

## 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)  
BIONBELLO  
A Merchant (later disguised as Vincentio)

*servants to Lucentio*

GRUMIO  
CURTIS  
NATHANIEL  
PHILLIP  
JOSEPH  
NICHOLAS  
PETER

} *servants to Petruchio*

Widow

Tailor  
Haberdasher  
Officer

Servants to Baptista and Petruchio



THE  
TAMING  
OF THE  
SHREW

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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. **fecze you:** fix you, do for you
2. **stocks:** a heavy timber frame with holes for the ankles used to punish disturbers of the peace
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 (Some scholars think **Jeronimy** a reference to Hieronimo, the hero of Kyd's play *The Spanish Tragedy*.)
12. **headborough:** constable
13. **Third . . . borough:** "Thirdborough" was another term for constable.
15. **kindly:** i.e., welcome

15. *SD. Wind: blow*

## [INDUCTION]

### Scene 1

*Enter Beggar (Christopher Sly) and Hostess.*

SLY I'll fecze 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! 5  
 HOSTESS You will not pay for the glasses you have burst?  
 SLY No, not a denier. Go, by [Saint] Jeronimy! Go to thy cold bed and warm thee. [He lies down.] 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.  
 [Breathc] Merriman (the poor cur is embossed)

*And caught ~~the~~ 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!*

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 interest loss:** i.e., when  
 the scent was absolutely lost  
 36. **thine image:** i.e., sleep, which looks like death  
 37. **practice:** play a trick on  
 42. **brave:** splendidly dressed  
 44. **cannot choose:** i.e., will have no other choice

## 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.

30

[*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!  
 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,

35

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

54. **straight**: immediately  
 55. **reverence**: bow  
 59. **diaper**: small towel  
 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



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**.

TILRD<sup>1</sup> 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.

78. **Belike**: probably; **means**: intends  
 81. **An 't**: if it; **players**: actors  
 87. **So please**: if it please; **duty**: respect  
 91. **sure**: certainly  
 92. **aptly fitted**: well cast  
 93. **Soto**: The earliest surviving play with a character named Soto is John Fletcher's *Women Pleas'd* (1619). Since only a fraction of the drama of Shakespeare's time survives, it is likely that the reference here is to a lost play.  
 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

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

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.

I have forgot your name, but sure that part

Was aptly fitted and naturally performed.

[SECOND PLAYER]

I think 'twas Soto that your Honor means.

LORD

'Tis very true. Thou didst it excellent.

Well, you are come to me in happy time,

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

(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  
 107. **buttery**: storeroom for food and drink  
 109. **want**: lack; **affords**: can provide  
 110. **Bartholomew**: pronounced "Bartelmy"  
 111. **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<sup>1</sup>]

Fear not, my lord, we can contain ourselves  
 Were he the veriest antic in the world. 105

LORD, [to a Servingman<sup>1</sup>]

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,  
 And see him dressed in all suits like a lady. 110

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,  
 Wherein your lady and your humble wife 120

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 130

To rain a shower of commanded tears,  
 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.*

14

I know the boy will well usurp the grace,

139. **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 is 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. **conserve**: candied fruit  
 6. **As if**: i.e., if  
 7. **conserve of beef**: salted beef  
 9. **doublets**: i.e., jackets  
 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.

140

[They exit.]

## [Scene 2]

Enter aloft [Christopher Sly,] the drunkard, with  
 Attendants, some with apparel, basin and ewer, and  
 their appurtenances, and Lord [dressed as an Attendant.]

LY 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?

LY I am Christophero Sly! Call not me "Honor" nor  
 "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 over-leather.

5

10

LORD, [as 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!

15



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 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
30. **bethink thee**: think
31. **ancient**: former
34. **office**: assignment
35. **Apollo**: here, patron god of music (See page 80.)
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**: the sky
47. **course**: hunt hares with greyhounds
48. **breathed 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 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—

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,

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.*

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.

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

And fetch shrill echoes from the hollow earth.

FIRST SERVINGMAN

18 Say thou wilt course. Thy greyhounds are as swift

As breathed stags, ay, fleeter than the roe.

49. **pictures:** These are presumably the "wanton pictures" mentioned by the lord in Induction 1. Now, in lines 49-60, are described 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.

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. **beguiled 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 when she was transformed into a laurel tree; see page 24.)

60. **workmanly:** expertly

65. **envious:** malicious; **o'errun:** overran

67. **yet:** even now

71. **savors:** odors

74. **our:** Sly now uses the royal "we."

75. **smallest:** thinnest, weakest, cheapest

77. **wit:** mind

## SECOND SERVINGMAN

Dost thou love pictures? We will fetch thee straight  
Adonis painted by a running brook,  
And Cytherea all in sedges hid,  
Which seem to move and wanton with her breath,  
Even as the waving sedges play with wind.

50

## LORD, [as ATTENDANT]

We'll show thee Io as she was a maid  
And how she was beguiled and surprised,  
As lively painted as the deed was done.

55

## 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.

60

## LORD, [as ATTENDANT]

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,  
She was the fairest creature in the world—  
And yet she is inferior to none.

65

## SLY

Am I a lord, and have I such a lady?  
Or do I dream? Or have I dreamed till now?  
I do not sleep: I see, I hear, I speak,  
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.

70

75

## SECOND SERVINGMAN

Will 't please your Mightiness to wash your hands?  
O, how we joy to see your wit restored!

20

78. **knew but:** only knew  
 79. **These:** i.e., these last  
 81. **fay:** faith  
 82. **of:** in  
 83. **idle:** silly  
 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  
 93. **reckoned up:** listed  
 94. **Grecte:** a hamlet in Gloucestershire, near Stratford (The Folio reading, "Greece," seems to be a misreading.)  
 98. **amends:** recovery  
 102. **Marry:** i.e., indeed (originally an oath on the name of the Virgin Mary); **cheer:** food and drink  
 106. **goodman:** the form in 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

SLY

These fifteen years! By my fay, a goodly nap.  
 But did I never speak of all that time?

FIRST SERVINGMAN

Oh, yes, 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. 90  
 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 "Grecte,"  
 And Peter Turph and Henry Pimpernell, 95  
 And twenty more such names and men as these,  
 Which never were, nor no man ever saw.

LY Now, Lord be thanked for my good amends!  
 LL Amen.  
 LY I thank thee. Thou shalt not lose by it. 100

*Enter Page as Lady, with Attendants.*

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

PAGE, as LADY  
 Here, noble lord. What is thy will with her?  
 LY

Are you my wife, and will not call me "husband"? 105  
 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*<sup>1</sup> 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<sup>1</sup>

"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*<sup>1</sup> LADY

Ay, and the time seems thirty unto me,

115

Being all this time abandoned from your bed.

LY

'Tis much.—Servants, leave me and her alone.—

Madam, undress you, and come now to bed.

PAGE, *as*<sup>1</sup> 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

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,

130

Are come to play a pleasant comedy,

For so your doctors hold it very meet.

138. **bars:** prevents  
 140. **comonty:** i.e., comedy; **gambold:** i.e., frolic, merrymaking  
 143. **household stuff:** goods, utensils, dishes, etc. belonging to a household  
 144. **history:** i.e., story



A bearherd. (IND. 2. 20)  
 From Jacobus a. Bruck, *Emblematia moralia* . . . (1615).

26

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?  
 [PAGE, 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:** highly intellectual

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 his 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

30

## ACT I

### [Scene 1]

*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  
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, renowned for grave citizens,  
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  
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.  
Tell me thy mind, for I have Pisa left  
And am to Padua come, as he that leaves

5

10

15

20

23. **plash:** pool, puddle  
 25. **Mi perdonato:** excuse me, pardon me  
 26. **affected:** i.e., of the same feeling  
 30. **discipline:** i.e., philosophy  
 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 which the Greek philosopher Aristotle (384–322 B.C.) advocated  
 33. **As:** i.e., so that; **Ovid:** Roman love poet (In his *Art of Love*, Ovid names himself the Professor of Love.); **abjured:** renounced  
 34. **Balk logic:** avoid the study of logic; or, chop logic, bandy words  
 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 page 34.)  
 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, «suits» to Bianca.*

But stay awhile! What company is this?

TRANIO

Master, some show to welcome us to town.  
*Lucentio «and» Tranio stand by.*

BAPTISTA, «to Gremio and Hortensio»

Gentlemen, importune me no farther,  
 For how I firmly am resolved you know:



50. **bestow**: give in marriage  
 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



Pantaloone. (1.1.45 SD)  
 From Octavio van Veen,  
*Quint Horatii flaccii emblemata* (1612).

34

That is, not to bestow my youngest daughter  
 Before I have a husband for the elder. 50  
 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*<sup>1</sup>  
 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  
 you,  
 Unless you were of gentler, milder mold.

KATHERINE  
 I' faith, sir, you shall never need to fear.  
 Iwis it is not half way 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*<sup>1</sup>  
 Husht, master, here's some good pastime toward;  
 That wench is stark mad or wonderful froward. 70

LUCENTIO, *aside to Tranio*<sup>1</sup>  
 But in the other's silence do I see  
 Maid's mild behavior and sobriety.  
 Peace, Tranio.

TRANIO, *aside to Lucentio*<sup>2</sup>  
 Well said, master. Mum, and gaze your fill.

BAPTISTA, *to Gremio and Hortensio*<sup>1</sup>  
 Gentlemen, that I may soon make good 75  
 What I have said—Bianca, get you in,

79. **peat**: pet, favorite  
 79-80. **It is . . . why**: she should make herself cry, if she had some excuse  
 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  
 105. **belike**: as is probable



Minerva. (1.1.85)  
 From Ottavio Rossi,  
*La memoria bresciana . . .* (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, [*aside to Tranio*]

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.

GREMIO

Why will you mew her up,  
 Signior Baptista, for this fiend of hell,  
 And make her bear the penance of her tongue?

90

BAPTISTA

Gentlemen, content you. I am resolved. —  
 Go in, Bianca. [*Bianca exits.*]

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, Signior Gremio, you know any such,  
 Prefer them hither. For to cunning men  
 I will be very kind, and liberal

95

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.*

100

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!

105

*She exits.*

107. **devil's dam:** devil's mother (in proverbs, said to be worse than the devil)

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

109. **blow our nails:** i.e., wait patiently

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:** entirely a fool as

129. **alarums:** brawlings

131. **light on:** i.e., find

132. **and:** if (there were)

133. **had as lief:** would just as soon

134. **high cross:** the cross at the town center

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

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 You 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 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. 110

HORTENSIO So will I, Signior Gremio. But a word, I 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. 115

GREMIO What's that, I pray? 120

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, though her father be very rich, any man is so very a fool to be married to hell? 125

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 could light on them, would take her with all faults, and money enough. 130

GREMIO I cannot tell. But I had as lief take her dowry with this condition: to be whipped at the high cross every morning. 135

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 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? 140

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.

162. **rated:** chided, scolded.

164. **Redime . . . minimo:** i.e., ransom yourself from capture for as little money as possible.

165. **Gramercies:** thanks; **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*.)

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. 145

[*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,  
I never thought it possible or likely. 150

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

As Anna to the Queen of Carthage was: 155

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.

176. **her:** i.e., Bianca's  
 183. **curst and shrewd:** bad-tempered and loud  
 186. **mewed:** caged  
 187. **Because:** i.e., so that  
 191. **'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).

42

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 mew'd her up,  
 Because she will not be annoy'd 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!

TRANIO

Master, for my hand,  
 Both our inventions meet and jump in one.

LUCENTIO

Tell me thine first. 195

TRANIO

You will be schoolmaster  
 And undertake the teaching of the maid:  
 That's your device.

LUCENTIO

It is. May it be done?

TRANIO

Not possible. For who shall bear your part 200

202. **Keep house:** establish a household  
 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  
 214. **waits on:** serves  
 215. **charm . . . tongue:** first conjure him to stay quiet  
 218. **tied:** bound, obligated  
 220. **quoth:** said  
 226. **Whose sudden sight:** i.e., the sudden sight of whom; **thralled:** enthralled, enslaved

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,  
 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,  
 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.

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,  
 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  
 Whose sudden sight hath thralled my wounded eye.

*Enter Biondello.*

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

BIONDELLO

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

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  
 255. **rests**: remains  
 256. **make**: become  
 258 **SD. Presenters**: characters in the Induction  
 (who "presented" the play)  
 259. **mind**: pay attention to

46

- Master, has my fellow Tranio stolen your clothes? 230  
 Or you stolcn 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?  
 BIONDELLO Ay, sir. [*Aside.*] Ne'er a whit.  
 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  
 TRANIO  
 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  
 advise 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, [*your*] master Lucentio.  
 LUCENTIO Tranio, let's go. One thing more rests, that 255  
 thyself excute, to make one among these wooers. If  
 thou ask me why, sulliceth my reasons are both  
 good and weighty. *They exit.*  
*The Presenters above speak.*  
 FIRST SERVINGMAN  
 My lord, you nod. You do not mind the play.

264. **Would:** i.e., I wish  
264 SD. **mark:** i.e., watch

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 Latio. Grumio 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. Grumio, Hortensio, and Tranio (as Lucentio) agree to help Petruchio win Katherine.

- 0 SD. **man:** i.e., servant  
2. **of all:** especially  
3. **approved:** tried, tested  
4. **traw:** think  
7. **rebused:** Grumio's error for "abused"  
8. **knock me:** i.e., knock (rap on the gate) for me (Grumio takes **me** to be the object of **knock**, and continues to define **knock me** as "hit me.")  
12. **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

48

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



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 . . . Petruccio:** Italian for "Welcome to our house, my much honored Master Petruccio"

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.

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, Petruccio 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:** long-time

Enter Hortensio.

HORTENSIO How now, what's the matter? My old friend Grumio and my good friend Petruccio? How do you all at Verona?

PETRUCCIO

Signior Hortensio, come you to part the fray?

*['Con tutto il cuore ben trovato,']* may I say.

HORTENSIO *Alla nostra casa ['ben'] venuto, ['molto honorato']* signor mio Petruccio.—Rise, Grumio, rise. We will compound this quarrel. *['Grumio rises.']*

GRUMIO Nay, 'tis no matter, sir, what he 'leges 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 perhaps, for aught I see, two-and-thirty, a pip out?

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

Then had not Grumio come by the worst.

PETRUCCIO

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"?

PETRUCCIO

Sirrah, begone, or talk not, I advise you.

HORTENSIO

Petruccio, 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?

PETRUCCIO

Such wind as scatters young men through the world

53. **in a few:** i.e., in a few words  
 56. **maze:** intricate puzzle (See page 60.)  
 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 bad-tempered)  
 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, granted as many years of life as there are grains in a handful of sand; **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 spangles  
 81. **trot:** hag  
 83. **withal:** with it

52

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,  
 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.

55

HORTENSIO

Petruchio, shall I then come roundly to thee  
 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.

60

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,  
 As old as Sibyl, 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.  
 I come to wive it wealthily in Padua;  
 If wealthily, then happily in Padua.

70

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, or an  
 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.

80

HORTENSIO

Petruchio, since we are stepped thus far in,

85. **that:** i.e., that which  
 91. **shrewd, and froward:** shrewish and perverse  
 92. **state:** financial status  
 96. **board her:** i.e., woo her  
 106. **give you over:** leave you right now  
 109. **humor:** whim, mood  
 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. 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 Barberis. *Quattuor hic compressa* . . . (1495).

54

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, 90  
 Is that she is intolerable curst,  
 And shrewd, and froward, so beyond all measure  
 That, were my state far worscr than it is,  
 I would not wed her for a mine of gold.

PETRUCHIO

Hortensio, peace. Thou know'st not gold's effect. 95  
 Tell me her father's name, and 'tis enough;  
 For I will board her, though she chide as loud  
 As thunder when the clouds in autumn crack.

HORTENSIO

Her father is Baptista Minola, 100  
 An affable and courteous gentleman.  
 Her name is Katharina Minola,  
 Renowned in Padua for her scolding tongue.

PETRUCHIO

I know her father, though I know not her, 105  
 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 over at this first encounter—  
 Unless you will accompany me thither.

GRUMIO, [to Hortensio] I pray you, sir, let him go while 110  
 the humor 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. I'll tell you what,  
 sir, an she stand him but a little, he will throw a 115  
 figure 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.

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; 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  
 132. **do me grace:** do me a favor  
 133. **sober:** 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 Grumio)



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

56

HORTENSIO

Tarry, Petruchio. I must go with thee,  
 For in Baptista's keep 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,  
 Suitors to her and rivals in my love,  
 Supposing it a thing impossible,

For those defects I have before rehearsed,  
 That ever Katherine 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,"  
 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,  
 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!

*Enter Grumio and Lucentio, disguised [as Cambio, a schoolmaster.]*

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

HORTENSIO

Pfpace, 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.

145. **the note:** i.e., perhaps, a list of the books mentioned at line 147  
 146. **bound:** books were sold unbound  
 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.)  
 166. **Trow:** know  
 172. **warrant:** guarantee

GREMIO, *[to 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, *[as Gremio]*

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]*

Gremio, mum. *[Coming forward.]*

God save you, Signior Gremio.

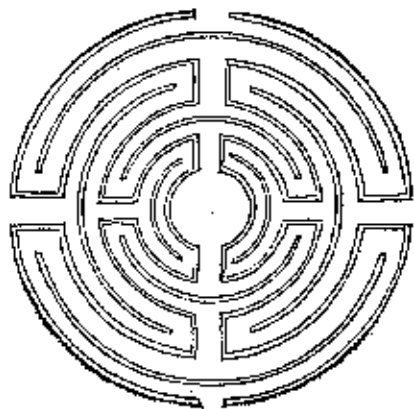
GREMIO

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

- 179. **bags:** i.e., moneybags
- 180. **vent:** express
- 181. **fair:** 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, courage; to 't: go to it; i': i.e., in



A maze. (1.2.56)  
From Claude Paradin, *Devises héroïques . . .* (1557).

60

Hath promised me to help <sup>['rac']</sup> 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, <sup>['aside']</sup> 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.  
<sup>['Presenting Petruchio.']</sup>

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. 200

206. **ordnance**: heavy guns  
 209. **'larums**: i.e., alarms, 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 werken . . .* (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 pitched 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!

GRUMIO For he fears none.

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 whatsoever.

GREMIO

And so we will, provided that he win her. 220

GRUMIO

I would I were as sure of a good dinner.

*Enter Tranio, [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 you mean?

TRANIO, [as LUCENTIO] Even he, Biondello.

GREMIO

Hark you, sir, you mean not her to—

229. **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  
 236. **get you hence**: i.e., go away  
 242. **choice**: i.e., chosen  
 244. **Softly**: gently  
 248. **And were his daughter fairer**: We would probably say: "Even if she were less fair than she is."  
 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

TRANIO, [as LUCENTIO]

Perhaps him and her, sir. What have you to do?

PETRUCHIO

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

230

TRANIO, [as LUCENTIO]

I love no chiders, sir. Biondello, let's away.

LUCENTIO, [aside]

Well begun, Tranio.

HORTENSIO

Sir, a word ere you go.

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

TRANIO, [as LUCENTIO]

An if I be, sir, is it any offense?

235

GREMIO

No, if without more words you will get you hence.

TRANIO, [as LUCENTIO]

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

For me, as for you?

GREMIO

But so is not she.

TRANIO, [as 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.

HORTENSIO

That she's the chosen of Signior Hortensio.

TRANIO, [as 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 onc more may fair Bianca have.

And so she shall. Lucentio shall make one,

Though Paris came in hope to speed alone.



254. **What:** an interjection introducing a question or an exclamation

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

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.

266. **hearken:** ask

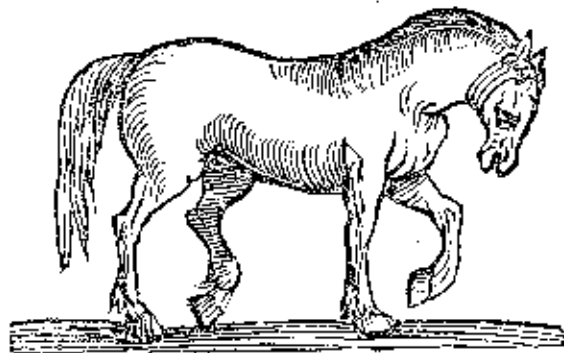
272. **stead:** help

275. **hap:** fortune

276. **so graceless . . . ingrate:** i.e., be so ungracious as to be ungrateful

277. **conceive:** understand

279. **gratify:** i.e., pay



A jade. (1.2.255)

From Cesare Fiorini, *Trattato dell'untregliare . . .* (1614).

66

CREMIO

What, this gentleman will out-talk us all!

LUCENTIO, <sup>as CAMBIO</sup>

Sir, give him head; I know he'll prove a jade.

235

PETRUCHIO

Hortensio, to what end are all these words?

HORTENSIO, <sup>to Tranio</sup>

Sir, let me be so bold as ask you,

Did you yet ever see Baptista's daughter?

TRANIO, <sup>as LUCENTIO</sup>

No, sir, but hear I do that he hath two,

The one as famous for a scolding tongue

260

As is the other for beauteous modesty.

PETRUCHIO

Sir, sir, the first's for me; let her go by.

CREMIO

Yea, leave that labor to great Hercules.

And let it be more than Alcides' twelve.

PETRUCHIO, <sup>to Tranio</sup>

Sir, understand you this of me, in sooth:

265

The youngest daughter, whom you hearken for,

Her father keeps from all access of suitors

And will not promise her to any man

Until the elder sister first be wed.

The younger then is free, and not before.

270

TRANIO, <sup>as LUCENTIO</sup>

If it be so, sir, that you are the man

Must stead us all, and me amongst the rest,

And if you break the ice and do this <sup>feat,</sup>

Achieve the elder, set the younger free

For our access, whose hap shall be to have her

275

Will not so graceless be to be ingrate.

HORTENSIO

Sir, you say well, and well you do conceive.

And since you do profess to be a suitor,

You must, as we do, gratify this gentleman,

To whom we all rest generally beholding.

280

282. **Please . . . contrive:** i.e., if it please you, let us spend

283. **quaff carouses:** drink copiously

286. **motion:** proposal

288. **I . . . venuto:** i.e., I will introduce you; I will ensure your welcome

TRANIO, <sup>as</sup> 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.

285

GRUMIO <sup>and</sup> BIONDELLO

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

HORTENSIO

The motion's good indeed, and be it so. —

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

*They exit.*