



THE
TAMING
OF THE
SHREW

ACT 3



3.1 Under cover of their disguises as schoolmasters, first Lucentio (as Cambio) and then Hortensio (as Litio) try for Bianca's love. Hortensio notices Lucentio-Cambio's affection for Bianca and determines to abandon her if she shows any interest in such a social inferior as Hortensio believes Cambio to be.

1. **forbear:** stop
3. **withal:** i.e., with
4. **this:** i.e., Bianca
6. **leave:** permission; **to have prerogative:** i.e., to go first
8. **Your lecture . . . much:** i.e., your lesson will be given equal time
9. **Preposterous:** literally, putting first what belongs last (Music is to follow work, not precede it.)
10. **ordained:** instituted, created
12. **usual pain:** i.e., daily labor
14. **serve in:** i.e., perform, present
15. **bear these braves:** endure these taunts
18. **breeching scholar:** young student liable to be breeched (i.e., whipped)
19. **'pointed:** i.e., appointed

108

「ACT 3」

「Scene 1」

Enter Lucentio 「as Cambio,」 Hortensio 「as Litio,」 and Bianca.

LUCENTIO, 「as CAMBIO」

Fiddler, forbear. You grow too forward, sir.
Have you so soon forgot the entertainment
Her sister Katherine welcomed you withal?

HORTENSIO, 「as LITIO」 But, wrangling pedant, this is
The patroness of heavenly harmony.

5

Then give me leave to have prerogative,
And when in music we have spent an hour,
Your lecture shall have leisure for as much.

LUCENTIO, 「as CAMBIO」

Preposterous ass, that never read so far
To know the cause why music was ordained.
Was it not to refresh the mind of man
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

10

HORTENSIO, 「as LITIO」

Sirrah, I will not bear these braves of thine.

15

BIANCA

Why, gentlemen, you do me double wrong
To strive for that which resteth in my choice.
I am no breeching scholar in the schools.
I'll not be tied to hours, nor 'pointed times,

109

30-31. **Hic . . . senis:** "Here flowed the Simois; here is the Sigeian land; / Here had stood old Priam's high palace" (Ovid).

32. **Conster:** construe, interpret

35. **thus:** i.e., as the tutor Cambio

37. **bearing my port:** assuming my social position

38. **pantaloon:** i.e., Gremio (see note to 1.1.45 SD)

41. **jars:** is out of tune

42-43. **Spit . . . again:** an ironic twist on the proverbial "Spit on your hands and try again"

50. **base knave:** i.e., "Cambio"

110

But learn my lessons as I please myself. 20
And, to cut off all strife, here sit we down.

「To Hortensio.」 Take you your instrument, play you the whiles;

His lecture will be done ere you have tuned.

HORTENSIO, 「as LITIO」

You'll leave his lecture when I am in tune? 25

LUCENTIO, 「aside」

That will be never. 「To Hortensio.」 Tune your instrument. 「Hortensio steps aside to tune his lute.」

BIANCA Where left we last?

LUCENTIO, 「as CAMBIO」 Here, madam:

「Showing her a book.」

Hic ibat Simois, hic est 「Sigeia」 tellus, 30

Hic steterat Priami regia celsa senis.

BIANCA Conster them.

LUCENTIO *Hic ibat*, as I told you before, *Simois*, I am

Lucentio, *hic est*, son unto Vincentio of Pisa,

「Sigeia」 *tellus*, disguised thus to get your love, *Hic* 35

steterat, and that "Lucentio" that comes a-wooing,

Priami, is my man Tranio, *regia*, bearing my port,

celsa senis, that we might beguile the old pantaloon.

HORTENSIO, 「as LITIO」 Madam, my instrument's in 40
tune.

BIANCA Let's hear. 「He plays.」 Oh fie, the treble jars!

LUCENTIO, 「as CAMBIO」 Spit in the hole, man, and tune 45
again. 「Hortensio tunes his lute again.」

BIANCA Now let me see if I can conster it. *Hic ibat*

Simois, I know you not; *hic est* 「Sigeia」 *tellus*, I trust

you not; *Hic* 「steterat」 *Priami*, take heed he hear us

not; *regia*, presume not; *celsa senis*, despair not.

HORTENSIO, 「as LITIO」

Madam, 'tis now in tune.

「He plays again.」

LUCENTIO, 「as CAMBIO」 All but the bass.

HORTENSIO, 「as LITIO」

The bass is right. 'Tis the base knave that jars. 50

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

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

61. **pleasant:** merry

62. **give me leave:** let me alone

65. **withal:** as well; **but:** unless

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

70. **gamut:** the musical scale devised in the 11th century. The notes—known as A, B, C, etc.—were sung to the syllables *re, mi, fa, sol, la, and ut* (see lines 76–81). The "gamut" was also the ground note of the scale.

73. **drawn:** set out

112

「*Aside.*」 How fiery and forward our pedant is.
Now for my life the knave doth court my love!
Pedascule, I'll watch you better yet.

「BIANCA, to Lucentio」

In time I may believe, yet I mistrust.

「LUCENTIO」

Mistrust it not, for sure Aeacides
Was Ajax, called so from his grandfather.

55

「BIANCA」

I must believe my master; else, I promise you,
I should be arguing still upon that doubt.
But let it rest.—Now, Litio, to you.

Good master, take it not unkindly, pray,

60

That I have been thus pleasant with you both.

HORTENSIO, 「as LITIO, to Lucentio」

You may go walk, and give me leave awhile.
My lessons make no music in three parts.

LUCENTIO, 「as CAMBIO」

Are you so formal, sir? Well, I must wait

「*Aside.*」 And watch withal, for, but I be deceived,

65

Our fine musician groweth amorous.

「*He steps aside.*」

HORTENSIO, 「as LITIO」

Madam, before you touch the instrument,

To learn the order of my fingering

I must begin with rudiments of art,

To teach you gamut in a briefer sort,

70

More pleasant, pithy, and effectual

Than hath been taught by any of my trade.

And there it is in writing fairly drawn.

BIANCA

Why, I am past my gamut long ago.

HORTENSIO

Yet read the gamut of Hortensio.

75

「*Giving her a paper.*」

83. **nice**: hard to please

84. **To**: i.e., so as to

91. **Methinks**: I think

92. **humble**: common, low, base

93. **stale**: decoy, lure (term from falconry)

94-95. **Seize . . . changing**: i.e., Let anyone who wants you capture you. If I once find you untrue, I will get even with you by turning to someone else.

3.2 Petruchio is late arriving for his wedding, to Katherine's great embarrassment. When he finally presents himself, he is dressed in ridiculous clothes. At the wedding, according to Gremio's report, Petruchio behaves rudely and abusively. He refuses to attend the supper that traditionally follows a wedding, and he insists on taking Katherine away as well. Over her protests, he forces her to go with him, making a show of defending her against the interference of her family and friends.

1. 'pointed: i.e., appointed

114

BIANCA ^{reads}

"Gamut I am, the ground of all accord:

^{A re,} to plead Hortensio's passion;

^{B mi,} Bianca, take him for thy lord,

^{C fa ut,} that loves with all affection;

D sol re, one clef, two notes have I;

E la mi, show pity or I die."

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

Old fashions please me best. I am not so nice

To ^{change} true rules for ^{odd} inventions.

Enter a ^{Servant}.

^{SERVANT}

Mistress, your father prays you leave your books

And help to dress your sister's chamber up.

You know tomorrow is the wedding day.

BIANCA

Farewell, sweet masters both. I must be gone.

LUCENTIO

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

^{Bianca, the Servant, and Lucentio exit.}

HORTENSIO

But I have cause to pry into this pedant.

Methinks he looks as though he were in love.

Yet if thy thoughts, Bianca, be so humble

To cast thy wand'ring eyes on every stale,

Seize thee that list! If once I find thee ranging,

Hortensio will be quit with thee by changing.

He exits.

^{Scene 2}

Enter Baptista, Gremio, Tranio ^{as Lucentio,} Katherine, Bianca, ^{Lucentio as Cambio,} and others, Attendants.

BAPTISTA, ^{to Tranio}

Signior Lucentio, this is the 'pointed day

80

85

90

95

5. **want**: lack; **attends**: awaits; is present
 8. **forsooth**: indeed
 10. **rudesby**: rude, disorderly fellow; **spleen**: impulsiveness, changeableness
 12. **frantic**: lunatic, insane
 13. **blunt**: rude
 14. **noted for**: known as
 16. **proclaim the banns**: announce the intended marriage
 22. **means but**: only means
 23. **Whatever . . . word**: whatever accident prevents him from keeping his promise to be married
 24. **passing**: very
 27. **to weep**: i.e., for weeping
 29. **humor**: temperament

That Katherine and Petruchio should be married,
 And yet we hear not of our son-in-law.
 What will be said? What mockery will it be,
 To want the bridegroom when the priest attends 5
 To speak the ceremonial rites of marriage?
 What says Lucentio to this shame of ours?

KATHERINE

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

TRANIO, [as LUCENTIO]

Patience, good Katherine, and Baptista too.
 Upon my life, Petruchio means but well,
 Whatever fortune stays him from his word.
 Though he be blunt, I know him passing wise;
 Though he be merry, yet withal he's honest. 25

KATHERINE

Would Katherine had never seen him, though!
She exits weeping.

BAPTISTA

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

Enter Biondello.

BIONDELLO Master, master, news! And such [old] 30
 news as you never heard of!

41. **to:** i.e., about
 43. **jerkin:** short jacket; **turned:** i.e., turned inside out in order to get more wear out of them
 44. **andle-cases:** i.e., used as places to throw candle ends
 47. **chapeless:** without the metal plate (**chape**) on its sheath; **points:** laces to hold up stockings
 48. **hipped:** lame in the hip
 48-49. **of no kindred:** i.e., that do not match
 49. **glanders:** swelling glands and nasal discharge
 50. **like . . . chine:** possibly, likely to decay in the backbone; or possibly, susceptible to glanders
 50-51. **lampass:** swelling in the mouth
 51. **fashions:** i.e., farcins, a disease in horses causing painful ulcerations, especially on the legs; **windgalls:** tumors on its legs
 52. **sped with spavins:** ruined by inflamed cartilage; **rayed with the yellows:** berayed or disfigured by jaundice
 53. **fives:** avives, a disease causing swelling below the ears; **stark:** entirely; **the staggers:** staggering, giddiness; **begnawn:** gnawed; eaten away
 54. **bots:** intestinal worms
 54-55. **shoulder-shotten:** lame in the shoulder
 55. **near-legged before:** with knock-kneed forelegs
 55-56. **half-checked bit:** i.e., a faulty bit
 56. **headstall:** part of the bridle; **sheep's leather:** i.e., inferior leather, not the preferable pigskin
 59. **pieced:** repaired
 60. **crupper:** the strap under the horse's tail that keeps the saddle steady; **velour:** velvet (thus less sturdy than a leather crupper)
 62. **pieced . . . thread:** held together with string

BAPTISTA

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

BIONDELLO Why, is it not news to [hear] of Petruchio's coming?

BAPTISTA Is he come? 35

BIONDELLO Why, no, sir.

BAPTISTA

What then?

BIONDELLO He is coming.

BAPTISTA

When will he be here?

BIONDELLO

When he stands where I am, and sees you there. 40

TRANIO, [as LUCENTIO] But say, what to thine old news?

BIONDELLO Why, Petruchio is coming in a new hat and

an old jerkin, a pair of old breeches thrice turned,

a pair of boots that have been candle-cases, one 45

buckled, another laced; an old rusty sword ta'en

out of the town armory, with a broken hilt, and

chapeless; with two broken points; his horse

hipped, with an old mothy saddle and stirrups of no

kindred, besides possessed with the glanders and

like to mose in the chine, troubled with the lam- 50

pass, infected with the fashions, full of windgalls,

sped with spavins, rayed with the yellows, past cure

of the fives, stark spoiled with the staggers, begnawn

with the bots, [swayed] in the back and shoulder- 55

shotten, near-legged before, and with a half-

checked bit and a headstall of sheep's leather,

which, being restrained to keep him from stum- 60

bling, hath been often burst, and now repaired with

knots; one girth six times pieced, and a woman's

crupper of velour, which hath two letters for her

name fairly set down in studs, and here and there

pieced with packthread.

BAPTISTA Who comes with him?

- 64-65. **caparisoned**: outfitted
 65. **stock**: stocking
 66. **kersey boot-hose**: coarse wool stocking
 67. **list**: cloth border
 67-68. **humor** . . . in 't: perhaps, decorated in a wildly extravagant way
 69. **monster**: beast that combines several forms
 71. **humor**: whim, mood; **pricks**: urges
 72. **mean-appareled**: dressed poorly
 80. **all one**: i.e., the same thing
 82. **hold**: bet
 86. **gallants**: fine gentlemen
 89. **halt**: limp

BIONDELLO Oh, sir, his lackey, for all the world caparisoned like the horse: with a linen stock on one leg and a kersey boot-hose on the other, gartered with a red and blue list; an old hat, and the humor of forty fancies pricked in 't for a feather. A monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey. 65

TRANIO, [as LUCENTIO] 70

'Tis some odd humor pricks him to this fashion,
 Yet oftentimes he goes but mean-appareled.

BAPTISTA

I am glad he's come, howsoe'er he comes.

BIONDELLO Why, sir, he comes not.

BAPTISTA Didst thou not say he comes? 75

BIONDELLO Who? That Petruchio came?

BAPTISTA Ay, that Petruchio came!

BIONDELLO No, sir, I say his horse comes with him on his back.

BAPTISTA Why, that's all one. 80

BIONDELLO

*Nay, by Saint Jamy,
 I hold you a penny,
 A horse and a man
 Is more than one,
 And yet not many.* 85

Enter Petruchio and Grumio.

PETRUCHIO

Come, where be these gallants? Who's at home?

BAPTISTA You are welcome, sir.

PETRUCHIO And yet I come not well.

BAPTISTA And yet you halt not.

TRANIO, [as LUCENTIO] Not so well appareled as I wish you were. 90

PETRUCHIO

Were it better I should rush in thus—

- 94. **Gentles:** i.e., gentlemen
 - 95. **wherefore:** why
 - 97. **prodigy:** wonder
 - 100. **unprovided:** unprepared
 - 101. **this habit:** these clothes; **estate:** status
 - 102. **solemn:** ceremonial
 - 103. **import:** importance
 - 108. **in some part:** to some extent; **enforcèd to digress:** forced to deviate (from his promise)
 - 113. **unreverent:** unrespectable
 - 117. **Good sooth:** in truth
 - 121. **accoutrements:** clothes
- 122

But where is Kate? Where is my lovely bride?
 How does my father? Gentles, methinks you frown.
 And wherefore gaze this goodly company 95
 As if they saw some wondrous monument,
 Some comet or unusual prodigy?

BAPTISTA
 Why, sir, you know this is your wedding day.
 First were we sad, fearing you would not come,
 Now sadder that you come so unprovided. 100
 Fie, doff this habit, shame to your estate,
 An eyesore to our solemn festival.

TRANIO, [as LUCENTIO]
 And tell us what occasion of import
 Hath all so long detained you from your wife
 And sent you hither so unlike yourself. 105

PETRUCHIO
 Tedious it were to tell, and harsh to hear.
 Sufficeth I am come to keep my word,
 Though in some part enforcèd to digress,
 Which at more leisure I will so excuse
 As you shall well be satisfied with all. 110
 But where is Kate? I stay too long from her.
 The morning wears. 'Tis time we were at church.

TRANIO, [as LUCENTIO]
 See not your bride in these unreverent robes.
 Go to my chamber, put on clothes of mine.

PETRUCHIO
 Not I, believe me. Thus I'll visit her. 115

BAPTISTA
 But thus, I trust, you will not marry her.

PETRUCHIO
 Good sooth, even thus. Therefore, ha' done with
 words.
 To me she's married, not unto my clothes.
 Could I repair what she will wear in me, 120
 As I can change these poor accoutrements,

125. **seal:** i.e., ratify; **lovely:** i.e., loving
 127. **be it:** i.e., if it be
 129. **event:** outcome
 130. **love:** i.e., Bianca's love (The abruptness of the change of subject may reflect some lost lines of text. It has been suggested that Tranio and Lucentio should enter at this point, and that the lines earlier in the scene given to Tranio should, in fact, be given to Hortensio, for whom they are much more appropriate.)
 134. **skills:** i.e., matters; **turn:** purpose
 136. **make assurance:** provide guarantees
 141. **narrowly:** closely
 142. **steal our marriage:** i.e., elope (marriage pronounced as a three-syllable word)
 145. **That:** i.e., the marriage; **by degrees:** gradually
 146. **watch our vantage:** look out for opportunities that favor us
 148. **narrow prying:** i.e., overly watchful
 149. **quaint:** cunning, crafty

'Twere well for Kate and better for myself.
 But what a fool am I to chat with you
 When I should bid good morrow to my bride
 And seal the title with a lovely kiss! 125
Petruchio exits, [with Grumio.]

TRANIO, [as LUCENTIO]

He hath some meaning in his mad attire.
 We will persuade him, be it possible,
 To put on better ere he go to church.

BAPTISTA

I'll after him, and see the event of this.
[All except Tranio and Lucentio] exit.

TRANIO

But, sir, [to] love concerneth us to add 130
 Her father's liking, which to bring to pass,
 As [I] before imparted to your Worship,
 I am to get a man (whate'er he be
 It skills not much, we'll fit him to our turn), 135
 And he shall be "Vincentio of Pisa,"
 And make assurance here in Padua
 Of greater sums than I have promised.
 So shall you quietly enjoy your hope
 And marry sweet Bianca with consent.

LUCENTIO

Were it not that my fellow schoolmaster 140
 Doth watch Bianca's steps so narrowly,
 'Twere good, methinks, to steal our marriage,
 Which, once performed, let all the world say no,
 I'll keep mine own despite of all the world.

TRANIO

That by degrees we mean to look into, 145
 And watch our vantage in this business.
 We'll overreach the graybeard, Gremio,
 The narrow prying father, Minola,
 The quaint musician, amorous Latio,
 All for my master's sake, Lucentio. 150

*Enter Gremio.*TRANIO, ¹*as* LUCENTIO

Signior Gremio, came you from the church?

GREMIO

As willingly as e'er I came from school.

TRANIO, ¹*as* LUCENTIO

And is the bride and bridegroom coming home?

GREMIO

A bridegroom, say you? 'Tis a groom indeed,
A grumbling groom, and that the girl shall find. 155TRANIO, ¹*as* LUCENTIO

Curster than she? Why, 'tis impossible.

GREMIO

Why, he's a devil, a devil, a very fiend.

TRANIO, ¹*as* LUCENTIO

Why, she's a devil, a devil, the devil's dam.

GREMIO

Tut, she's a lamb, a dove, a fool to him.

I'll tell you, Sir Lucentio: when the priest 160

Should ask if Katherine should be his wife,

"Ay, by gog's wouns!" quoth he, and swore so loud

That, all amazed, the priest let fall the book,

And as he stooped again to take it up,

This mad-brained bridegroom took him such a cuff 165

That down fell priest and book, and book and priest.

"Now, take them up," quoth he, "if any list."

TRANIO, ¹*as* LUCENTIO

What said the wench when he rose again?

GREMIO

Trembled and shook, for why he stamped and swore

As if the vicar meant to cozen him. 170

But after many ceremonies done,

He calls for wine. "A health!" quoth he, as if

He had been aboard, carousing to his mates

After a storm; quaffed off the muscatel

156. **Curster:** more perverse
 158. **dam:** mother
 159. **fool:** pitiable creature
 161. **Should ask:** i.e., asked; **should:** would
 162. **gog's wouns:** i.e., God's wounds (a strong oath)
 163. **amazed:** astounded
 165. **took:** hit
 167. **he:** i.e., Petruchio; **list:** wishes to
 169. **for why:** because
 170. **vicar:** priest; **cozen:** cheat
 172. **health:** toast
 173. **aboard:** i.e., on shipboard
 174. **quaffed:** drank

175. **sops:** cake that had been broken up and soaked in the wine; **sexton:** church officer
 177. **his:** i.e., the sexton's; **hungerly:** sparsely
 178. **to ask him sops:** i.e., to require sops.
 183. **rout:** crowd
 185 SD. **Hortensio:** It is unclear whether Hortensio enters here as "Litio" or as himself.
 188. **store:** quantities; **cheer:** food and drink
 193. **Make it no wonder:** do not wonder at it
 198. **my father:** i.e., my father-in-law, Baptista

128

And threw the sops all in the sexton's face, 175
 Having no other reason
 But that his beard grew thin and hungerly,
 And seemed to ask him sops as he was drinking.
 This done, he took the bride about the neck
 And kissed her lips with such a clamorous smack 180
 That at the parting all the church did echo.
 And I, seeing this, came thence for very shame,
 And after me I know the rout is coming.
 Such a mad marriage never was before! *Music plays.*
 Hark, hark, I hear the minstrels play. 185

*Enter Petruchio, Katherine, Bianca, Hortensio, Baptista,
 Grumio, and Attendants.*

PETRUCHIO

Gentlemen and friends, I thank you for your pains.
 I know you think to dine with me today
 And have prepared great store of wedding cheer,
 But so it is, my haste doth call me hence,
 And therefore here I mean to take my leave. 190

BAPTISTA

Is 't possible you will away tonight?

PETRUCHIO

I must away today, before night come.
 Make it no wonder. If you knew my business,
 You would entreat me rather go than stay.
 And, honest company, I thank you all, 195
 That have beheld me give away myself
 To this most patient, sweet, and virtuous wife.
 Dine with my father, drink a health to me,
 For I must hence, and farewell to you all.

TRANIO, [as LUCENTIO]

Let us entreat you stay till after dinner. 200

PETRUCHIO It may not be.

GREMIO Let me entreat you.

PETRUCHIO It cannot be.

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

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

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

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

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

224. **marry:** i.e., indeed

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

130

KATHERINE Let me entreat you.

PETRUCHIO

I am content. 205

KATHERINE Are you content to stay?

PETRUCHIO

I am content you shall entreat me stay,

But yet not stay, entreat me how you can.

KATHERINE

Now, if you love me, stay.

PETRUCHIO

Grumio, my horse. 210

GRUMIO Ay, sir, they be ready; the oats have eaten the horses.

KATHERINE Nay, then,

Do what thou canst, I will not go today,

No, nor tomorrow, not till I please myself. 215

The door is open, sir. There lies your way.

You may be jogging whiles your boots are green.

For me, I'll not be gone till I please myself.

'Tis like you'll prove a jolly surly groom,

That take it on you at the first so roundly. 220

PETRUCHIO

O Kate, content thee. Prithee, be not angry.

KATHERINE

I will be angry. What hast thou to do?—

Father, be quiet. He shall stay my leisure.

GRUMIO

Ay, marry, sir, now it begins to work.

KATHERINE

Gentlemen, forward to the bridal dinner. 225

I see a woman may be made a fool

If she had not a spirit to resist.

PETRUCHIO

They shall go forward, Kate, at thy command.—

Obey the bride, you that attend on her.

Go to the feast, revel and domineer,

Carouse full measure to her maidenhead, 230

234. **big:** challenging, defiant
 236. **chattels:** property, goods
 237. **stuff:** goods
 240. **bring mine action:** (1) bring legal action; (2) attack physically; **he:** i.e., one
 246. **buckler:** i.e., defend
 248. **Went they not:** i.e., if they had not gone
 251. **mated:** matched, married
 254–55. **wants . . . supply:** i.e., are not present to occupy
 256. **wants:** are lacking; **junkets:** confections
 259. **room:** place

132

Be mad and merry, or go hang yourselves.
 But for my bonny Kate, she must with me.
 Nay, look not big, nor stamp, nor stare, nor fret;
 I will be master of what is mine own. 235
 She is my goods, my chattels; she is my house,
 My household stuff, my field, my barn,
 My horse, my ox, my ass, my anything.
 And here she stands, touch her whoever dare.
 I'll bring mine action on the proudest he 240
 That stops my way in Padua.—Grumio,
 Draw forth thy weapon. We are beset with thieves.
 Rescue thy mistress if thou be a man!—
 Fear not, sweet wench, they shall not touch thee,
 Kate. 245
 I'll buckler thee against a million.

Petruchio and Katherine exit, [with Grumio.]

BAPTISTA

Nay, let them go. A couple of quiet ones!

GREMIO

Went they not quickly, I should die with laughing.

TRANIO, [as LUCENTIO]

Of all mad matches never was the like.

LUCENTIO, [as CAMBIO]

Mistress, what's your opinion of your sister? 250

BIANCA

That being mad herself, she's madly mated.

GREMIO

I warrant him, Petruchio is Kated.

BAPTISTA

Neighbors and friends, though bride and
 bridegroom wants

For to supply the places at the table,
 You know there wants no junkets at the feast. 255

[To Tranio.] Lucentio, you shall supply the
 bridegroom's place,

And let Bianca take her sister's room.

TRANIO, [as LUCENTIO]

Shall sweet Bianca practice how to bride it?

BAPTISTA, [to Tranio]

She shall, Lucentio. Come, gentlemen, let's go.

They exit.