



**Sample Pages from
The Taming of the Shrew**

Welcome! This is copyrighted material for promotional purposes. It's intended to give you a taste of the script to see whether or not you want to use it in your classroom or perform it. You can't print this document or use this document for production purposes.

Royalty fees apply to all performances **whether or not admission is charged**. Any performance in front of an audience (e.g. an invited dress rehearsal) is considered a performance for royalty purposes.

Visit <https://folk.me/p35> to order a printable copy or for rights/royalty information and pricing.

**DO NOT POST THIS SAMPLE ONLINE.
IT MAY BE DOWNLOADED ANY TIME FROM THE LINK ABOVE.**

THE TAMING OF THE SHREW

A PLAY IN ONE ACT ADAPTED BY
Lindsay Price

FROM THE ORIGINAL BY
William Shakespeare



The Taming of the Shrew

Adaptation and Notes Copyright © 2002 Lindsay Price

CAUTION: This play is fully protected under the copyright laws of Canada and all other countries of the Universal Copyright Convention and is subject to royalty. Changes to the script are expressly forbidden without written consent of the author. Rights to produce, film, or record, in whole or in part, in any medium or in any language, by any group amateur or professional, are fully reserved.

Interested persons are requested to apply for amateur rights to:

Theatrefolk

www.theatrefolk.com/licensing

help@theatrefolk.com

Those interested in professional rights may contact the author c/o the above address.

No part of this script covered by the copyrights hereon may be reproduced or used in any form or by any means - graphic, electronic or mechanical - without the prior written permission of the author. Any request for photocopying, recording, or taping shall be directed in writing to the author at the address above.

Printed in the USA

Characters

Baptista Minola:	Father to Katharina and Bianca
Katharina Minola:	Baptista's eldest daughter
Bianca Minola:	Baptista's youngest daughter
Petruchio:	Suitor to Katharina
Gremio:	Suitor to Bianca
Hortensio:	Suitor to Bianca
Lucentio:	Suitor to Bianca
Tranio:	Servant to Lucentio
Biondello:	Servant to Lucentio
Grumio:	Servant to Petruchio
Curtis:	Servant to Petruchio
Servant:	Servant to Baptista
Vincentio:	Lucentio's father
Merchant:	Pretends to be Vincentio
Widow:	Marries Hortensio
Tailor:	Gown maker
Haberdasher:	Hat maker

Roles for Women

There are many parts in *The Taming of the Shrew* that can be played by a female instead of a male. For example, if you cast Vincentio as Lucentio's mother, you can cast the Merchant as the 'fake mother.' Baptista can also be played as a mother instead of a father.

All the servants in the play (Grumio, Curtis, Biondello, Baptista's servant, Tailor and Haberdasher) can be played by women.

Adaptor's Note

The Taming of the Shrew is a play that balances on a tightrope. On the one hand, it is an extremely funny farce. On the other hand, it exists under a cloud of controversy because of the way Petruchio treats Kate.

This adaptation brings both sides to light. Embrace the humour and the controversy; discuss both sides and you too will have an exciting production balanced on a tightrope.

ACT I

SCENE I. Padua. A public square.

LUCENTIO and his servant TRANIO enter.

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 arm'd**
With his good will and **thy** good company.
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.

TRANIO: I am glad you continue your resolve
To suck the sweets of sweet philosophy.
Only, good master, while we do admire
This virtue and this moral discipline,
Let's be no **stoics nor no stocks**, I pray;
No profit grows where is no pleasure **ta'en**.

LUCENTIO: **Gramercies**, Tranio, **well dost thou advise**.
But stay a while: what company is this?

*LUCENTIO and TRANIO stand back as BAPTISTIA, his
two daughters KATHARINA and BIANCA, and two
suitors, GREMIO and HORTENSIO enter.*

BAPTISTA: Gentlemen, **importune** me no farther,
For how I firmly am resolved you know;
That is, not to **bestow** my youngest daughter
Before I have a husband for the elder:
If either of you both love Katharina,
Because I know you well and love you well,
Leave shall you have to court her at your pleasure.

GREMIO: [*Aside*] To cart her rather: she's too rough for me.

KATHARINA: [*to BAPTISTA*] I pray you, sir, is it your will
To make a **stale** of me amongst these mates?

HORTENSIO: Mates, maid! How mean you that? No mates for you,
Unless you were of gentler, milder mould.

KATHARINA: **I'faith**, sir, you shall never need to fear!

*KATHARINA approaches HORTENSIO as if to strike him.
HORTENSIO runs to hide behind GREMIO.*

HORTENSIO: From all such devils, good Lord deliver us!

There is a prologue to the play involving a drunkard who falls asleep and is found by a Nobleman and his company. They decide to trick the poor man into thinking he is a Lord and that he is watching a play called "Taming of the Shrew." This prologue is often cut in productions as the storyline peters out throughout the play.

since for: because of
nursery of the arts: Padua was known for its arts and its university
fruitful Lombardy: Garden of Italy

am arm'd: I am prepared
thy: your

Virtue...achieved: Lucentio says he is going to study virtue and the part of philosophy that shows happiness is achieved through virtue.

Note Tranio's response. Does he want to study virtue?

stoics nor no stocks: people who enjoy no pleasure or feeling
ta'en: taken

Gramercies: Thank you **well dost thou advise**: you give good advice

How do the two daughters enter? Is there a way to show their differences physically so that an audience will know right away who is the shrew before they even speak?

We are obviously hearing the middle of this conversation. What happened before Baptista and the others entered? Think about the moment before this scene.

importune: to make forceful requests, usually in an annoying manner.
bestow: wed off

Leave shall you have: I give you permission

In some stage directions Gremio is described as a "pantaloon." A pantaloon is a character from the Italian Commedia del'Arte and generally means old fool.

stale: laughingstock

I'faith: In faith

Even though she uses polite language, is Katharina really being polite? What's her tone?

wonderful froward: Extraordinarily uncontrollable

sobriety: modesty

Lucentio is falling in love with Bianca. How does he show this? This is an example of love at first sight; do you believe in that?

get you in: Go inside.

She is being shut in until Katharina is married.

ne'er the less: nevertheless

peat: pet, spoiled brat

How does Katharina feel when Baptista is so nice to Bianca?

Does Bianca want to be shut in? Does she put on a false show? Katharina suggests that Bianca is faking.

subscribe: submit.

How does Bianca's manner and speech differ from Katharina's? Hortensio and Gremio seem to act out in fear whenever Katharina speaks. How do they react when Bianca speaks?

strange: cold

mew her up: shut her up

fiend of hell: He's speaking of Katharina. Gremio is asking why Bianca has to suffer for Katharina's sharp tongue.

How does Bianca exit? Does she weep? Does she make faces at Katharina behind her father's back?

Does Bianca want to marry either Hortensio or Gremio?

Baptista is saying that he will get teachers to keep Bianca company through learning. If Hortensio or Gremio know of any, then Baptista will keep that in consideration when it comes time to marry Bianca off.

Prefer them hither: Recommend them to me.

commune: talk over with

When Baptista says that Katharina may stay with Hortensio and Gremio, how do they react?

How can Katharina threaten the suitors as she leaves?

GREMIO: And me too, good Lord!

TRANIO: [*whispering to LUCENTIO*] That wench is stark mad or **wonderful froward**.

LUCENTIO: But in the other's silence do I see Maid's mild behaviour and **sobriety**.

BAPTISTA: Gentlemen, that I may soon make good What I have said, Bianca, **get you in**.

BIANCA starts to cry.

And let it not displease thee, good Bianca,
For I will love thee **ne'er the less**, my girl.

KATHARINA: A pretty **peat!** It is best
Put finger in the eye, an she knew why.

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 took and practise by myself.

HORTENSIO: Signior Baptista, will you be so **strange?**
Sorry am I that our good will 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?

BAPTISTA: Gentlemen, content ye; I am resolved:
Go in, Bianca:

BIANCA exits.

And for I know she taketh most delight
In music, instruments and poetry,
Schoolmasters will 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
To mine own children in good bringing up:
And so farewell. Katharina, you may stay;
For I have more to **commune** with Bianca.

BAPTISTA exits.

KATHARINA: 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?

*KATHARINA makes to go after GREMIO and HORTENSIO
who run away. KATHARINA growls and exits in the
opposite direction. TRANIO and LUCENTIO come out of
hiding.*

TRANIO: I pray, sir, tell me, is it possible
That **love should of a sudden take such hold**?

LUCENTIO: O Tranio, till I found it to be true,
I never thought it possible or likely;
But see, while idly I stood looking on,
I found the effect of love in idleness:
Tranio, I burn, I pine, I perish, Tranio,
If I achieve not this young modest girl.

TRANIO: Master, you look'd so **longly** on the maid,
Perhaps you mark'd not what's the pith of all.

LUCENTIO: O yes, I saw sweet beauty in her face.

TRANIO: Saw you no more? **Mark'd** you not how her sister
Began to scold and raise up such a storm
That mortal ears might hardly endure the din?

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: [*to the audience*] Nay, then, 'tis time to stir him from his trance.

He shakes LUCENTIO.

I pray, awake, sir: if you love the maid,
Bend thoughts and wits to achieve her. Thus it stands:
Her eldest sister is so **curst and shrewd**
That till the father rid his hands of her,
Master, your love must live a maid at home;
And therefore has he closely mew'd her up.

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?

TRANIO: Ay, marry, am I, sir; and now **'tis plotted.**

The two of them pace to think of an idea.

LUCENTIO: I have it, Tranio.

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

LUCENTIO: Tell me **thine** first.

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

LUCENTIO: It is. May it be done?

The two jump for joy, suddenly TRANIO stops.

TRANIO: Not possible; for who shall bear your part,
And be in Padua here Vincentio's son?

love should of a sudden take such hold: Tranio is talking about love at first sight.

How has Lucentio's manner changed now that he has seen Bianca? How can you show that he is in love?

If I achieve not: If I don't get
longly: longingly

Perhaps you mark'd not what's the pith of all: Perhaps you didn't see the heart of the situation (Bianca cannot be married until Katharina is married.)

Mark'd: saw

Lucentio is referring to Bianca's looks. He only has eyes for her.

Bend thoughts and wits to achieve her: Use every bit of your brain power to win her love.

curst and shrewd: bad-tempered

cunning: skilful

'tis plotted: we'll come up with an idea

for my hand, both our inventions meet and jump in one: I'll bet my hand we've both come up with the same idea.

thine: yours

Tranio suggests that Lucentio go into hiding as a teacher to have close access to Bianca.

Tranio is Lucentio's servant. What kind of relationship do the two men have? How does it differ from the other master-servant relationships in the play?

No one knows who they are, so they can easily switch places. Tranio will become Lucentio and Lucentio will become a teacher.

Nor can...faces: No one knows what we look like

in my stead: instead of me

Uncase thee: Get undressed

Biondello: Another one of Lucentio's servants

What does Tranio think of this plan? Does he go along with it willingly or does he think that Lucentio is crazy? In Elizabethan times, class structure was well-divided. What would happen to a member of the lower classes who pretended to be a member of the upper-classes?

sith: since

quoth he: he said

'twas: It was

What is Biondello's first reaction when he sees Tranio dressed up in Lucentio's clothes?

Sirrah: Like 'sir', but said to members of the lower classes.

how now: what's going on?

what's the news: what's going on?

come hither: come here **jest:** make jokes

Lucentio tells Biondello to forget what he knows and to adapt to this new arrangement.

This is our first look at Petruchio. How does he walk and talk? How does it differ from how he acts later in the play?

With his father deceased, Petruchio has decided he is going to look for a wife – the richest wife he can find. How does Hortensio react when he hears this news, knowing that Baptista is rich?

But in a few: Briefly

this maze: this crazy world

shall I then come roundly: Shall I speak plainly

ill-favour'd: Ill-tempered

Thou'ldst: You would

LUCENTIO: We have not yet been seen in any house,
Nor can we lie distinguish'd 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:
Uncase thee; take my colour'd hat and cloak:
When **Biondello** comes, he waits on thee;
But I will charm him first to keep his tongue.

LUCENTIO and TRANIO switch clothes.

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;

LUCENTIO: Here comes the rogue.

BIONDELLO enters. He looks back and forth between TRANIO and LUCENTIO.

Sirrah, where have you been?

BIONDELLO: Where have I been! Nay, **how now!** Where are you?
Master, has my fellow Tranio stolen your clothes? Or
you stolen his? Or both? Pray, **what's the news?**

LUCENTIO: Sirrah, **come hither:** 'tis no time to **jest**,
And therefore frame your manners to the time.
Tranio is changed into Lucentio.

BIONDELLO: The better for him: would I were so too!

The three exit.

SCENE II. Padua. In front of HORTENSIO'S house.

PETRUCHIO, his servant GRUMIO, and HORTENSIO enter.

HORTENSIO: Petruchio, sweet friend, what happy gale
Blows you to Padua here from old Verona?

PETRUCHIO: Such wind as scatters young men through the world,
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**,
Haply to wive and thrive as best I may.

HORTENSIO: Petruchio, **shall I then come roundly** to thee
And wish thee to a shrewd **ill-favour'd** wife?
Thou'ldst 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.

PETRUCHIO: Signior Hortensio, '**twixt** such friends as we
Few words suffice.
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

HORTENSIO: Her only fault, and that is faults enough,
Is that she is intolerable curst
And shrewd and froward, so beyond all measure
I would not wed her for a mine of gold.

PETRUCHIO: Hortensio, peace! Thou know'st not gold's effect:
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,
An affable and courteous gentleman:
Her name is Katharina Minola,
Renown'd in Padua for her scolding tongue.

PETRUCHIO: I know her father, though I know not her;
And he knew my deceased father well.
I will not sleep, Hortensio, till I see her.

PETRUCHIO starts to exit.

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 none shall have access unto Bianca
Till Katharina the curst have got a husband.

GRUMIO: Katharina 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
That so I may, **by this device**, at least
Have leave and leisure to **make love to her**
And unsuspected court her by herself.

*GREMIO and LUCENTIO enter. LUCENTIO is disguised as
a teacher. He is carrying books.*

GREMIO: All books of love; see that at any hand
And see you read no other lectures to her.
Take your paper too, and have them well perfumed
For she is sweeter than perfume itself
O this learning, what a thing it is!

GRUMIO: O this **woodcock**, what an ass it is!

thou'rt: you are

'twixt: between

What is Petruchio's reaction when Hortensio says he knows a rich potential wife?

board her: woo her **chide**: complain

Is Hortensio excited at the prospect of marrying Katharina off?

Tarry: Wait

Hortensio will also disguise himself as a teacher for closer access to Bianca.

do me grace: do me a favour

sober: dark

by this device: with this plan

make love to her: to woo her

Grumio's scheme is to get Lucentio to speak of love to Bianca on his behalf.

woodcock: A bird that is easily caught – symbol for stupidity

Peace: Be still, be quiet

Is Gremio happy to see Hortensio? Does he want to gloat because he has a tutor for Bianca? How can Gremio physically show his feelings for Hortensio?

Trow you whither I am going: Do you know where I'm going?

I warrant ye: I promise you

'Tis well: That's good

no whit: no way

There is a competition going on between Hortensio and Gremio. Show that in their tone with one another. How do Petruchio and Gremio react as they listen to this?

his bags: his money bags

Hortensio is not telling Gremio that Petruchio is a good friend of his.

dowry: sum of money or property that came with the bride. Petruchio wants to know how much money is at stake.

What is Gremio's physical reaction when Hortensio tells him that Petruchio will woo Katharina?

beseech you: beg you

is't: is it

This is the first time Tranio has spoken to others in his new role as an upper-class man. He hasn't had a lot of practice at it yet. Is he a natural or is he awkward? The formality of the lines suggest that he is somewhat nervous. The lines between Tranio and Biondello sound rehearsed.

Are Hortensio and Gremio happy about the idea of another suitor? Are they panicked?

No; if without more words you will get you hence:
There is no offence if you leave immediately.

PETRUCHIO: [*aside*] **Peace**, sirrah!

HORTENSIO: [*aside*] Grumio, mum! [*out loud*] God save you, Signior Gremio.

GREMIO: And you are well met, Signior Hortensio.
Trow you whither I am going? To Baptista Minola.
I promised to inquire carefully
About a schoolmaster for the fair Bianca:
And by good fortune I have lighted well
On this young man, for learning and behaviour
Fit for her turn, well read in poetry
And other books, good ones, **I warrant ye**.

HORTENSIO: **'Tis well;** and I have met a gentleman
Hath promised me to help me to another,
A fine musician to instruct our mistress;
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.
He steps forward, challenging HORTENSIO.

GRUMIO: [*aside*] And that **his bags** shall prove.

HORTENSIO: [*stepping back*] Gremio, 'tis now no time to vent our love:
Here is a gentleman whom by chance I met,
Will undertake to woo curst Katharina,
Yea, and to marry her, if her **dowry** please.

GREMIO: 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.

GREMIO: But will you woo this wild-cat?

PETRUCHIO: Will I live?

TRANIO and BIONDELLO enter. TRANIO is very nervous.

TRANIO: 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** he you mean?

TRANIO: Even he, Biondello.

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

TRANIO: I love not chiders, sir, Biondello let's away.

TRANIO moves to exit. HORTENSIO blocks him from leaving.

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

TRANIO: And if I be, sir, is it any offence?

GREMIO: **No; if without more words you will get you hence.**

TRANIO: Why, sir, I pray, are not the streets as free
For me as for you?

GREMIO: But so is not she.

TRANIO: For what reason, I beseech you?

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.

LUCENTIO: [to GREMIO] Sir, **give him head**: I know **he'll prove a jade**.

HORTENSIO: Sir, let me be so bold as ask you,
Did you yet ever see Baptista's daughter?

TRANIO: No, sir; but hear I do that he hath two,
The one as famous for a scolding tongue
As is the other for beauteous modesty.

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

GREMIO: Yea, leave that labour to great Hercules.

PETRUCHIO: Sir, understand you this of me **in sooth**:
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.

TRANIO: If it be so, sir, that you are the man
Must **stead us all** and me amongst the rest.
Please ye 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.

GREMIO: O excellent **motion**! Fellows, let's be gone.
They all exit.
ACT II
SCENE I. Padua. A room in BAPTISTA'S house.
Enter KATHARINA and BIANCA. BIANCA is running from KATHARINA. She also has her hands tied in front of her.

KATHARINA: Of all thy suitors, here I charge thee, tell
Whom thou lovest best: **see thou dissemble not**.

BIANCA: Believe me, sister, of all the men alive
I never yet beheld that special face
Which I could fancy more than any other.

KATHARINA: **Minion**, thou liest. Is't not Hortensio?

BIANCA: **If you affect him**, sister, here I swear

give him head: let him go

he'll prove a jade: he'll be weak, without stamina.

Lucentio, (as Cambio the teacher) is telling Gremio that Tranio (as Lucentio) won't have the stamina to stay in the race for Bianca's love. He is keeping on Gremio's good side so that he (Lucentio) can get into the house and have access to Bianca.

in sooth: in truth

hearken: ask

stead us all: help us all

contrive: pass the time

quaff carouses: drink toasts

adversaries do in law: lawyers representing opposite sides

motion: proposal

Katharina has tied Bianca's hands together and is tormenting her. She wants Bianca to say which one of the suitors she wants to marry. Why is Katharina doing this? Who would it torment more, herself or Bianca?

Is Bianca really afraid of Katharina?

see thou dissemble not: don't lie to me

There is a lot of activity in this moment with Bianca trying to get away from Katharina. How does that change the way the lines are said?

Bianca is saying she hasn't seen anyone yet that she is in love with. She clearly states she loves neither Hortensio nor Gremio. Is Bianca as sweet as everyone thinks she is?

Minion: Brat

If you affect him: If you like him

belike: perhaps

envy: envy also referred to hate, not just jealousy

I prithee: I pray

Why is Katharina so angry?

Bianca wasn't crying before Baptista walked in. What does Katharina think of her show?

Whence: From where

ply thy needle: Do needlework

meddle not with her: Don't have anything to do with her (Katharina)

hilding: beast

ne'er: never

flouts: mocks, insults

What, in my sight: What, right in front of me

will you not suffer me: will you not let me have my way

dance bare-foot on her wedding day: A humiliating act. An unwed older sister is supposed to dance barefoot at her younger sister's wedding.

Is Katharina really going to weep? Is she mocking the crying of her sister?

lute: A musical instrument, similar to a small guitar

After the previous scene how does Baptista greet Gremio and the others. Is he happy to see them? Is he frustrated that there will be more complaining?

What is Baptista's reaction when Petruchio describes Katharina as fair and virtuous?

go to it orderly: Go about it in an polite way.

When Petruchio is polite to Gremio is he sincere? What does Petruchio think of Gremio? How can you convey this in the tone of the words?

give me leave: If you'll allow me to say so.

I'll plead for you myself, but you shall have him.

KATHARINA: O then, **belike**, you fancy riches more:
You will have Gremio to keep you fair.

BIANCA: Is it for him you do **envy** me so?
Nay then you jest, and now I well perceive
You have but jested with me all this while:
I prithee, sister Kate, untie my hands.

KATHARINA: If that be jest, then all the rest was so.

*KATHARINA strikes BIANCA as BAPTISTA enters.
BIANCA starts to cry.*

BAPTISTA: Why, how now, dame! **Whence** grows this insolence?
Bianca, stand aside. Poor girl! She weeps.
[to **BIANCA**] Go **ply thy needle; meddle not with her.**
[to **KATHARINA**] For shame, thou **hilding** of a devilish spirit,
Why dost thou wrong her that did **ne'er** wrong thee?
When did she cross thee with a bitter word?

KATHARINA: Her silence **flouts** me, and I'll be revenged.

KATHARINA flies after BIANCA.

BAPTISTA: **What, in my sight?** Bianca, get thee in.

BIANCA exits.

KATHARINA: What, **will you not suffer me?** Nay, now I see
She is your treasure, she must have a husband;
I must **dance bare-foot on her wedding day**
Talk not to me: I will go sit and weep
Till I can find occasion of revenge.

KATHARINA exits. BAPTISTA sits with a groan.

BAPTISTA: Was ever gentleman thus grieved as I?

*GREMIO, LUCENTIO, PETRUICH, HORTENSIO, and
TRANIO enter. LUCENTIO is dressed as a teacher,
HORTENSIO is dressed as a musician, TRANIO is
carrying a lute and books.*

GREMIO: Good morrow, neighbour Baptista.

BAPTISTA: Good morrow, neighbour Gremio.
God save you, gentlemen!

PETRUCHIO: And you, good sir! Pray, have you not a daughter
Call'd Katharina, fair and virtuous?

BAPTISTA: I have a daughter, sir, called Katharina.

GREMIO: You are too blunt: **go to it orderly.**

PETRUCHIO: You wrong me, Signior Gremio: **give me leave.**
[to **BAPTISTA**] I am a gentleman of Verona, sir,

10 THE TAMING OF THE SHREW

That, hearing of her beauty and her wit,
Her **affability** and bashful modesty,
Her wondrous qualities and mild behaviour,
Am bold to show myself a **forward** guest
Within your house, to make mine eye the witness
Of that report which **I so oft have heard**.
And, for an entrance to my entertainment,
I do present you with a man of mine,

HORTENSIO steps forward.

Cunning in music and the mathematics,
To instruct her fully in those **sciences**,
Whereof I know she is not ignorant:
Accept of him, or else you do me wrong:
His name is Licio, born in Mantua.

BAPTISTA: You're welcome, sir; and he, for your good sake.
But for my daughter Katharina, this I know,
She is not for your turn, the more my grief.

PETRUCHIO: I see you do not mean to part with her,
Or else you like not of my company.

BAPTISTA: **Whence are you, sir? What may I call your name?**

PETRUCHIO: Petruchio is my name; Antonio's son,
A man well known throughout all Italy.

BAPTISTA: I know him well: you are welcome for his sake.

GREMIO: Saving your tale, Petruchio, I pray,
Let us, that are poor petitioners, speak too:
[Aside to PETRUCHIO]
Baccare! You are **marvellous forward**.

PETRUCHIO: O, pardon me, Signior Gremio; **I would fain be doing**.

GREMIO: I doubt it not, sir; but you will curse your wooing. *[to BAPTISTA]*
Neighbour, this is a gift very grateful, I am sure of it. To express
the like kindness, myself, that have been more **kindly beholding**
to you than any, freely give unto you this young scholar,
[presenting LUCENTIO] that hath been long studying at **Rheims**;
as cunning in Greek, Latin, and other languages, as the other in
music and mathematics: his name is Cambio; pray, accept his
service.

BAPTISTA: A thousand thanks, Signior Gremio.
Welcome, good Cambio.

To TRANIO.

But, gentle sir, methinks you walk like a stranger:
may I be so bold to know the cause of your coming?

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

affability: friendly, relaxed nature

forward: eager

I so oft have heard: I have often heard

How has Hortensio disguised himself so that he is not recognized by the others?

Cunning: Skilful

sciences: fields of knowledge – not the same meaning as we know it.

Why won't Baptista accept Petruchio as a suitor for Katharina? Does he think that Petruchio is fooling with him? How do the others react at Baptista's refusal.

Whence are you: Where are you from?

What may I call your name: What is your name?

Does Baptista's manner change when he finds out that he knows Petruchio's father?

Baccare: Stand back (*Italian*) **marvellous forward**: too eager

I would fain be doing: I am anxious to get this going.

Does Gremio think Petruchio is blowing it? Remember, all the other suitors are desperate to get rid of Katharina.

the like: the same

kindly beholding to you than any: I've been better to you than anyone here.

Rheims: A famous university

How does Hortensio react? Is he as learned as "Cambio?" Is he suspicious?

Tranio is not necessarily walking at this moment – he is just obviously not known to Baptista.

I here bestow: I give

of whence: where are you from?

Baptista says the name Lucentio but Tranio hasn't introduced himself yet. Some productions have Baptista finding the name in the books that Tranio is presenting to Baptista.

Does Baptista's attitude change towards Tranio when he finds out who his father is? Why are father's so important?

Holla: Hey

Baptista is obviously going to leave without addressing Petruchio's claim to woo Katharina. Are the others extremely anxious at this moment? What are they doing behind Baptista's back? Is Petruchio worried at all?

passing welcome: very much welcome

Petruchio offers a change of tact – he offers to win Katharina's love.

in possession: at the time of marriage

Katharina would get all of Petruchio's land and money as a widow.

covenants: formal agreements

that is all in all: that is everything

peremptory: Someone who expects to be obeyed without question.

Well mayst thou woo, and happy be thy speed: Good luck with your wooing and may it have an happy outcome.

Why is it important to Baptista that Petruchio wins Katharina's love?

Do make myself a suitor to your daughter,
Unto Bianca, fair and virtuous.
And, toward the education of your daughters,
I here bestow a simple instrument,
And this small packet of Greek and Latin books:
If you accept them, then their worth is great.

BAPTISTA: Lucentio is your name; **of whence**, I pray?

TRANIO: Of Pisa, sir; son to Vincentio.

BAPTISTA: A mighty man of Pisa; by report
I know him well: you are very welcome, sir,
[to *HORTENSIO*] Take you the lute, [to *LUCENTIO*] and you the
set of books;
You shall go see your pupils presently.
Holla, within!

A SERVANT enters.

Sirrah, lead these gentlemen
To my daughters; and tell them both,
These are their tutors: bid them use them well.

The SERVANT exits. LUCENTIO and HORTENSIO follow.

We will go walk a little in the orchard,
And then to dinner. You are **passing welcome**,
And so I pray you all to think yourselves.

PETRUCHIO: Signior Baptista, my business asketh haste,
And every day I cannot come to woo.
Then tell me, if I get your daughter's love,
What dowry shall I have with her to wife?

BAPTISTA: After my death the one half of my lands,
And **in possession** twenty thousand crowns.

PETRUCHIO: And, for that dowry, I'll assure her of
Her widowhood, be it that she survive me,
In all my lands and leases whatsoever:
Let specialties be therefore drawn between us,
That **covenants** may be kept on either hand.

BAPTISTA: Ay, when the special thing is well obtain'd,
That is, her love; for **that is all in all**.

PETRUCHIO: Why, that is nothing: for I tell you, father,
I am as **peremptory** as she proud-minded;
For I am rough and woo not like a babe.

BAPTISTA: **Well mayst thou woo, and happy be thy speed!**
But be thou arm'd for some unhappy words.

HORTENSIO enters. The lute is wrapped around his neck.

BAPTISTA: How now, my friend! why dost thou look so pale?

HORTENSIO: For fear, I promise you, if I look pale.

BAPTISTA: What, will my daughter prove a good musician?

HORTENSIO: I think she'll sooner prove a soldier.
Iron **may hold with her**, but never lutes.
I did but tell her she **mistook her frets**,
And bow'd her hand to teach her fingering;
When, with a most impatient devilish spirit,
'Frets, call you these?' quoth she; '**I'll fume with them**';
And, with that word, she struck me on the head.

PETRUCHIO: Now, by the world, it is a **lusty** wench;
I love her ten times more than **e'er** I did:
O, how I long to have some chat with her!

BAPTISTA: Signior Petruchio, will you go with us,
Or shall I send my daughter Kate to you?

PETRUCHIO: I pray you do.

Everyone but PETRUCHIO exits.

I will attend her here,
And woo her with some spirit when she comes.
Say that she **rail**; why then I'll tell her plain
She sings as sweetly as a nightingale:
Say that she frown, I'll say she looks as clear
As morning roses newly wash'd with dew:
If she do **bid me pack**, I'll give her thanks,
As though she bid me stay by her a week:
But here she comes; and now, Petruchio, speak.

KATHARINA enters. She is very wary.

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

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

PETRUCHIO: You lie, in faith; for you are call'd plain Kate,
And bonny Kate and sometimes Kate the curst;
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHARINA: Moved! In good time: **let him that moved you hither
Remove you hence**: I knew you at the first
You were a moveable.

PETRUCHIO: Why, what's a moveable?

KATHARINA: A **join'd-stool**.

PETRUCHIO: Thou hast hit it: come, sit on me.

may hold with her: be strong enough to resist her
mistook her frets: played the wrong notes

I'll fume with them: give way to vicious anger

lusty: full of life

e'er: ever

The others don't say much in this scene. Do they think that Petruchio will succeed or fail?

Petruchio unveils his plan. Now matter how shrewish she is, he will act as if she has done the opposite.

rail: scold, yell

bid me pack: tell me to get out

How does Katharina enter the space? What does she know? What did her father say to her, if anything?

How does she react to Petruchio's speech? Does she try to hit him? How does Petruchio keep away from her?

What is Katharina's reaction to Petruchio wanting to woo her? Does she laugh? Scowl? Does she think it's a joke? Does she know what people say about her?

let him that moved you hither remove you hence: Let him that told you to come here take you away again.

join'd-stool: "I took you for a joined stool" is a mock apology when someone overlooks another

Asses are made to bear: Donkeys are made to bear weight

Women are made to bear: Women are made to bear children

No such jade as you: Kate is saying Petruchio doesn't have the stamina to get her pregnant.

In this section there is a battle of wits as puns are thrown back and forth. Who wins in the end?

in sooth you scape not so: you will not escape.

I chafe you, if I tarry: I will annoy you if I stay

No, not a whit: No, not at all **passing gentle:** most gentle

'Twas: It was **coy:** disdainful

What is Katharina doing during this speech? Petruchio has a hold of her the whole time and she can't get free. She is speechless when Petruchio states they are to be married, no matter what she says. What is she doing physically?

How do Baptista and the others enter? Are they cautious? Have they heard noises?

speed you: How are you doing?

It were impossible I should speed amiss: It's impossible I should do anything but succeed

In your dumps: You look depressed.

This should give you a clue as to how Katharina looks physically.

talk'd amiss of her: spoke badly of her

froward: hard to control

How does Katharina react to this? Is she still stunned? Does she know that she has lost? Or does she still have some fight in her?

KATHARINA: **Asses are made to bear,** and so are you.

PETRUCHIO: **Women are made to bear,** and so are you.

KATHARINA: **No such jade as you,** if me you mean.

PETRUCHIO: Come, come, you wasp; i' faith, you are too angry.

KATHARINA: If I be waspish, best beware my sting.

PETRUCHIO: My remedy is then, to pluck it out.

KATHARINA: Ay, if the fool could find it where it lies.

PETRUCHIO: Who knows not where a wasp does wear his sting? In his tail.

KATHARINA: In his tongue.

PETRUCHIO: Whose tongue?

KATHARINA: Yours, if you talk of tails: and so farewell.

PETRUCHIO: What, with my tongue in your tail? Nay, hear you, Kate: **in sooth you scape not so.**

As KATHARINA leaves PETRUCHIO grabs her arm.

KATHARINA: **I chafe you, if I tarry:** let me go.

PETRUCHIO: **No, not a whit:** I find you **passing gentle.** **'Twas** told me you were rough and **coy** and sullen, And now I find report a very liar; For thou are pleasant, gamesome, passing courteous, But slow in speech, yet sweet as spring-time flowers: And therefore, setting all this chat aside, Thus in plain terms: your father hath consented That you shall be my wife; your dowry 'greed on; Thou must be married to no man but me.

BAPTISTA, GREMIO, and TRANIO re-enter.

BAPTISTA: Now, Signior Petruchio, how **speed you** with my daughter?

PETRUCHIO: How but well, sir? How but well? **It were impossible I should speed amiss.**

BAPTISTA: Why, how now, daughter Katharina! **In your dumps?**

KATHARINA: Call you me daughter? Now, I promise you You have show'd a tender fatherly regard, To wish me wed to one half lunatic.

PETRUCHIO: Father, 'tis thus: yourself and all the world, That talk'd of her, have **talk'd amiss of her:** If she be curst, it is for policy, For she's not **froward**, but modest as the dove; She is not hot, but temperate as the morn; And to conclude, we have 'greed so well together, That upon Sunday is the wedding-day.

KATHARINA: I'll see thee hang'd on Sunday first.

GREMIO: Hark, Petruchio; she says she'll see thee hang'd first.

TRANIO: **Is this your speeding?** Nay, then, **good night our part!**

PETRUCHIO: Be patient, gentlemen; I choose her for myself:
If she and I be pleased, what's that to you?
'Tis bargain'd **'twixt us** twain, being alone,
That she shall still be curst in company.
I tell you, 'tis incredible to believe
How much she loves me: O, the kindest Kate!
She hung about my neck; and kiss on kiss
She vied so fast, protesting oath on oath,
That in a twink she won me to her love.
Give me thy hand, Kate: I will unto Venice,
To buy **apparel 'gainst** the wedding-day.
Provide the feast, father, and **bid the guests**;
I will be sure my Katharina shall be fine.

BAPTISTA: I know not what to say: but give me your hands;
God send you joy, Petruchio! 'tis a match.

GREMIO & TRANIO: Amen, say we: we will be witnesses.

PETRUCHIO: Father, and wife, and gentlemen, **adieu**;
I will to Venice; Sunday comes **apace**:
We will have rings and things and fine array;
And kiss me, Kate, we will be married o'Sunday.

PETRUCHIO exits. KATHARINA stands in shock for a moment then runs off in the opposite direction.

GREMIO: But now, Baptista, to your younger daughter:
Now is the day we long have looked for:
I am your neighbour, and was suitor first.

TRANIO: And I am one that love Bianca more
Than words can witness, or your thoughts can guess.

GREMIO: **Youngling**, thou canst not love so dear as I.

TRANIO: **Graybeard**, thy love doth freeze.

GREMIO: But thine doth fry.
Skipper, stand back: 'tis age that nourisheth.

TRANIO: But youth in ladies' eyes that flourisheth.

BAPTISTA: Content you, gentlemen: **I will compound this strife**:
'Tis deeds must win the prize; and he of both
That can assure my daughter greatest dower
Shall have my Bianca's love.
Say, Signior Gremio, what can you assure her?

GREMIO: First, as you know, my house within the city
Is richly furnished with plate and gold;

Is this your speeding: Is that what you call success?
good night our part: all hope is lost for us

'twixt us: between us

Petruchio claims that Katharina is only 'acting' shrewish in public. He says that in private, she is very loving.

apparel: clothes **'gainst:** in preparation

bid the guests: invite the guests

Notice as Petruchio and Baptista hurry the engagement along that Katharina is not allowed to say anything and exits without a word. What is her reaction to all of this?

adieu: goodbye

apace: quickly

Tranio says that Gremio is too old to love, his love is cold. Gremio says Tranio is too young to love, his love is too hot – "thine doth fry."

What tone do the two men use to show the audience that they are insulting each other?

Youngling: Young man. Does Gremio mean this as a compliment or an insult?

Graybeard: A reference to Gremio's age

Skipper: another insult

I will compound this strife: I will settle this argument
The suitor who offers the greatest dowry will win Bianca. Baptista does not seem as concerned with the men earning Bianca's love, as he was with Katharina.

This moment is like a duel between Tranio and Gremio. How can that be shown in the blocking?

crowns: money

Valance: hanging drapes

struck in years: old

whilst: while

Tranio now seems to be in the swing of playing an upper-class man.

jointure: estate

How does Gremio physically react when Tranio mentions the 2000 ducats? Gremio considers himself a rich man but Tranio's supposed wealth seems to shock him.

argosy: a huge ship

galliases: a ship bigger than an argosy

tight galleys: another type of ship

whate'er thou offer'st next: Whatever you offer next
Tranio is prepared to one-up whatever Gremio offers.

out-vied: out bid

assurance: guarantee

cavil: a frivolous objection

Baptista wants a guarantee from Vincentio (Lucentio's father) that everything Tranio is offering is true and available if Tranio dies before his father. Keep in mind that Vincentio knows nothing of what is happening and doesn't know that Tranio is pretending to be Lucentio. Does Gremio believe Tranio has all that he offers?

Adieu: Goodbye

In ivory coffers I have stuff'd my **crowns**;
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needlework,
And all things answerable to this portion.
Myself am **struck in years**, I must confess;
And if I die tomorrow, this is hers,
If **whilst** I live she will be only mine.

TRANIO: I am my father's heir and only son:
If I may have your daughter to my wife,
I'll leave her houses three or four as good,
Within rich Pisa walls, as any one
Old Signior Gremio has in Padua;
Besides two thousand ducats by the year
Of fruitful land, all which shall be her **jointure**.
What, have I pinch'd you, Signior Gremio?

GREMIO: [*Aside*] Two thousand ducats by the year of land!
My land amounts not to so much in all:
[*to BAPTISTA*] That she shall have; besides an **argosy**
That now is lying in Marseilles' road.
[*to TRANIO*] What, have I choked you with an argosy?

TRANIO: Gremio, 'tis known my father hath no less
Than three great argosies; besides two **galliases**,
And twelve **tight galleys**: these I will assure her,
And twice as much, **whate'er thou offer'st next**.

GREMIO: Nay, I have offer'd all, I have no more;
And she can have no more than all I have:
If you like me, she shall have me and mine.

TRANIO: Why, then the maid is mine from all the world,
By your firm promise: Gremio is **out-vied**.

BAPTISTA: I must confess your offer is the best;
And, let your father make her the **assurance**,
She is your own; else, you must pardon me,
If you should die before him, where's her dower?

TRANIO: That's but a **cavil**: he is old, I young.

GREMIO: And may not young men die, as well as old?

BAPTISTA: Well, gentlemen,
I am thus resolved: on Sunday next you know
My daughter Katharina is to be married:
Now, on the Sunday following, shall Bianca
Be bride to you, if you this assurance;
If not, Signior Gremio:
And so, I take my leave, and thank you both.

GREMIO: **Adieu**, good neighbour.

BAPTISTA exits.

Now I fear thee not:
 Sirrah young **gamester**, your father were a fool
 To give thee all, and in his waning age
 Set foot under thy table: tut, a toy!
 An old Italian fox is not so kind, my boy.

GREMIO exits.

TRANIO: A vengeance on your crafty wither'd hide!
 Yet I have faced it with a card of ten.
 'Tis in my head to do my master good:
 I see no reason but supposed Lucentio
 Must get a father, call'd 'supposed Vincentio.'

TRANIO exits.

ACT III

SCENE I. Padua. BAPTISTA'S house.

LUCENTIO, HORTENSIO, and BIANCA enter.

BIANCA: Why, gentlemen, you do me double wrong,
 To strive for that which **resteth in my choice**:
 I'll not be tied to hours nor 'pointed times,
 But learn my lessons as I please myself.
 And, to **cut off all strife**, here sit we down:
 [*to HORTENSIO*] Take you your instrument, play you the whiles;
 His lecture will be done **ere** you have tuned.

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

LUCENTIO: That will be never: tune your instrument.

LUCENTIO shoos HORTENSIO away. He and BIANCA sit on a bench.

BIANCA: Where left we last?

LUCENTIO: Here, madam:
'Hic ibat Simois; hic est Sigeia tellus;
Hic steterat Priami regia celsa senis.'

BIANCA: **Construe** them.

LUCENTIO: [*out loud*] 'Hic ibat,' [*whispering*] as I told you before, [*out loud*]
 'Simois,' [*whispering*] I am Lucentio, [*out loud*] 'hic
 est,' [*whispering*] son unto Vincentio of Pisa, [*out loud*] 'Sigeia
 tellus,' [*whispering*] disguised thus to get your love; [*out loud*] 'Hic
 steterat,' [*whispering*] and that Lucentio that comes a-wooing,
 [*out loud*] 'Priami,' [*whispering*] is my man Tranio, [*out loud*]
 'regia,' [*whispering*] **bearing my port**, [*out loud*] 'celsa
 senis,' [*whispering*] that we might **beguile the old pantaloon**.

HORTENSIO interrupts, stepping forward.

HORTENSIO: Madam, my instrument's in tune.

BIANCA: Let's hear. **O fie!** the treble jars.

gamester: gambler

Note that Gremio calls Tranio 'Sirrah' which is usually only used on the lower classes.

If Tranio's father gives everything to Tranio, then Tranio's father will no longer be in charge of his own house.

Tranio decides to find a man who can pretend to be Vincentio and give Baptista the assurance he needs.

As the three enter, it should be obvious that Lucentio and Hortensio have been arguing over who is going to teach Bianca next.

resteth in my choice: is my decision

Bianca is saying that she is the one who should decide who teaches her next. Is she a good student?

cut off all strife: stop all fighting

ere: before

From the dialogue in this scene, who is it that Bianca is attracted to?

The Latin is taken from Ovid's Heriodes.

Hic...senis: Here flowed the Simois; here is the Sigeian land; Here had stood old Priam's high palace.

Construe: translate

Lucentio is speaking in-between the Latin to tell Bianca his true story. How does Bianca react? Does she like this intrigue? How do they speak so that Hortensio does not overhear?

bearing my port: dressed in my clothes

beguile the old pantaloon: fool Gremio

O fie: Oh dear

How does Hortensio respond to Lucentio's advice? Does Hortensio tune the lute or does he watch Lucentio and Bianca?

The base is right; 'tis the base knave that jars: The first 'base' refers to the lute. The second 'base' refers to someone who is 'base' or deceiving. Hortensio knows that Lucentio is after Bianca and is keeping her from him.

Does Bianca enjoy the two men fighting over her?

give me leave: leave us alone

dress your sister's chamber up: decorate her room

pry into this Pendant: investigate this teacher

This is the wedding day – everything is ready, but they have not heard a word from Petruchio since he left. He is now late and they are unsure if the marriage is going to happen.

What does Katharina's wedding dress look like? Is she comfortable in it? Is everyone anxious to get the wedding started?

Katharina's tears show quite a different side to her. She should be happy that she might not have to get married but she is not. Does Katharina want to get married? Is she truly shrew-like in all aspects of her personality?

LUCENTIO: Spit in the hole, man, and tune again.

BIANCA: Now let me see if I can construe it:
[out loud] 'Hic ibat Simois,' [whispering] I know you not,
[out loud] 'hic est Sigeia tellus,' [whispering] I trust you not; [out loud] 'Hic steterat Priami,' [whispering] take heed he hear us not,
[out loud] 'regia,' [whispering] presume not,
[out loud] 'celsa senis,' [whispering] despair not.

HORTENSIO: [stepping forward] Madam, 'tis now in tune.

LUCENTIO: All but the base.

HORTENSIO: **The base is right; 'tis the base knave that jars.**

*HORTENSIO steps forward to challenge LUCENTIO.
BIANCA steps between them.*

BIANCA: Good masters, take it not unkindly, pray,
That I have been thus pleasant with you both.

HORTENSIO: [to LUCENTIO] You may go walk, and **give me leave** a while:
My lessons make no music in three parts.

A SERVANT enters.

SERVANT: Mistress, your father prays you leave your books
And help to **dress your sister's chamber up:**
You know to-morrow is the wedding-day.

BIANCA: Farewell, sweet masters both; I must be gone.

BIANCA and the SERVANT exit.

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

LUCENTIO exits.

HORTENSIO: But I have cause to **pry into this Pendant:**
Methinks he looks as though he were in love.

HORTENSIO exits.

SCENE II. Padua. In front of BAPTISTA'S house.

*BAPTISTA, GREMIO, TRANIO, KATHARINA, & BIANCA
enter. KATHARINA is wearing a wedding dress.*

BAPTISTA: [To TRANIO] Signior Lucentio, this is the
'pointed day
That Katharina and Petruchio should be married,
And yet we hear not of our son-in-law.

KATHARINA: I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour:
Now must the world point at poor Katharina,
And say, 'Lo, there is mad Petruchio's wife,
If it would please him come and marry her!'

KATHARINA exits weeping, followed by BIANCA.

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 humour.

BIONDELLO enters.

BIONDELLO: Master, master!

BAPTISTA: Is he come? When will he be here?

BIONDELLO: 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 **andle-cases**, one buckled, another laced, an old rusty sword **ta'en** out of the town-armory, with a broken hilt, and chapeless; with two broken points!

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

PETRUCHIO and GRUMIO enter.

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

BAPTISTA: [*very solemnly*] You are welcome, sir.

PETRUCHIO: And yet **I come not well**.

TRANIO: Not so **well apparell'd**
As I wish you were.

PETRUCHIO: Were it better, I should rush in thus.
But where is Kate? Where is my lovely bride?

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.
Fie, **doff this habit**, shame to your estate,
An eye-sore to our solemn festival!

TRANIO: And tell us, what occasion of **import**
Hath all so long detain'd you from your wife,
And sent you hither so unlike yourself?

PETRUCHIO: Tedious it were to tell, and harsh to hear:
Sufficeth I am come to keep my word,
But where is Kate? I stay too long from her:
The morning wears, 'tis time we were at church.

TRANIO: 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.

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:
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!

*Biondello has seen Petruchio. How does this affect the way he enters?
Has he been running a long way?*

jerkin: jacket

breeches: pants **thrice**: three times

andle-cases: the boots are so old they were being used to hold candles.

ta'en: taken

Based on Biondello's description of what Petruchio looks like – does it sound like appropriate wedding attire?

howsoe'er: however

gallants: fashionable young men

I come not well: I am not welcome

How can Baptista say his line so that Petruchio knows he is not welcome?

well apparell'd: well-dressed

doff this habit: take off these clothes

import: importance

Hath: Has

Everyone is shocked by the way that Petruchio looks and acts.

Sufficeth: It is enough to say

Tranio wants to know what was so important to make Petruchio late. Petruchio brushes him off saying that the tale is too long and tedious.

unreverent: disrespectful

Good sooth: In truth **ha' done with words**: stop talking

good morrow: good morning

Does Grumio give a look to the others or simply follow his master?

As I before unparted to your worship: As I told you before
whate'er: whatever

It skills not much: It doesn't matter

with consent: with Baptista's approval

Tranio is telling Lucentio of the plan to find a fake father.

'Twere good... marriage: It would be better to elope.

Lucentio is suggesting that he should elope with Bianca, but Hortensio is watching them too closely for that. It is Lucentio's plan that he will marry Bianca no matter what.

over-reach: outdo

narrow-prying: overly-watchful

Is this the first time we've seen Grumio happy?

Grumio tells the story of the story of what happened at the wedding. Think of ways he can show the action instead of merely saying the words. Grumio is laughing at Petruchio and Kate, not with them. Is he happy that Kate has married someone worse than her?

gogs-wouns: God's wounds

This statement would be inappropriate at a wedding ceremony.

took him such a cuff: hit him very hard

minstrels: musicians

PETRUCHIO runs off. GRUMIO follows.

TRANIO: 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.

BAPTISTA, GREMIO exit after PETRUCHIO.

During the above LUCENTIO has been lurking and listening. When BAPTISTA leaves, TRANIO motions LUCENTIO over.

TRANIO: **As I before unparted to your worship,**
I am to get a man, **whate'er** he be,
It skills not much. We'll fit him to our turn,
And he shall be Vincentio of Pisa;
And make assurance here in Padua.
So shall you quietly enjoy your hope,
And marry sweet Bianca **with consent.**

LUCENTIO: Were it not that my fellow-school-master
Doth watch Bianca's steps so narrowly,
'Twere good, methinks, to steal our marriage;
Which once perform'd, let all the world say no,
I'll keep mine own, despite of all the world.

TRANIO: We'll **over-reach** the greybeard, Gremio,
The **narrow-prying** father, Minola,
The quaint musician, amorous Licio;
All for my master's sake, Lucentio.

GREMIO re-enters. He is laughing so hard that he can barely walk.

Signior Gremio, came you from the church?

GREMIO: As willingly as e'er I came from school.

TRANIO: 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.

TRANIO: Curster than she? Why, 'tis impossible.

GREMIO: I'll tell you, Sir Lucentio: when the priest
Should ask, if Katharina should be his wife,
'Ay, by **gogs-wouns,**' quoth he; and swore so loud,
That, all-amazed, the priest let fall the book;
And, as he stoop'd again to take it up,
The mad-brain'd bridegroom **took him such a cuff**
That down fell priest and book and book and priest:
Such a mad marriage never was before:
Hark, hark! I hear the **minstrels** play.

Music is heard offstage. PETRUCHIO, KATHARINA,

*BIANCA, BAPTISTA, HORTENSIO, and GRUMIO re-enter.
PETRUCHIO holds fast to KATHARINA no matter how
hard she struggles.*

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

BAPTISTA: Is't possible you will away to-night?

PETRUCHIO: I must away to-day, before night comes.

TRANIO: Let us **entreat** you stay till after dinner.

PETRUCHIO: It may not be.

GREMIO: Let me entreat you.

PETRUCHIO: It cannot be.

KATHARINA: Let me entreat you.

PETRUCHIO: I am content.

KATHARINA: Are you content to stay?

PETRUCHIO: I am content you shall entreat me stay;
But yet not stay, entreat me how you can.

KATHARINA: Now, if you love me, stay.

PETRUCHIO: Grumio, my horse.

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

KATHARINA: [*She pulls away from him*] Nay, then,
Do what thou canst, I will not go to-day;
No, nor to-morrow, not till I please myself.
The door is open, sir; there lies your way.

PETRUCHIO: O Kate, content thee; **prithe**, be not angry.

KATHARINA: I will be angry: what hast thou to do?
[*to BAPTISTA*] Father, be quiet; he shall **stay my leisure**.

GREMIO: **Ay, marry, sir, now it begins to work**.

KATHARINA: Gentlemen, forward to the bridal dinner:
I see a woman may be made a fool,
If she had not a spirit to resist.

*KATHARINA leads the way off, but before she gets very
far, PETRUCHIO grabs her and holds her tight.*

PETRUCHIO: Go to the feast, revel and **domineer**,
Be mad and merry, or go hang yourselves:
But for my bonny Kate, she must with me.
I will be master of what is mine own:
She is my goods, my **chattel**; she is my house,

How does everyone look after the wedding?

*This moment is fast and furious. Match the pace of the action with the
pace of the lines.*

cheer: food and drink
doth: does **hence**: away

*Is Baptista sorry that he has wed Katharina to this man? Do the others
think that Katharina has gotten what she deserves?*

entreat: beg

*Petruchio is leaving right away – think of someone leaving their
wedding before the reception.*

*The wedding is very much out-of-the-ordinary. Allow the characters to
react as such.*

Why is Katharina talking of 'love'?

Do what thou canst: Do what you can

Katharina refuses to leave.

prithe: please

stay my leisure: wait until I am ready
What was Baptista going to say?

Ay, marry, sir, now it begins to work: Gremio is commenting that
now we shall see who's boss – Katharina.

domineer: have a good time

chattel: a personal possession

Petruchio is speaking of Katharina as a possession. How do you feel about that? The way Petruchio treats Katharina is very controversial. Compare his actions to the way Katharina behaves at the beginning of the play. How did she treat Hortensio and Gremio?

beset: surrounded

Petruchio is suggesting that it is the other men who are stopping Katharina from leaving with him. How do the others react? What is Katharina doing at this moment?

How do the three of them leave?

Gremio has thoroughly enjoyed the spectacle.

Bianca believes Katharina has gotten what she deserved in a mate.

Gremio is suggesting Petruchio has been overmatched by his mate.

Grumio has travelled with Petruchio and Katharina from the wedding. Grumio's lines suggest that the trip was as bad as the wedding.

rayed: dirty

O, ay: Oh yes

Curtis is excited to learn about Katharina and the outside world. Is he very attentive to his job?

do thy duty: do your job

Carpets were very expensive and not put on floors at this time. Rushes were used instead.

rushes: stiff marsh plants

new fustian: new clothes

My household stuff, my field, my barn,
My horse, my ox, my ass, my any thing;
I'll bring mine action on the proudest he
That stops my way in Padua. Grumio,
Draw forth thy weapon, we are **beset** with thieves;
Rescue thy mistress, if thou be a man.

PETRUCHIO carries KATHARINA off. GRUMIO follows.

BAPTISTA: Nay, let them go, a couple of quiet ones.

GREMIO: Went they not quickly, I should die with laughing.

TRANIO: Of all mad matches never was the like.

LUCENTIO: Mistress, what's your opinion of your sister?

BIANCA: That, being mad herself, she's madly mated.

GREMIO: I warrant him, Petruchio is Kated.

They exit.

ACT IV

SCENE I. PETRUCHIO'S country house.

GRUMIO enters. He is cold and shivering.

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? Holla, ho! Curtis.

CURTIS enters.

CURTIS: Who is that calls so coldly?

GRUMIO: A piece of ice. A fire good Curtis.

CURTIS: Is my master and his wife coming, Grumio?

GRUMIO: **O, 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 knowest, winter tames man, woman and beast; for it hath tamed my old master and my new mistress and myself, fellow Curtis.

CURTIS: I prithee, good Grumio, tell me, how goes the world?

GRUMIO: A cold world, Curtis, in every office but thine; and therefore fire: **do thy duty**, and have thy duty; for my master and mistress are almost frozen to death.

CURTIS: There's fire ready; and therefore, good Grumio, the news.

GRUMIO: Where's the cook? Is supper ready, the house trimmed, **rushes** strewed, cobwebs swept; the serving-men in their **new fustian**, their white

stockings, and every officer his wedding-garment on?

CURTIS: All ready; and therefore, I pray thee, news.

GRUMIO: First, know, my horse is tired; my master and mistress fallen out.

CURTIS: How?

GRUMIO: Out of their saddles into the dirt; and thereby hangs a tale.

CURTIS: Let's **ha't**, good Grumio.

GRUMIO: Lend thine ear.

CURTIS: Here.

GRUMIO: There.

GRUMIO strikes him.

CURTIS: This is 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** listening. 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; 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 reckoning he is more shrew than she.

PETRUCHIO and KATHARINA enter. PETRUCHIO seems chipper though he is covered in mud. KATHARINA sinks into the nearest chair.

PETRUCHIO: Where be these knaves? What, no man at door
To hold my stirrup nor to take my horse!
Where is Nathaniel, Gregory, Philip?
What, no attendance? no regard? no duty?
Where is the foolish knave I sent before?

GRUMIO: Here, sir; as foolish as I was before.

Grumio likes being the centre of attention. Does it annoy him that Curtis keeps interrupting?

ha't: have it

How can Grumio act out the journey he describes instead of just recite it?

Grumio strikes Curtis because he asks too many questions.

beseech: beg

Imprimis: Latin for "First"

foul: muddy

of: on

hadst thou: Had you

shouldst: should have

bemoiled: covered in mud

crupper: a strap used to keep the saddle from slipping

Grumio is saying he had many things to tell but now he won't and Curtis will die without knowing them.

After hearing the story that Grumio has just told, what do Petruchio and Katharina look like when they enter?

Notice that Katharina doesn't say a word at the beginning – what is she doing? Is she too tired to speak? Is her wedding dress covered in mud?

peasant swain: country bumpkin

malt-horse drudge: stupid slave

Petruchio sings a song in which a newly married man is mourning the loss of his freedom.

Notice how he screams at the servants but talks sweetly to Katharina. How does this affect her?

You villain, when?: How long do I have to wait?

You pluck my foot awry: You're jerking my foot in the wrong direction.

What does Curtis think of Petruchio's actions? Are they wildly out-of-the-ordinary?

'twas a fault unwilling: It wasn't on purpose

A whoreson... knave: a string of insults

I know you have a stomach: I know you are hungry

Katharina is speaking up for a servant. Knowing how she behaves in the first act, can you see her treating a servant the way that Petruchio does?

trenchers: wooden platter

disquiet: upset

PETRUCHIO: You **peasant swain!**
You whoreson **malt-horse drudge!**
Did I not bid thee meet me in the park
Go, rascals, go, and fetch my supper in.

GRUMIO and CURTIS exit on the run.

[*singing*] WHERE IS THE LIFE THAT LATE I LED? WHERE ARE THOSE—

[*speaking*] Sit down, Kate, and welcome.—
Sound, sound, sound, sound!

CURTIS enters with supper.

Off with my boots, you rogue! **You villain, when?**

CURTIS puts the platter down and removes PETRUCHIO'S boots.

[*singing*] IT WAS THE FRIAR OF ORDERS GREY,
AS HE FORTH WALKED ON HIS WAY:—

[*to CURTIS*] Out, you rogue! **You pluck my foot awry:**
Take that, and mend the plucking off the other.

PETRUCHIO hits CURTIS. CURTIS backs away.

Be merry, Kate. Some water, here; what, ho!
Where are my slippers? Shall I have some water?

GRUMIO enters with water. He carefully sets the water down.

Come, Kate, and wash, and welcome heartily.
You whoreson villain! will you let it fall?

PETRUCHIO hits GRUMIO. KATHARINA stands.

KATHARINA: Patience, I pray you; **'twas a fault unwilling.**

PETRUCHIO: **A whoreson beetle-headed, flap-ear'd knave!**
Come, Kate, sit down; **I know you have a stomach.**
Will you give thanks, sweet Kate; or else shall I?
[*seeing the platter*] What's this? Mutton?

CURTIS: Ay.

PETRUCHIO: Who brought it?

CURTIS: I.

PETRUCHIO: 'Tis burnt; and so is all the meat.
What dogs are these! Where is the rascal cook?
There take it to you, **trenchers**, cups, and all.

PETRUCHIO throws everything about the stage.

KATHARINA: 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;

And **better 'twere** that both of us did **fast**.
Be patient; to-morrow 't shall be mended,
Come, I will bring thee to thy bridal chamber.

PETRUCHIO exits pulling KATHARINA behind him.

GRUMIO and CURTIS sit up cautiously.

CURTIS: Grumio, **didst ever see the like?**

GRUMIO: **He kills her in her own humour.**

CURTIS: Away, away! For he is coming **hither**.

They exit on the run.

PETRUCHIO enters. He seems much more calm and quiet.

PETRUCHIO: Thus have I **politicy** begun my reign,
And 'tis my hope to end successfully.
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not;
Ay, and amid this **hurly** I intend
That all is done in reverend care of her;
This is a way to kill a wife with kindness;
And thus I'll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak: 'tis **charity to show**.

He exits.

SCENE II. Padua. In front of BAPTISTA'S house.

TRANIO and HORTENSIO enter.

TRANIO: **Is't** possible, friend Licio, that Mistress Bianca
Doth fancy any other but Lucentio?
I tell you, sir, she **bears me fair in hand**.

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

BIANCA and LUCENTIO enter.

LUCENTIO: Now, mistress, profit you in what you read?

BIANCA: What, master, read you? First **resolve me that**.

LUCENTIO: I read that I profess, the Art to Love.

BIANCA: And may you prove, sir, master of your art!

LUCENTIO: While you, sweet dear, prove mistress of my heart!

TRANIO: O despiteful love! Unconstant womankind!
I tell thee, Licio, this is **wonderful**.

HORTENSIO: Mistake no more: I am not Licio,
Nor a musician, as I seem to be;
Know, sir, that I am call'd Hortensio.

TRANIO: Signior Hortensio, I have often heard

better 'twere: It would be better **fast**: not eat
't: it

Curtis' line suggests that Petruchio doesn't act like this on a normal basis.

didst ever see the like: Did you ever see anything like that?

He kills her in her own humour: He stops shrewish behaviour by being just as shrewish back at her.

hither: here

politicy: in a cunning manner

hurly: commotion

Petruchio states that if anyone knows a better way then they should share their knowledge.

'tis charity to show: it's good to share

Is't: Is it

bears me fair in hand: she leads me to believe she's in love with me

mark the manner of his teaching: watch what he does
He is referring to Lucentio.

resolve me that: tell me that

Lucentio and Bianca are now most definitely in love. How can they show that? Do they think anyone is watching them?

wonderful: shocking

How does Hortensio reveal himself? Is he wearing a disguise that he takes off? It should be fairly dramatic, or at least Hortensio should think it dramatic.

entire affection: intense love

lightness: unfaithfulness

Forswear Bianca: Give up Bianca

Tranio knows getting Hortensio to give up Bianca clears the way for Lucentio. How does Tranio play this moment? Is he overly dramatic, or does he just play it straight?

Ere three days pass: Before three days pass

disdainful haggard: untamed hawk
This language seems more suited to describe Kate.

Hortensio states that in order to keep his vow to give up Bianca, he's going to get married right away to a widow who has long been after him.

longeth: belongs

ta'en: taken

Is Bianca having fun with Tranio? She knows he was only faking his identity in order to give access to Lucentio.

dog-weary: dog-tired, worn out

Biondello has found someone who could be the 'pretend' Vincentio.

gait and countenance: walk and looks

Travel you far on, or are you at the farthest: Do you have to travel further or have you reached your destination?

What countryman, I pray: Where are you from?

Of your **entire affection** to Bianca;
And since mine eyes are witness of her **lightness**,
I will with you, if you be so contented,
Forswear Bianca and her love for ever.

HORTENSIO: See, how they kiss and court! Signior Lucentio,
Here is my hand, and here I firmly vow
Never to woo her no more, but do forswear her.

They shake hands on the matter.

TRANIO: Fie on her! See, how beastly she doth court him!

HORTENSIO: 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.

HORTENSIO exits. TRANIO crosses to BIANCA and LUCENTIO.

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

BIANCA: Tranio, you jest: but have you both forsworn me?

TRANIO: Mistress, we have.

LUCENTIO: Then we are rid of Licio.

The three cheer. BIONDELLO enters on the run.

BIONDELLO: O master, master, I have watch'd so long
That I am **dog-weary**: but at last I spied
An ancient angel coming down the hill,
Will serve the turn.

TRANIO: What is he, Biondello?

BIONDELLO: I know not what; but format in apparel,
In **gait and countenance** surely like a father.

TRANIO: [*to LUCENTIO*] Take in your love, and then let me alone.

LUCENTIO and BIANCA exit one way as a MERCHANT enters the other.

MERCHANT: God save you, sir!

TRANIO: 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 for as Rome;
And so to Tripoli, if God lend me life.

TRANIO: **What countryman, I pray?**

MERCHANT: Of Mantua.

TRANIO: 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.**

TRANIO: 'Tis death for any one in Mantua
To come to Padua. Know you not the cause?
Your ships are stay'd at Venice, and the duke,
For private quarrel 'twixt your duke and him,
Hath publish'd and proclaim'd it openly.

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.

TRANIO: 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.

TRANIO: Among them know you one Vincentio?

MERCHANT: I know him not, but I have heard of him.

TRANIO: He is my father, sir; and, sooth to say,
In countenance somewhat doth resemble you.

BIONDELLO: [*Aside*] As much as an apple doth an oyster.

TRANIO: That you are like to Sir Vincentio.
His name and credit shall you undertake,
And in my house you shall be friendly lodged:
You understand me, sir: so shall you stay
Till you have done your business in the city:
If this be courtesy, sir, accept of it.

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

TRANIO: Then go with me to make the matter good.

TRANIO and BIONDELLO exit with the MERCHANT.

SCENE III. A room in PETRUCHIO'S house.

GRUMIO enters followed by KATHARINA.

KATHARINA: The more my wrong, the more his spite appears:
What, did he marry me to **famish me?**
I prithee go and get me some **repast**;
I care not what, so it be wholesome food.

GRUMIO: What say you to a **neat's foot?**

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

GRUMIO: I fear it is too choleric a meat.

careless of your life: without regard for your life

that goes hard: that seems harsh

Your ships are stay'd at Venice: All ships from Padua are being detained in Venice

it is worse for me than so: It is even worse than that
Tranio is lying to the merchant, telling him that it's illegal for the merchant to be in Padua. Tranio tells the merchant that he'll protect him as long as he pretends to be Vincentio.

do you courtesy: do you a favour

What does Biondello think of Tranio's story?

In countenance somewhat doth resemble you: He looks somewhat like you

Biondello's line suggests that this is not the case.

repute: consider

At this point Katharina has had no sleep and is starving. How does this affect the way she acts? What does she look like compared to the last time we saw her?

famish me: starve me

repast: food

neat's foot: ox's foot

Medicine in Shakespeare's time was based on four bodily 'humours' – blood, phlegm, black bile and yellow bile (also known as cholera). Too much cholera, caused by eating dry meat, was thought to promote anger.

Do you think Grumio ever intends to give Katharina something to eat? Is Grumio playing along with Petruchio's plan?

That feed'st me with the very name of meat: You tease me by talking about meat

What is Katharina's reaction when she see Petruchio enter with a plate of meat?

all amort: all depressed

what cheer: how are you?

Is Kate happy or sad?

dress thy meat: prepare your meat **bring it thee:** bring it to you

Petruchio tells Grumio to take away the dish because Katharina does not thank him. She is sullen and pouty.

let it stand: leave it here

How does Hortensio react when Katharina thanks Petruchio for the meat?

As Petruchio talks, Hortensio is eating up the whole dish without letting Katharina get one scrap. There is the potential for a lot of humour in this scene. How will you keep Katharina away from the meat that she so desperately wants?

eat apace: eat immediately

Notice the language that Petruchio uses to when he talks to Katharina.

bravely as the best: very well dressed

ruffs... fardingales: clothing worn in Elizabethan times

Do some research to see what the characters would have worn when this play was first staged.

stays thy leisure: waits for you

What say you to a piece of beef and mustard?

KATHARINA: A dish that I do love to feed upon.

GRUMIO: Ay, but the mustard is too hot a little.

KATHARINA: 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.

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

GRUMIO: Why then, the mustard without the beef.

KATHARINA: Go, get thee gone, thou false deluding slave,

She hits him.

That feed'st me with the very name of meat:
Go, get thee gone, I say.

PETRUCHIO and HORTENSIO enter. PETRUCHIO holds a plate of meat.

PETRUCHIO: How fares my Kate? What, sweeting, **all amort**?

HORTENSIO: Mistress, **what cheer**?

KATHARINA: Faith, as cold as can be.

PETRUCHIO: Pluck up thy spirits; look cheerfully upon me.
Here love; thou see'st how diligent I am
To **dress thy meat** myself and **bring it thee**:
I am sure, sweet Kate, this kindness merits thanks.

KATHARINA says nothing.

What, not a word? Nay, then thou lovest it not;
Here, [*he hands the dish to GRUMIO*] take away this dish.

KATHARINA: I pray you, **let it stand**.

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

KATHARINA: I thank you, sir.

HORTENSIO takes the dish and puts it on the table.

HORTENSIO: Signior Petruchio, fie! You are to blame.
Come, mistress Kate, I'll bear you company.

PETRUCHIO: [*aside*] Eat it up all, Hortensio, if thou lovest me.
[*to KATE*] Kate, **eat apace**: and now, my honey love,
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 fardingales** and things;
What, hast thou dined? The tailor **stays thy leisure**,
To deck thy body with his ruffling treasure.

A TAILOR enters with a dress.

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

A HABERDASHER enters with a hat.

What news with you, sir?

HABERDASHER: Here is the cap your worship did **bespeak**.

PETRUCHIO: Why, this was **moulded 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.

KATHARINA: 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.

HORTENSIO: [*Aside*] **That will not be in haste**.

The HABERDASHER exits in a huff. The TAILOR steps forward with the dress.

PETRUCHIO: Thy gown? Why, ay: come, tailor, let us **see't**.
O mercy, God! what **masking-stuff** is here?
Why, what, i' 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.

KATHARINA: I never saw a better-fashion'd gown,
More quaint, more pleasing, nor more commendable:

PETRUCHIO: [*to TAILOR*] I tell thee, I, that thou hast **marr'd** her gown.

TAILOR: Your worship is deceived; the gown is made
Just as my master had direction:

PETRUCHIO: Well, sir, in brief, the gown is not for me.
[*Aside*] Hortensio, say thou wilt see the Tailor paid.
[*to TAILOR*] Go take it hence; be gone, and say no more.

HORTENSIO: [*Aside to TAILOR*] Tailor, I'll pay thee for thy gown tomorrow:
Take no unkindness of his hasty words:

The TAILOR exits in a huff.

PETRUCHIO: Well, come, my Kate; we will unto your father's
Even in these **honest mean habiliments**:
Our purses shall be proud, our garments poor;
Let's see; I think 'tis now some seven o'clock,
And well we may come there by dinner-time.

HABERDASHER: A hat maker

bespeak: speak of

moulded on a porringer: made on a children's bowl (one that serves porridge). The suggestion is that the cap is too small.

cockle: cockleshell – meaning, of no value

Petruchio is saying that the hat is worthless.

this doth fit the time: this is very fashionable

That will not be in haste: That won't be anytime soon

see't: see it

masking-stuff: costume for a masquerade – something garish and undignified.

This is quite a show. What does Hortensio think of what's going on?

marr'd: ruined

Even though Petruchio has been quite mean to the Tailor, he tells Hortensio to see that he is paid. What does this suggest about Petruchio's true character?

Has Katharina caught on to what Petruchio is doing? Is she defeated or is there still some spirit in her?

honest mean habiliments: common clothes

Dinner time was actually lunch. He's saying that it is 7AM and they will reach Padua around noon.



help@theatrefolk.com www.theatrefolk.com

Want to Read More?

Order a full script through the link above. You can get a **PDF file** (it's printable, licensed for one printout, and delivered instantly) or a **traditionally bound and printed book** (sent by mail).