



THE  
TAMING  
OF THE  
SHREW

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ACT 4



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

1. **jades:** worthless horses
2. **foul ways:** dirty roads
3. **'rayed:** i.e., berayed, dirty
6. **hot:** Proverbial: "A small pot is soon hot."

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ACT 4

Scene 1

*Enter Grumio.*

GRUMIO Fie, fie on all tired jades, on all mad masters,  
and all foul ways! Was ever man so beaten? Was  
ever man so 'rayed? Was ever man so weary? I am  
sent before to make a fire, and they are coming  
after to warm them. Now were not I a little pot and  
soon hot, my very lips might freeze to my teeth, my  
tongue to the roof of my mouth, my heart in my  
belly, ere I should come by a fire to thaw me. But I  
with blowing the fire shall warm myself. For, con-  
sidering the weather, a taller man than I will take  
cold.—Holla, ho, Curtis!

*Enter Curtis.*

CURTIS Who is that calls so coldly?  
GRUMIO A piece of ice. If thou doubt it, thou mayst  
slide from my shoulder to my heel with no greater  
a run but my head and my neck. A fire, good Curtis!  
CURTIS Is my master and his wife coming, Grumio?  
GRUMIO Oh, ay, Curtis, ay, and therefore fire, fire! Cast  
on no water.  
CURTIS Is she so hot a shrew as she's reported?  
GRUMIO She was, good Curtis, before this frost. But  
thou know'st winter tames man, woman, and

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24. **three-inch fool**: another reference to Grumio's short stature (compare **little pot**)  
 25. **horn**: the symbol of the cuckold (the husband whose wife is unfaithful)  
 27. **on**: i.e., about  
 28. **at hand**: nearby  
 30. **office**: duty (of lighting a fire)  
 34. **have thy duty**: i.e., get what is due to you  
 39. "**Jack boy, ho boy!**": a line from a song  
 41. **cony-catching**: deception (Literally, a cony is a rabbit. In **cony-catching**, the cony is the victim of trickery and deception.)  
 44. **rushes strewed**: i.e., as floor covering.  
 45. **fustian**: coarse-cloth work-clothes  
 46. **officer**: household servant  
 47. **Jacks**: (1) menservants; (2) large leather drinking cups; **Jills**: (1) women servants; (2) small metal drinking cups  
 48. **carpets**: probably, woolen table covers

beast, for it hath tamed my old master and my new mistress and myself, fellow Curtis.

- [CURTIS] Away, you three-inch fool, I am no beast!  
 [GRUMIO] Am I but three inches? Why, thy horn is a foot, and so long am I, at the least. But wilt thou make a fire? Or shall I complain on thee to our mistress, whose hand (she being now at hand) thou shalt soon feel, to thy cold comfort, for being slow in thy hot office? 25  
 CURTIS I prithee, good Grumio, tell me, how goes the world? 30  
 GRUMIO A cold world, Curtis, in every office but thine, and therefore fire! Do thy duty, and have thy duty, for my master and mistress are almost frozen to death. 35  
 CURTIS There's fire ready. And therefore, good Grumio, the news!  
 GRUMIO Why, "Jack boy, ho boy!" and as much news as wilt thou. 40  
 CURTIS Come, you are so full of cony-catching.  
 GRUMIO Why, therefore fire, for I have caught extreme cold. Where's the cook? Is supper ready, the house trimmed, rushes strewed, cobwebs swept, the servingmen in their new fustian, [their] white stockings, and every officer his wedding garment on? Be the Jacks fair within, the Jills fair without, the carpets laid, and everything in order? 45  
 CURTIS All ready. And therefore, I pray thee, news.  
 GRUMIO First, know my horse is tired, my master and mistress fallen out. 50  
 CURTIS How?  
 GRUMIO Out of their saddles into the dirt, and thereby hangs a tale.  
 CURTIS Let's ha' t, good Grumio. 55  
 GRUMIO Lend thine ear.  
 CURTIS Here.

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

62. **Imprimis:** Latin for "first"

63. **foul:** dirty

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

70. **miry:** swampy; **bemoiled:** muddied

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

78. **unexperienced:** uninformed

79. **reck'ning:** account

81. **what:** i.e., why

84. **blue coats:** servants' uniforms

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

92. **to countenance:** to show respect (pun on the meaning "to face" in the next line)



A cony. (4.1.41)

From the title page of Robert Greene, *Notable discovery of coosenage . . . practised by . . . connie-catchers . . .* (1592).

GRUMIO There! <sup>He slaps Curtis on the ear.</sup>

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

GRUMIO And therefore 'tis called a sensible tale. And  
this cuff was but to knock at your ear and beseech  
list'ning. Now I begin: *Imprimis*, we came down a  
foul hill, my master riding behind my mistress—

CURTIS Both of one horse?

GRUMIO What's that to thee?

CURTIS Why, a horse.

GRUMIO Tell thou the tale! But hadst thou not crossed  
me, thou shouldst have heard how her horse fell,  
and she under her horse; thou shouldst have heard  
in how miry a place, how she was bemoiled, how he  
left her with the horse upon her, how he beat me  
because her horse stumbled, how she waded  
through the dirt to pluck him off me, how he swore,  
how she prayed that never prayed before, how I  
cried, how the horses ran away, how her bridle was  
burst, how I lost my crupper, with many things of  
worthy memory which now shall die in oblivion,  
and thou return unexperienced to thy grave.

CURTIS By this reck'ning, he is more shrew than she.

GRUMIO Ay, and that thou and the proudest of you all  
shall find when he comes home. But what talk I of  
this? Call forth Nathaniel, Joseph, Nicholas, Phil-  
lip, Walter, Sugarsop, and the rest. Let their heads  
be slickly combed, their blue coats brushed, and  
their garters of an indifferent knit. Let them curtsy  
with their left legs, and not presume to touch a hair  
of my master's horse-tail till they kiss their hands.  
Are they all ready?

CURTIS They are.

GRUMIO Call them forth.

CURTIS <sup>calling out</sup> Do you hear, ho? You must meet  
my master to countenance my mistress.

GRUMIO Why, she hath a face of her own.

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

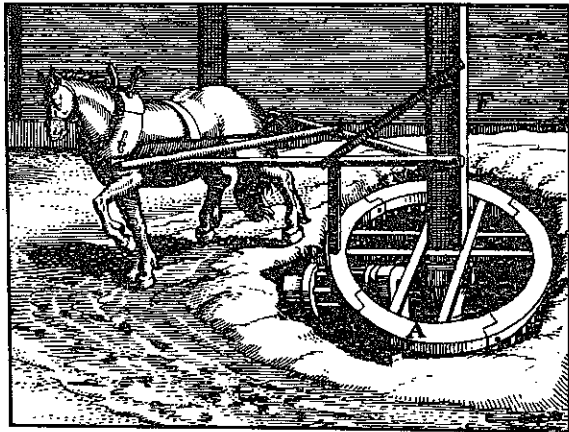
106. **spruce**: (1) lively; (2) smart in appearance

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

117. **loggerheaded**: blockheaded

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

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



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

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CURTIS Who knows not that?

GRUMIO Thou, it seems, that calls for company to  
countenance her. 95

CURTIS I call them forth to credit her.

GRUMIO Why, she comes to borrow nothing of them.

*Enter four or five Servingmen.*

NATHANIEL Welcome home, Grumio.

PHILLIP How now, Grumio? 100

JOSEPH What, Grumio!

NICHOLAS Fellow Grumio!

NATHANIEL How now, old lad?

GRUMIO Welcome, you!—How now, you?—What,  
you!—Fellow, you!—And thus much for greeting. 105  
Now, my spruce companions, is all ready and all  
things neat?

NATHANIEL All things is ready. How near is our mas-  
ter?

GRUMIO E'en at hand, alighted by this. And therefore 110  
be not—Cock's passion, silence! I hear my master.

*Enter Petruchio and Katherine.*

PETRUCHIO

Where be these knaves? What, no man at door  
To hold my stirrup nor to take my horse?  
Where is Nathaniel, Gregory, Phillip?

ALL THE SERVANTS Here! Here, sir, here, sir! 115

PETRUCHIO

"Here, sir! Here, sir! Here, sir! Here, sir!"  
You loggerheaded and unpolished grooms.  
What? No attendance? No regard? No duty?  
Where is the foolish knave I sent before?

GRUMIO

Here, sir, as foolish as I was before. 120

PETRUCHIO

You peasant swain, you whoreson malt-horse  
drudge!

123. **park:** grounds

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

127. **link:** blacking from a torch

136. **Soud:** No meaning for this word is recorded; it is often changed to "Food" in texts of this play.

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

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

Did I not bid thee meet me in the park  
And bring along these rascal knaves with thee?

GRUMIO

Nathaniel's coat, sir, was not fully made, 125  
And Gabriel's pumps were all unpinked i' th' heel.  
There was no link to color Peter's hat,  
And Walter's dagger was not come from sheathing.  
There were none fine but Adam, Rafe, and Gregory. 130  
The rest were ragged, old, and beggarly.  
Yet, as they are, here are they come to meet you.

PETRUCHIO

Go, rascals, go, and fetch my supper in!

*The Servants exit.*

「Sings.」 *Where is the life that late I led?  
Where are those—*

Sit down, Kate, and welcome.— 135  
「*They sit at a table.*」

Soud, soud, soud, soud!

*Enter Servants with supper.*

Why, when, I say?—Nay, good sweet Kate, be  
merry.—

Off with my boots, you rogues, you villains! When?

「Sings.」 *It was the friar of orders gray, 140  
As he forth walkèd on his way—*

「*Servant begins to remove Petruchio's boots.*」

Out, you rogue! You pluck my foot awry.

Take that! 「*He hits the Servant.*」

And mend the plucking of the other.—

Be merry, Kate.—Some water here! What ho! 145

*Enter one with water.*

Where's my spaniel Troilus? Sirrah, get you hence

And bid my cousin Ferdinand come hither.

「*A Servant exits.*」

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

One, Kate, that you must kiss and be acquainted  
 with.—  
 Where are my slippers? Shall I have some water?— 150  
 Come, Kate, and wash, and welcome heartily.—  
 You whoreson villain, will you let it fall?  
 [He hits the Servant.]

KATHERINE

Patience, I pray you, 'twas a fault unwilling.

PETRUCHIO

A whoreson beetle-headed flap-eared knave!—  
 Come, Kate, sit down. I know you have a stomach. 155  
 Will you give thanks, sweet Kate, or else shall I?—  
 What's this? Mutton?

FIRST SERVANT

Ay.

PETRUCHIO

Who brought it?

PETER

I.

PETRUCHIO 'Tis burnt, and so is all the meat. 160  
 What dogs are these? Where is the rascal cook?  
 How durst you, villains, bring it from the dresser  
 And serve it thus to me that love it not?  
 There, take it to you, trenchers, cups, and all! 165  
 [He throws the food and dishes at them.]  
 You heedless joltheads and unmannered slaves!  
 What, do you grumble? I'll be with you straight.

[The Servants exit.]

KATHERINE

I pray you, husband, be not so disquiet.  
 The meat was well, if you were so contented.

PETRUCHIO

I tell thee, Kate, 'twas burnt and dried away, 170  
 And I expressly am forbid to touch it,  
 For it engenders choler, planteth anger,  
 And better 'twere that both of us did fast  
 (Since of ourselves, ourselves are choleric)  
 Than feed it with such over-roasted flesh. 175  
 Be patient. Tomorrow 't shall be mended,

180. **humor**: disposition  
 183. **continency**: self-restraint  
 184. **rails . . . rates**: i.e., scolds and berates; that  
 i.e., so that  
 188. **politicy**: shrewdly  
 190. **sharp**: hungry; **passing**: completely  
 191. **stoop**: fly directly to the keeper or to the prey  
 192. **lure**: the bait held by the keeper  
 193. **man my haggard**: train my falcon  
 195. **watch her**: force her to stay awake; **kites**  
 falcons  
 196. **bate**: beat their wings  
 203. **hurly**: commotion; **intend**: (1) pretend; (2)  
 propose



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

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

*They exit.*

*Enter Servants severally.*

NATHANIEL Peter, didst ever see the like?

PETER He kills her in her own humor.

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*Enter Curtis.*

BRUMIO Where is he?

CURTIS In her chamber,

Making a sermon of continency to her,

And rails and swears and rates, that she (poor soul)

Knows not which way to stand, to look, to speak,

And sits as one new-risen from a dream.

Away, away, for he is coming hither!

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*[The Servants exit.]*

*Enter Petruchio.*

PETRUCHIO

Thus have I politicly begun my reign,

And 'tis my hope to end successfully.

My falcon now is sharp and passing empty,

And, till she stoop, she must not be full-gorged,

For then she never looks upon her lure.

Another way I have to man my haggard,

To make her come and know her keeper's call.

That is, to watch her, as we watch these kites

That bate and beat and will not be obedient.

She ate no meat today, nor none shall eat.

Last night she slept not, nor tonight she shall not.

As with the meat, some undeserved fault

I'll find about the making of the bed,

And here I'll fling the pillow, there the bolster,

This way the coverlet, another way the sheets.

Ay, and amid this hurly I intend

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195

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204. **reverend**: respectful  
 205. **watch**: be kept awake  
 206. **rail and brawl**: scold and make noise  
 211. **shew**: reveal (a better way)

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

3. **bears . . . hand**: deceives me beautifully  
 4. **satisfy you in**: convince you of  
 7. **resolve**: answer  
 8. **that I profess**: that which I teach; **The Art to Love**: the *Ars Amatoria*, by the Roman poet Ovid  
 11. **proceeders**: workers (with wordplay on "proceeding" to an academic degree like master of arts alluded to in line 9); **marry**: i.e., indeed

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

*He exits.*

Scene 2

Enter Tranio *as Lucentio* and Hortensio *as Litio*.

TRANIO, *as LUCENTIO*

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

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

HORTENSIO, *as LITIO*

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

*They stand aside.*

Enter Bianca *and Lucentio as Cambio*.

LUCENTIO, *as CAMBIO*

Now mistress, profit you in what you read?

BIANCA

What, master, read you? First resolve me that.

LUCENTIO, *as CAMBIO*

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

BIANCA

And may you prove, sir, master of your art.

LUCENTIO, *as CAMBIO*

While you, sweet dear, prove mistress of my heart.

*They move aside and kiss and talk.*

HORTENSIO, *as LITIO*

Quick proceeders, marry! Now tell me, I pray,

15. **wonderful:** astounding  
 18. **scorn:** i.e., scorns  
 20. **cullion:** low fellow (term of contempt)  
 24. **lightness:** inconstancy  
 31. **fondly:** foolishly; **withal:** i.e., with  
 34. **beastly:** shamelessly  
 35. **but he:** i.e., except "Cambio"  
 38. **Ere:** before; **which:** i.e., who (i.e., the widow)  
 39. **haggard:** a wild female hawk

You that durst swear that your mistress Bianca  
 Loved <sup>1</sup>none<sup>1</sup> in the world so well as Lucentio.  
 TRANIO, <sup>1</sup>as LUCENTIO<sup>1</sup>  
 O despiteful love, unconstant womankind!  
 I tell thee, Litio, this is wonderful! 15

HORTENSIO  
 Mistake no more. I am not Litio,  
 Nor a musician as I seem to be,  
 But one that scorn to live in this disguise  
 For such a one as leaves a gentleman  
 And makes a god of such a cullion. 20

Know, sir, that I am called Hortensio.  
 TRANIO, <sup>1</sup>as LUCENTIO<sup>1</sup>  
 Signior Hortensio, I have often heard  
 Of your entire affection to Bianca,  
 And since mine eyes are witness of her lightness,  
 I will with you, if you be so contented, 25  
 Forswear Bianca and her love forever.

HORTENSIO  
 See how they kiss and court! Signior Lucentio,  
 Here is my hand, and here I firmly vow  
 Never to woo her more, but do forswear her  
 As one unworthy all the former favors 30  
 That I have fondly flattered <sup>1</sup>her<sup>1</sup> withal.

TRANIO, <sup>1</sup>as LUCENTIO<sup>1</sup>  
 And here I take the like unfeignèd oath,  
 Never to marry with her, though she would entreat.  
 Fie on her, see how beastly she doth court him!

HORTENSIO  
 Would all the world but he had quite forsworn! 35  
 For me, that I may surely keep mine oath,  
 I will be married to a wealthy widow  
 Ere three days pass, which hath as long loved me  
 As I have loved this proud disdainful haggard.  
 And so farewell, Signior Lucentio. 40  
 Kindness in women, not their beauteous looks,

45. 'longeth: i.e., belongeth  
 59. eleven and twenty long: i.e., exactly right (The allusion is to the card game "Thirty-one.")  
 60. charm: magically silence  
 63. ancient angel: i.e., reliable old man (literally, a coin [angel] whose value is above suspicion, unlike that of newer coins)  
 64. serve the turn: suit the purpose

Shall win my love, and so I take my leave,  
 In resolution as I swore before.

[*Hortensio exits;*

*Bianca and Lucentio come forward.*]

TRANIO

Mistress Bianca, bless you with such grace  
 As 'longeth to a lover's blessèd case!  
 Nay, I have ta'en you napping, gentle love,  
 And have forsworn you with Hortensio.

45

BIANCA

Tranio, you jest. But have you both forsworn me?

TRANIO

Mistress, we have.

LUCENTIO

Then we are rid of Litio.

50

TRANIO

'T' faith, he'll have a lusty widow now  
 That shall be wooed and wedded in a day.

BIANCA

God give him joy.

TRANIO

Ay, and he'll tame her.

BIANCA

He says so, Tranio?

55

TRANIO

Faith, he is gone unto the taming school.

BIANCA

The taming school? What, is there such a place?

TRANIO

Ay, mistress, and Petruchio is the master,  
 That teacheth tricks eleven and twenty long  
 To tame a shrew and charm her chattering tongue.

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*Enter Biondello*

BIONDELLO

66. **marcantant**: Biondello's version of *mercantante*, Italian for "merchant"

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

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

77. **far on**: i.e., farther on; **the farthest**: i.e., the end of your journey

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

84. **careless**: without regard for

85. **goes hard**: is serious

88. **stayed**: detained

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TRANIO                   What is he, Biondello?                   65  
 BIONDELLO  
     Master, a marcantant, or a pedant,  
     I know not what, but formal in apparel,  
     In gait and countenance surely like a father.  
 LUCENTIO   And what of him, Tranio?  
 TRANIO  
     If he be credulous, and trust my tale,                   70  
     I'll make him glad to seem Vincentio  
     And give assurance to Baptista Minola  
     As if he were the right Vincentio.  
     Take 'in' your love, and then let me alone.  
   '*Lucentio and Bianca exit.*'  
   Enter a '*Merchant.*'  
 'MERCHANT'  
     God save you, sir.                   75  
 TRANIO, '*as LUCENTIO*'   And you, sir. You are welcome.  
     Travel you far on, or are you at the farthest?  
 'MERCHANT'  
     Sir, at the farthest for a week or two,  
     But then up farther, and as far as Rome,  
     And so to Tripoli, if God lend me life.                   80  
 TRANIO, '*as LUCENTIO*'  
     What countryman, I pray?  
 'MERCHANT'  
   Of Mantua.  
 TRANIO, '*as LUCENTIO*'  
     Of Mantua, sir? Marry, God forbid!  
     And come to Padua, careless of your life?  
 'MERCHANT'  
     My life, sir? How, I pray? For that goes hard.                   85  
 TRANIO, '*as LUCENTIO*'  
     'Tis death for anyone in Mantua  
     To come to Padua. Know you not the cause?  
     Your ships are stayed at Venice, and the Duke,  
     For private quarrel 'twixt your duke and him,

90. **it:** i.e., the death sentence upon citizens of Mantua  
 91. **but . . . but:** except . . . only  
 92. **else:** otherwise  
 94. **bills . . . exchange:** papers to be exchanged for money  
 100. **grave:** worthy and serious  
 104. **sooth:** truth  
 107. **all one:** no matter  
 111. **are like to:** i.e., look like  
 112. **credit:** reputation; **undertake:** take on, assume  
 114. **take . . . should:** i.e., be careful to assume the proper manner  
 117. **accept of:** i.e., accept

Hath published and proclaimed it openly. 90  
 'Tis marvel, but that you are but newly come,  
 You might have heard it else proclaimed about.  
 [MERCHANT]  
 Alas, sir, it is worse for me than so,  
 For I have bills for money by exchange  
 From Florence, and must here deliver them. 95  
 TRANIO, [as LUCENTIO]  
 Well, sir, to do you courtesy,  
 This will I do, and this I will advise you.  
 First tell me, have you ever been at Pisa?  
 [MERCHANT]  
 Ay, sir, in Pisa have I often been,  
 Pisa renownèd for grave citizens. 100  
 TRANIO, [as LUCENTIO]  
 Among them know you one Vincentio?  
 [MERCHANT]  
 I know him not, but I have heard of him:  
 A merchant of incomparable wealth.  
 TRANIO, [as LUCENTIO]  
 He is my father, sir, and sooth to say,  
 In count'nance somewhat doth resemble you. 105  
 BIONDELLO, [aside] As much as an apple doth an  
 oyster, and all one.  
 TRANIO, [as LUCENTIO]  
 To save your life in this extremity,  
 This favor will I do you for his sake  
 (And think it not the worst of all your fortunes 110  
 That you are like to Sir Vincentio):  
 His name and credit shall you undertake,  
 And in my house you shall be friendly lodged.  
 Look that you take upon you as you should.  
 You understand me, sir. So shall you stay 115  
 Till you have done your business in the city.  
 If this be court'sy, sir, accept of it.

118. **repute:** consider  
 120. **make . . . good:** carry out the plan  
 123. **pass assurance of:** formally guarantee

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

2. **my wrong:** the wrong that I suffer  
 5. **present:** immediate  
 8. **needed . . . should:** i.e., needed to  
 9. **meat:** food  
 11. **spites:** angers; **wants:** deprivations  
 13. **As who should say:** i.e., as if to say  
 16. **so it be:** i.e., so long as it is  
 17. **neat's:** calf's

[MERCHANT]

O sir, I do, and will repute you ever  
 The patron of my life and liberty.

TRANIO, [as LUCENTIO]

Then go with me, to make the matter good. 120

This, by the way, I let you understand:

My father is here looked for every day

To pass assurance of a dower in marriage

'Twixt me and one Baptista's daughter here.

In all these circumstances I'll instruct you. 125

Go with me to clothe you as becomes you.

*They exit.*

[Scene 3]

*Enter Katherine and Grumio.*

GRUMIO

No, no, forsooth, I dare not for my life.

KATHERINE

The more my wrong, the more his spite appears.

What, did he marry me to famish me?

Beggars that come unto my father's door

Upon entreaty have a present alms. 5

If not, elsewhere they meet with charity.

But I, who never knew how to entreat,

Nor never needed that I should entreat,

Am starved for meat, giddy for lack of sleep,

With oaths kept waking and with brawling fed. 10

And that which spites me more than all these wants,

He does it under name of perfect love,

As who should say, if I should sleep or eat

'Twere deadly sickness or else present death.

I prithee, go, and get me some repast, 15

I care not what, so it be wholesome food.

GRUMIO What say you to a neat's foot?

18. **passing:** very  
 19. **choleric:** liable to promote choler (see 4.1.172)  
 26. **let . . . rest:** i.e., do without the mustard  
 32. **the very name:** only the name  
 33. **Sorrow on thee:** i.e., may sorrow come upon thee  
 36. **all amort:** (French: *à la mort*) dejected

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KATHERINE

'Tis passing good. I prithee let me have it.

GRUMIO

I fear it is too choleric a meat.

How say you to a fat tripe finely broiled?

20

KATHERINE

I like it well. Good Grumio, fetch it me.

GRUMIO

I cannot tell. I fear 'tis choleric.

What say you to a piece of beef and mustard?

KATHERINE

A dish that I do love to feed upon.

GRUMIO

Ay, but the mustard is too hot a little.

25

KATHERINE

Why then, the beef, and let the mustard rest.

GRUMIO

Nay then, I will not. You shall have the mustard

Or else you get no beef of Grumio.

KATHERINE

Then both, or one, or any thing thou wilt.

GRUMIO

Why then, the mustard without the beef.

30

KATHERINE

Go, get thee gone, thou false deluding slave,

*She beats him.*

That feed'st me with the very name of meat.

Sorrow on thee, and all the pack of you

That triumph thus upon my misery.

Go, get thee gone, I say.

35

*Enter Petruchio and Hortensio with meat.*

PETRUCHIO

How fares my Kate? What, sweeting, all amort?

HORTENSIO

Mistress, what cheer?

KATHERINE

Faith, as cold as can be.

41. **dress thy meat:** prepare your food  
 44. **is sorted to no proof:** i.e., turn out to have no effect  
 46. **stand:** i.e., stay  
 54. **apace:** right now, immediately  
 57. **bravely:** splendidly (in our dress)  
 59. **ruffs:** starched wheel-like collars; **farthingales:** hooped petticoats  
 60. **brav'ry:** splendid dress  
 61. **knav'ry:** i.e., nonsense  
 62. **stays thy leisure:** i.e., awaits your pleasure  
 63. **ruffling:** i.e., ruffled



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

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PETRUCHIO

Pluck up thy spirits. Look cheerfully upon me.  
 Here, love, thou seest how diligent I am,  
 To dress thy meat myself and bring it thee. 40  
 I am sure, sweet Kate, this kindness merits thanks.  
 What, not a word? Nay then, thou lov'st it not,  
 And all my pains is sorted to no proof.  
 Here, take away this dish. 45

KATHERINE I pray you, let it stand.

PETRUCHIO

The poorest service is repaid with thanks,  
 And so shall mine before you touch the meat.

KATHERINE I thank you, sir.

HORTENSIO

Signior Petruchio, fie, you are to blame. 50  
 Come, Mistress Kate, I'll bear you company.

PETRUCHIO, [aside to Hortensio]

Eat it up all, Hortensio, if thou lovest me.—  
 Much good do it unto thy gentle heart.  
 Kate, eat apace.

[Katherine and Hortensio prepare to eat.]

And now, my honey love, 55  
 Will we return unto thy father's house  
 And revel it as bravely as the best,  
 With silken coats and caps and golden rings,  
 With ruffs and cuffs and farthingales and things,  
 With scarves and fans and double change of brav'ry, 60  
 With amber bracelets, beads, and all this knav'ry.  
 What, hast thou dined? The tailor stays thy leisure  
 To deck thy body with his ruffling treasure.

*Enter Tailor.*

Come, tailor, let us see these ornaments.  
 Lay forth the gown. 65

*Enter Haberdasher.*

What news with you, sir?



67. **bespeak**: order  
 68. **porringer**: porridge bowl  
 69. **lewd**: low, vulgar; **filthy**: mean, disgusting  
 70. **cockle**: cockleshell  
 71. **knack**: knickknack; **toy**, **trick**: both mean "trifle," something worthless  
 73. **fit the time**: is fashionable now  
 78. **leave**: permission  
 87. **custard-coffin**: crust for a custard  
 92. **masking-stuff**: costumes for maskers (i.e., people who came to parties wearing disguises)

168

「HABERDASHER」

Here is the cap your Worship did bespeak.

PETRUCHIO

Why, this was molded on a porringer!  
 A velvet dish! Fie, fie, 'tis lewd and filthy.  
 Why, 'tis a cockle or a walnut shell,  
 A knack, a toy, a trick, a baby's cap.  
 Away with it! Come, let me have a bigger.

70

KATHERINE

I'll have no bigger. This doth fit the time,  
 And gentlewomen wear such caps as these.

PETRUCHIO

When you are gentle, you shall have one too,  
 And not till then.

75

HORTENSIO, 「*aside*」 That will not be in haste.

KATHERINE

Why, sir, I trust I may have leave to speak,  
 And speak I will. I am no child, no babe.  
 Your betters have endured me say my mind,  
 And if you cannot, best you stop your ears.  
 My tongue will tell the anger of my heart,  
 Or else my heart, concealing it, will break,  
 And, rather than it shall, I will be free  
 Even to the uttermost, as I please, in words.

80

85

PETRUCHIO

Why, thou sayst true. It is 「a」 paltry cap,  
 A custard-coffin, a bauble, a silken pie.  
 I love thee well in that thou lik'st it not.

KATHERINE

Love me, or love me not, I like the cap,  
 And it I will have, or I will have none.

90

「*Exit Haberdasher.*」

PETRUCHIO

Thy gown? Why, ay. Come, tailor, let us see 't.  
 O mercy God, what masking-stuff is here?

93. **demi-cannon**: large cannon  
 94. **carved . . . tart**: i.e., with slits like the upper crust of a pie  
 96. **censer**: perhaps, incense burner  
 98. **like**: i.e., likely  
 101. **Marry, and did**: i.e., indeed I did; **be remembered**: i.e., remember  
 103. **hop . . . kennel**: i.e., hop over every gutter  
 104. **custom**: trade, patronage  
 107. **quaint**: elegant  
 108. **commendable**: accent on first syllable  
 109. **Belike**: perhaps; **puppet**: plaything  
 115. **yard**: yardstick; **quarter**: quarter-yard; **nail**: one-sixteenth yard  
 116. **nit**: louse egg  
 117. **Braved**: defied; **with**: i.e., by  
 119. **be-mete**: intensive form of **mete**, meaning "measure"; i.e., measure thoroughly; beat you  
 120. **As . . . liv'st**: i.e., remembering this thrashing, you will think before chattering as long as you live

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What's this? A sleeve? 'Tis like 「a」 demi-cannon.  
 What, up and down carved like an apple tart?  
 Here's snip and nip and cut and slish and slash, 95  
 Like to a censer in a barber's shop.  
 Why, what a devil's name, tailor, call'st thou this?  
 HORTENSIO, 「aside」  
 I see she's like to have neither cap nor gown.  
 TAILOR  
 You bid me make it orderly and well,  
 According to the fashion and the time. 100  
 PETRUCHIO  
 Marry, and did. But if you be remembered,  
 I did not bid you mar it to the time.  
 Go, hop me over every kennel home,  
 For you shall hop without my custom, sir.  
 I'll none of it. Hence, make your best of it. 105  
 KATHERINE  
 I never saw a better-fashioned gown,  
 More quaint, more pleasing, nor more  
 commendable.  
 Belike you mean to make a puppet of me.  
 PETRUCHIO  
 Why, true, he means to make a puppet of thee. 110  
 TAILOR  
 She says your Worship means to make a puppet of  
 her.  
 PETRUCHIO  
 O monstrous arrogance! Thou liest, thou thread,  
 thou thimble,  
 Thou yard, three-quarters, half-yard, quarter, nail! 115  
 Thou flea, thou nit, thou winter cricket, thou!  
 Braved in mine own house with a skein of thread?  
 Away, thou rag, thou quantity, thou remnant,  
 Or I shall so be-mete thee with thy yard  
 As thou shalt think on prating whilst thou liv'st. 120  
 I tell thee, I, that thou hast marred her gown.

123. **had direction:** i.e., was directed  
 125. **stuff:** material (for the gown)  
 129. **faced:** (1) sewed on trim; (2) defied  
 131. **braved:** made to look splendid  
 132. **brave:** defy  
 134. **Ergo:** Latin for "therefore"  
 136. **note . . . fashion:** written instruction for the style of the gown  
 138. **in 's:** in his  
 139. **Imprimis:** Latin for "first"  
 142. **bottom:** ball or skein  
 144. **small-compassed:** i.e., in the form of a small semicircle  
 146. **trunk sleeve:** wide sleeve  
 148. **curiously:** exquisitely  
 152. **prove upon thee:** i.e., make good in a fight



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

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TAILOR

Your Worship is deceived, The gown is made  
 Just as my master had direction.

Grumio gave order how it should be done.

GRUMIO I gave him no order. I gave him the stuff. 125

TAILOR

But how did you desire it should be made?

GRUMIO Marry, sir, with needle and thread.

TAILOR

But did you not request to have it cut?

GRUMIO Thou hast faced many things.

TAILOR I have.

GRUMIO Face not me. Thou hast braved many men; 130

brave not me. I will neither be faced nor braved. I  
 say unto thee, I bid thy master cut out the gown,  
 but I did not bid him cut it to pieces. *Ergo*, thou  
 liest. 135

TAILOR Why, here is the note of the fashion to testify.  
 [He shows a paper.]

PETRUCHIO Read it.

GRUMIO The note lies in 's throat, if he say I said so.

TAILOR [reads] "*Imprimis*, a loose-bodied gown—"

GRUMIO Master, if ever I said "loose-bodied gown," 140  
 sew me in the skirts of it and beat me to death with  
 a bottom of brown thread. I said "a gown."

PETRUCHIO Proceed.

TAILOR [reads] "With a small-compassed cape—"

GRUMIO I confess the cape. 145

TAILOR [reads] "With a trunk sleeve—"

GRUMIO I confess two sleeves.

TAILOR [reads] "The sleeves curiously cut."

PETRUCHIO Ay, there's the villainy.

GRUMIO Error i' th' bill, sir, error i' th' bill! I com- 150  
 manded the sleeves should be cut out and sewed  
 up again, and that I'll prove upon thee, though thy  
 little finger be armed in a thimble.