me—
That I disdain. But for these other goods,^o
Unbind my hands. I'll pull them off myself,
Yea, all my raiment to my petticoat,
Or what you will command me will I do,
So well I know my duty to my elders.
- KATHERINA Of all thy suitors here I charge^o tell
Whom thou lo'v'st best. See thou dissemble^o not.
- 10 BIANCA Believe me, sister, of all the men alive,
I never yet beheld that special face
Which I could fancy more than any other.
- KATHERINA Minion,^o thou liest. Is't not Hortensio?
BIANCA If you affect^o him, sister, here I swear
I'll plead for you myself, but you shall have him.
- KATHERINA Oh, then belike you fancy riches more:
You will have Gremio to keep you fair.
- BIANCA Is it for him you do envy me so?
Nay, then, you jest, and now I well perceive
You have but jested with me all this while.
I prithee, sister Kate, untie my hands.
[KATHERINA strikes her.
- KATHERINA 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.
Go ply thy needle, meddle not with her.
[to KATHERINA] For shame, thou hiding^o of a devilish spirit,
Why dost thou wrong her, that did ne'er wrong thee?
When did she cross thee with a bitter word?
- KATHERINA Her silence flouts^o me, and I'll be revenged.
[She flies after BIANCA.
- 30 BAPTISTA What, in my sight?—Bianca, get thee in.
Exit [BIANCA].
KATHERINA What, will you not suffer me?^o Nay, now I see
She is your treasure: she must have a husband,
I must dance barefoot on her wedding day!
And, for your love to her, lead apes in hell!²

- Talk not to me. I will go sit and weep
Till I can find occasion of revenge.
[Exit KATHERINA.]
- BAPTISTA Was ever gentleman thus grieved as I?
But who comes here?
Enter GREMIO; LUCENTIO [disguised as Cambio] in the
habit of a mean man;^o PETRUCCIO with [HORTENSIO
disguised as Licio; and] TRANIO [disguised as Lucentio]
with his boy [BIONDELLO] bearing a lute and books.
- GREMIO Good morrow, neighbor Baptista.
Good morrow, neighbor Gremio. —God save you,
gentlemen.
PETRUCCIO And you, good sir. Pray, have you not a daughter
Called Katherina, fair and virtuous?
BAPTISTA I have a daughter, sir, called Katherina.
GREMIO [to PETRUCCIO] You are too blunt; go to it orderly.^o
PETRUCCIO You wrong me, Signor Gremio; give me leave.
—I am a gentleman of Verona, sir,
That, hearing of her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behavior,
Am bold to show myself a forward^o guest
Within your house to make mine eye the witness
Of that report, which I so oft have heard.
And for an entrance to my entertainment³
I do present you with a man of mine,
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 Licio, born in Mantua.
- BAPTISTA You're welcome, sir, and he for your good sake.
But for my daughter Katherine, this I know:
She is not for your turn,^o the more my grief.
- PETRUCCIO 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.^o
Whence are you, sir? What may I call your name?
PETRUCCIO Petruccio is my name, Antonio's son,
A man well known throughout all Italy.
- BAPTISTA I know him well;⁴ you are welcome for his sake.
GREMIO Saving^o your tale, Petruccio, I pray let us that are
poor petitioners speak too. *Baccare*,^o you are marvelous
forward.
- PETRUCCIO Oh, pardon me, Signor Gremio; I would fain be
doing.⁵
- GREMIO I doubt it not, sir. But you will curse your wooing
neighbors. [to BAPTISTA] This is a gift⁶ very grateful.^o I am
sure of it. To express the like kindness, myself, that have
been more kindly beholden to you than any, freely give unto
you this young scholar, that hath been long studying at
Rheims,⁷ as cunning in Greek, Latin, and other languages

3. And as an entrance fee for my reception ("enter-
tainment") as a suitor.
4. Baptista probably means he knows him by
reputation.
5. I am eager to get on with it (with a pun on "doing"
as meaning "have sexual intercourse").
6. That is, Petruccio's gift of Hortensio/Licio.
7. French city famous for its university.

2.1 Location: Baptista's house in Padua.
1. Powerfully expected of older unmarried sisters.
2. Lead apes in hell: the proverbial destiny of unmar-
ried women.

376 ♦ THE TAMING OF THE SHREW 2.1

as the other in music and mathematics. His name is Calambio,⁸ pray accept his service.

BAPTISTA A thousand thanks, Signor Gremio. Welcome, good Cambio. [to TRANIO] But, gentle sir, methinks you walk like a stranger. May I be so bold to know the cause of your coming?

TRANIO Pardon me, sir, the boldness is mine own, That, being a stranger in this city, here,

Do make myself a suitor to your daughter.

Unto Bianca, fair and virtuous.

Nor is your firm resolve unknown to me, In the preferment of the eldest sister.

This liberty is all that I request:

That upon knowledge of my parentage,

I may have welcome amongst 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.

If you accept them, then their worth is great.

BAPTISTA Lucentio is your name,⁹ of whence, I pray?

TRANIO Of Pisa, sir, son to Vincentio.

BAPTISTA A mighty man of Pisa; by report

I know him well. You are very welcome, sir.

[to HORTENSIO] Take you the lute [to LUCENTIO] and you the set of books;

You shall go see your pupils presently,¹⁰

Holla, within!

Enter a SERVANT.

Sirrah, lead these gentlemen

To my daughters, and tell them both

These are their tutors; bid them use them well.

[Exit SERVANT with HORTENSIO and LUCENTIO.]

We will go walk a little in the orchard¹¹

And then to dinner. You are passing¹² welcome,

And so I pray you all to think yourselves.

PETRUCCIO Signor 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.

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 possession¹³ twenty thousand crowns.

PETRUCCIO And for that dowry I'll assure her of

Her widowhood,¹⁴ be it that she survive me,

In all my lands and leases whatsoever.

Let specialities¹⁵ be therefore drawn between us,

That covenants may be kept on either hand.

BAPTISTA Ay, when the special thing is well obtained—

That is her love, for that is all in all.

8. Italian for "exchange."

9. How Baptista knows this is unclear. He may read the name in one of the schoolbooks.

10. Widow's share of the estate.

PETRUCCIO Why, that is nothing. For I tell you, father, I am as peremptory¹⁶ as she proud minded, And where two raging fires meet together They do consume the thing that feeds their fury, Though little fire grows great with little wind, Though extreme gusts will blow out fire and all,¹⁷ 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.

For I am rough and woo not like a babe.

For I am rough and woo not like a babe.

For I am rough and woo not like a babe.

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For I am rough and woo not like a babe.

For I am rough and woo not like a babe.

For I am rough and woo not like a babe.

stubborn

fortune

withstand

train

bent

be in a rage

kenave

As if

lively

Continue your lessons

await

2. Implying that those who have opposed Katherine so far, have been too weak ("little wind") and that he will subdue her with his "extreme gusts."

3. In impenetrable armor. Proof armor was tested for its strength.

4. Placed her fingers upon the wrist of the offender's head and hands were fastened in wooden

5. Katherine plays on "frets" as also meaning "annoyances" or " vexations."

6. An instrument of public punishment in which the offender's head and hands were fastened in wooden

175 They I'll commend her volubility
 And say she uttereth piercing^o eloquence.
 If she do bid me pack,^o I'll give her thanks,
 As though she bid me stay by her a week.
 If she deny to wed, I'll crave^o the day
 When I shall ask the banns^o and when be married.
 But here she comes, and now, Petruccio, speak.

Enter KATHERINA.
 180 Good morrow, Kate, for that's your name, I hear.
 KATHERINA Well have you heard, but something^o hard of
 hearing:

They call me Katherine that do talk of me.
 185 PETRUCCIO You lie, in faith, for you are called plain Kate,
 And bonny^o Kate, and sometimes Kate the curst.

But Kate, the prettiest Kate in Christendom,
 Kate of Kate Hall,^o my super dainty Kate—
 190 For dainties are all cates^o—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,¹
 Yet not so deeply as to thee belongs,
 Myself am moved to woo thee for my wife.

195 KATHERINA Moved, in good time.^o Let him that moved you
 hither
 Remove you hence. I knew you at the first
 You were a movable.²

PETRUCCIO Why, what's a movable?
 KATHERINA A joint-stool.³
 PETRUCCIO Thou hast hit it: come, sit on me.

200 KATHERINA Asses are made to bear⁴ and so are you.
 PETRUCCIO Women are made to bear and so are you.
 KATHERINA No such jade^o as you, if me you mean.
 PETRUCCIO Alas, good Kate, I will not burden^o thee,
 For knowing^o thee to be but young and light.⁶

KATHERINA Too light^o for such a swain^o as you to catch,
 And yet as heavy as my weight should be.⁷
 205 PETRUCCIO "Should he"? Should—buzz.⁸
 KATHERINA Well ta'en, and like a buzzard.⁹

PETRUCCIO O slow-winged turtle,^o shall a buzzard take thee?
 KATHERINA Ay, for a turtle, as he takes a buzzard.¹
 PETRUCCIO Come, come, you wasp, i'faith you are too angry.
 210 KATHERINA If I be waspish, best beware my sting.

7. Have the banns read. Banns were required announcements in church of a forthcoming wedding.
 8. Either an obscure allusion or an ironic reference to Katherine's home as a place that is famous because she lives there.
 9. For delicacies ("dainties"), are called "cates."
 1. Piece of furniture; tested for depth.
 2. Wooden stool made by a joiner.
 3. Carry loads; bear children; bear the weight of a lover.
 4. Lie on you in sexual intercourse; make you pregnant; make accusations against you; accompany you with a musical refrain, or "burden."
 5. Not heavy; wanton; lacking a musical accompaniment.
 6. She is claiming social prominence ("weight") and refusing the implication that she is wanton ("light") or like a coin that has been clipped so that it is lighter than it should be.
 7. Punning on "be" and "bee." Petruccio suggests Katherine should make a buzzing sound.
 8. A hawk that cannot be trained to "take," or off-ture, prey; a fool.
 9. Obscure line probably meaning that if a fool ("buzzard") mistakes me for a faithful love ("turtle"), he'll be making as big a mistake as the turtle does makes when it captures a buzzing insect (another meaning of "buzzard").

My remedy is then to pluck it out.
 Ay, if the fool could find it where it lies.
 Who knows not where a wasp does wear his sting?

PETRUCCIO In his tail.
 KATHERINA Whose tongue?
 PETRUCCIO Yours, if you talk of tales,^o and so farewell.

185 KATHERINA What, with my tongue in your tail?
 PETRUCCIO What, good Kate, I am a gentleman—
 Nay, come again, good Kate, I am a gentleman—
 That I'll try.^o
 KATHERINA She strikes him.

190 PETRUCCIO I swear I'll cuff you if you strike again.
 KATHERINA So may you lose your arms.²
 If you strike me, you are no gentleman,
 And if no gentleman, why, then, no arms.

195 PETRUCCIO A herald,^o Kate? Oh, put me in thy books.³
 KATHERINA What is your crest,⁴ a coxcomb?⁵
 PETRUCCIO A combless cock,⁶ so Kate will be my hen.
 KATHERINA No cock of mine; you crow too like a craven.^o

200 KATHERINA Nay, come, Kate, come. You must not look so sour.
 PETRUCCIO It is my fashion when I see a crab.^o
 KATHERINA Why, here's no crab, and therefore look not sour.
 PETRUCCIO There is, there is.

205 PETRUCCIO Then show it me.
 KATHERINA Had I a glass,^o I would.
 PETRUCCIO What, you mean my face?
 KATHERINA Well aimed^o of such a young one.

210 PETRUCCIO Now, by Saint George,^o I am too young for you.
 KATHERINA Yet you are withered.
 PETRUCCIO 'Tis with cares.

215 KATHERINA I care not.
 PETRUCCIO Nay, hear you, Kate. In sooth you scape^o not so.
 KATHERINA I chafe^o you if I tarry. Let me go.

220 PETRUCCIO No, not a whit; I find you passing gentle.
 'Twas told me you were rough and coy^o and sullen,
 And now I find report a very liar,
 For thou art pleasant, gamesome,^o passing^o courteous,
 But slow in speech, yet sweet as springtime flowers.
 Thou canst not frown, thou canst not look askance,^o
 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
 With gentle conference,^o soft and affable.
 Why does the world report that Kate doth limp?
 Oh, slanderous world! Kate, like the hazel twig,
 Is straight and slender and as brown in hue
 As hazelnuts, and sweeter than the kernels.
 Oh, let me see thee walk: thou dost not halt.⁷
 KATHERINA Go, fool, and whom thou keep'st command.⁸

225 KATHERINA Go, fool, and whom thou keep'st command.⁸

230 KATHERINA Go, fool, and whom thou keep'st command.⁸

235 KATHERINA Go, fool, and whom thou keep'st command.⁸

240 KATHERINA Go, fool, and whom thou keep'st command.⁸

245 KATHERINA Go, fool, and whom thou keep'st command.⁸

250 KATHERINA Go, fool, and whom thou keep'st command.⁸

255 KATHERINA Go, fool, and whom thou keep'st command.⁸

260 KATHERINA Go, fool, and whom thou keep'st command.⁸

moving
 to away

beg to hawk

something

combed

indeed

worn-out hawk

Because I have
 quick / bumpkin

turtledove

1. Obscure line probably meaning that if a fool ("buzzard") mistakes me for a faithful love ("turtle"), he'll be making as big a mistake as the turtle does makes when it captures a buzzing insect (another meaning of "buzzard").
 2. Loss your claim to a coat of arms (sign of noble status); loosen your grip on me.
 3. Herald's keep books listing gentlemen and their coats of arms.
 4. Image of a coat of arms; a fleshy ridge or comb on a toaster's head.
 5. Court fool's cap (resembling a cock's comb or crest).
 6. A cock with its comb cut down (and thought, therefore, to be gentle), with a pun on "cock" as "penis."
 7. And command your servants (not me).

gossip; genitals

test

An authority on heraldry

cock that won't fight

crab apple; sour person

mirror

A good guess
 England's patron saint

escape
 annoy; inflame

disdainful

playful / very

scornfully

conversation

limp

- 255 PETRUCIO Did ever Dian⁸ so become a grove
As Kate this chamber with her princely gait?
Oh, be thou Dian, and let her be Kate,
And then let Kate be chaste and Dian sportful.⁹
- 260 KATHERINA Where did you study all this goodly speech?
PETRUCIO It is *extempore*, from my mother wit.¹⁰
KATHERINA A witty mother, witless else¹¹ her son.
PETRUCIO Am I not wise?
KATHERINA Yes, keep you warm.⁹
PETRUCIO Marry, so I mean, sweet Katherine, in thy bed.
265 And therefore setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife, your dowry greced on,
And will you, nill you,¹² I will marry you.
Now, Kate, I am a husband for your turn,¹³
270 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,
Enter BAPTISTA, GREMIO, [and] TRANIO [disguised
as Lucentio].
For I am he born to tame you, Kate,
And bring you from a wild Kate¹⁴ to a Kate
275 Conformable¹⁵ as other household Kates.
Here comes your father. Never make denial;
I must and will have Katherine to my wife.
BAPTISTA Now, Signor Petruccio, how speed you with my
daughter?
280 PETRUCIO How but well, sir, how but well?
It were impossible I should speed amiss.
BAPTISTA Why, how now, daughter Katherine, in your dumps?¹⁶
KATHERINA Call you me daughter? Now I promise you
285 You have showed a tender fatherly regard,
To wish me wed to one half-lunatic,
A madcap ruffian and a swearing Jack,
That thinks with oaths to face the matter out.¹⁷
PETRUCIO Father, 'tis thus: yourself and all the world
290 That talked of her have talked amiss of her.
If she be curst, it is for policy,¹⁸
For she's not forward,¹⁹ but modest as the dove.
She is not hot, but temperate as the morn.
For patience she will prove a second Grissel,¹
And Roman Lucrece² for her chastity.
295 And to conclude, we have greced so well together
That upon Sunday is the wedding day.
KATHERINA I'll see thee hanged on Sunday first.
GREMIO Hark, Petruccio, she says she'll see thee hanged first.
TRANIO Is this your speeding?³ Nay, then, goodnight our part.³
300 PETRUCIO Be patient, gentlemen. I choose her for myself.

8. Goddess of the hunt and of chastity.
9. Alluding to the proverbial phrase "enough wit to keep oneself warm," implying that the person has few brains.
1. Griselda, proverbial for "wifely patience." Chau-

cer's *Clerk's Tale* offers one version of her story.
2. In Roman legend, a married woman who killed herself after being raped by Tarquin. Shakespeare's *Rape of Lucrece* recounts the story.
3. Good-bye to our chances (of gaining Bianca).

- 305 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
How much she loves me. Oh, the kindest Kate!
How hung about my neck, and kiss on kiss
She vied⁴ so fast, protesting oath on oath,
That in a twink⁵ she won me to her love.
Oh, you are novices. 'Tis a world⁶ to see
How tame, when men and women are alone,
A meacock⁷ wretch can make the curstest shrew.
—Give me thy hand, Kate. I will unto Venice
To buy apparel gainst⁸ the wedding day.
—Provide the feast, father, and bid the guests;
I will be sure my Katherine shall be fine.⁹
I know not what to say, but give me your hands.
God send you joy, Petruccio, 'tis a match.
GREMIO and TRANIO Amen, say we; we will be witnesses.
PETRUCIO Father and wife and gentlemen, adieu.
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."
Exit PETRUCIO and KATHERINA.
GREMIO Was ever match clapped up¹⁰ so suddenly?
BAPTISTA Faith, gentlemen, now I play a merchant's part
And venture madly on a desperate mart.¹¹
TRANIO 'Twas a commodity lay fretting by you;¹²
'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.
But now, Baptista, to your younger daughter.
Now is the day we long have lookèd for;
I am your neighbor and was suitor first.
TRANIO And I am one that love Bianca more
Than words can witness or your thoughts can guess.
GREMIO Youngling, thou canst not love so dear¹³ as I.
TRANIO Graybeard, thy love doth freeze.
GREMIO But thine doth fry.
Skipper¹⁴ stand back; 'tis age that nourisheth.
TRANIO But youth in ladies' eyes that flourisheth.
BAPTISTA Content you, gentlemen, I will compound¹⁵ this
strife.
'Tis deeds must win the prize, and he of both¹⁶
That can assure my daughter greatest dower
Shall have my Bianca's love.
Say, Signor Gremio, what can you assure her?
GREMIO First, as you know, my house within the city
Is richly furnished with plate and gold,
My hangings all of Tyrian¹⁷ tapestry.

4. It (that is, Katherine) was a piece of merchandise
depreciating in value or a sexually available woman
fretting with irritation while in your possession.
5. Crimson or purple. (The Mediterranean city of
Tyre was famous for dye of this color.)

playful, amorous
native intelligence
otherwise

if you will or may
need

(punning on "wildcat")
Submission

dejected

get his own brains

part of a scheme
wifely

progress

382 ♦ THE TAMING OF THE SHREW 2.1

In ivory coffers I have stuffed my crowns;⁶
 In cyress chests my arras counterpoints,⁶
 Costly apparel, tents,⁶ and canopies,
 Fine linen, Turkey cushions bossed⁶ with pearl,
 Valance⁶ of Venice gold in needlework,
 Pewter and brass, and all things that belongs
 To house or housekeeping. Then at my farm
 I have a hundred milch kine⁶ to the pail,
 Sixscore fat oxen standing in my stalls,
 And all things answerable⁶ to this portion.
 Myself am struck⁶ in years, I must confess,
 And if I die tomorrow this is hers,
 If whilst I live she will be only mine.
 TRANIO That only came well in. Sir, list to me:
 I am my father's heir and only son.
 If I may have your daughter to my wife,
 I'll leave her houses three or four as good
 Within rich Pisa walls as any one
 Old Signor Gremio has in Padua,
 Besides two thousand ducats by the year
 Of fruitful land,⁶ all which shall be her jointure.⁶
 —What, have I pinched⁶ you, Signor Gremio?
 GREMIO [aside] Two thousand ducats by the year of land?
 My land amounts not to so much in all.
 —That she shall have, besides an argosy⁶
 That now is lying in Marseilles' road.⁶
 —What, have I choked you with an argosy?
 TRANIO Gremio, 'tis known my father hath no less
 Than three great argosies, besides two galliasses⁶
 And twelve tight⁶ galleys: these I will assure her
 And twice as much, what'er thou offer'st next.
 GREMIO Nay, I have offered all; I have no more,
 And she can have no more than all I have.
 [to BAPTISTA] If you like me, she shall have me and mine.
 TRANIO Why, then the maid is mine from all the world
 By your firm promise: Gremio is outwitted.⁶
 BAPTISTA I must confess your offer is the best,
 And let⁶ your father make her the assurance,
 She is your own. Else, you must pardon me,
 If you should die before him, where's her dower?
 TRANIO That's but a cavil;⁶ 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
 My daughter Katherine is to be married.
 [to TRANIO] Now on the Sunday following shall Bianca
 Be bride to you, if you make this assurance;
 If not, to Signor Gremio.
 And so I take my leave and thank you both.
 GREMIO Adieu, good neighbor.—Now I fear thee not.
 Sirrah, young gamester, your father were a fool

6. Besides . . . land: As well as fertile land that brings in an income of 2,000 ducats (Venetian gold coin) each year.

To give thee all and in his waning age
 Set foot under thy table.⁷ Tut, a toy!⁸
 An old Italian fox is not so kind, my boy.
 Exit.
 TRANIO A vengeance on your crafty withered hide!
 Yet I have faced it with a card of ten.⁸
 TIS in my head to do my master good:
 I see no reason⁶ but supposed Lucentio.
 Must get⁶ a father called supposed Lucentio.
 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.
 Exit.

3.1

Enter LUCENTIO [disguised as Cambio], HORTENSIO
 [disguised as Licio], and BIANCA.
 LUCENTIO Fidler, forbear.⁶ You grow too forward, sir.
 Have you so soon forgot the entertainment
 Her sister Katherine welcomed you withal?⁶
 HORTENSIO But, wrangling pedant, this is
 The patroness of heavenly harmony.
 Then give me leave to have prerogative,⁶
 And when in music we have spent an hour,
 Your lecture⁶ shall have leisure for as much.
 LUCENTIO Preposterous¹ ass, that never read so far
 To know the cause why music was ordained!⁶
 Was it not to refresh the mind of man
 After his studies or his usual pain?⁶
 Then give me leave to read philosophy
 And while I pause, serve in⁶ your harmony.
 HORTENSIO Sirrah, I will not bear these braves⁶ of thine.
 BIANCA Why, gentlemen, you do me double wrong
 To strive for that which resteth in my choice.
 I am no breeching² scholar in the schools:
 I'll not be tied to hours nor pointed times,
 But learn my lessons as I please myself.
 And to cut off all strife: here sit we down,
 [to HORTENSIO] Take you your instrument, play you the
 whiles.⁶
 His lecture will be done ere you have tuned.
 HORTENSIO You'll leave his lecture when I am in tune?³
 LUCENTIO That will be never; tune your instrument.
 BIANCA Where left we last?
 LUCENTIO Here, madam:
 [He reads.] "Hic ibat Simois, hic est Sigieia tellus,
 Hic steterat Priami regia celsa semis."⁴
 BIANCA Construe them.⁶

1. Become your dependent.
 2. I have buffed and won with a card of little value (a ten spot).
 3. I. Location; Baptista's house in Padua.
 2. Literally, putting last what should come first; reversing the natural order of things.
 4. Youthful (in breeches); liable to be whipped (breeched).
 5. When my lute is in the proper pitch. Lucentio responds with a pun on "in tune" as meaning "in harmony" with Bianca.
 6. Latin lines from Penelope's letter to her husband; Ulysses, in Ovid's *Heroides*: "Here flowed the Simois; here is the Sigeian land; here stood old Priam's lofty palace."

nonsense
 possible action
 beget; obtain

top; tapestry; bedcover; bed curtain; embroidery
 Fringe on bed drape
 dairy cow
 on the same scale as
 alternate

marriage settlement
 distressed
 a merchant ship
 large cargo ship
 watertight
 antithesis
 proverbial
 frivolous objection

desire
 with
 precedence
 lesson
 ordered; appointed
 labor
 serve up (contemptuous)
 insults
 in the meantime
 Translate the lines