DRAMATIS PERSONAE

A Lord.
CHRISTOPHER SLY, a beggar
HOSTESS, PAGE, PLAYERS, HUNTSMEN, and SERVANTS.

BAPTISTA, a rich gentleman of Padua.

VINCENTIO, an old gentleman of Pisa.

LUCENTIO, son to VINCENTIO, in love with Bianca.

PETRUCHIO, a gentleman of Verona, a suitor to Katherine.

Gremio
HORTENSIO

suitors to Bianca.

Tranio
BIONDELLO

servants to Lucentio.

Grumio
CURTIS

servants to Petruchio.

A PEDANT (TEACHER)

KATHERINE, the shrew
BIANCA

dughters to Baptista.

WIDOW

TAILOR, HABERDASHER, and SERVANTS attending on BAPTISTA and PETRUCHIO.

SCENE: Padua, and PETRUCHIO’S country house.
And hang it round with all my wanton pictures:
Balm his foul head in warm distilled waters

And burn sweet wood to make the lodging sweet:
Procure me music ready when he wakes,
To make a dulcet and a heavenly sound;
And if he chance to speak, be ready straight
And with a low submissive reverence

Say 'What is it your honour will command?'
Let one attend him with a silver basin
Full of rose-water and bestrew'd with flowers,
Another bear the ewer, the third a diaper,
And say 'Will't please your lordship cool your hands?'

Some one be ready with a costly suit
And ask him what apparel he will wear;
Another tell him of his hounds and horse,
And that his lady mourns at his disease:
Persuade him that he hath been lunatic;
And when he says he is, say that he dreams,
For he is nothing but a mighty lord.
This do and do it kindly, gentle sirs:
It will be pastime passing excellent,
If it be husbanded with modesty.

1st Hun: My lord, I warrant you we will play our part,
As he shall think by our true diligence
He is no less than what we say he is.

Lor: Take him up gently and to bed with him;
And each one to his office when he wakes.

[Some bear out Sly. A trumpet sounds]

Sirrah, go see what trumpet 'tis that sounds:

[Exit Servingman]

Belike, some noble gentleman that means,
Travelling some journey, to repose him here.

[Re-enter Servingman]

How now! who is it?

First Hunter: My lord, I promise you we will play our part, so that he will think, by our hard work, that he is what we say he is.

Lord: Pick him up gently and put him to bed, and each of you play your parts well when he wakes up. [Some of them take him away. A trumpet sounds] Sir, go see what that trumpeting is about. [Servant exits] It is probably some noble gentleman who is travelling and wants to stay here at the tavern.

[Servant re-enters]

Come on! Who is it that has arrived?
TRANIO: Pardon me, gentle master mine, I am just as affected by this as you, and glad that you continue your determination to suck the sweet cream from the top of the milkjug of philosophy. But, good master, while I admire virtue and morality, let’s not be too rigorous or blockheaded about it. Let’s not so devote ourselves to Aristotle’s philosophic restraints that we become outcasts like Ovid. Let’s not talk chopped-logic and fancy rhetoric with our friends. Music and poetry can make you full of life; math and metaphysics you can study as you see fit. You cannot profit from study and rigor if you don’t take the time to have some fun, too! In brief, sir, study the things you like.

LUCENTIO: Many thanks, Tranio, you advise me well. If Biondello were here, we could get ready at once, and find a place to live and entertain the new friends we make in Padua. Hold on, who is this?

TRAI0: Master, some show to welcome us to town.

[Enter Baptista, Katherine, Bianca, Gremio, and Hortensio. Lucentio and Tranio stand by]

BAPTISTA: Gentlemen, do not beg me any more, for I am firmly resolved not to let my youngest daughter marry before I have a husband for the elder daughter. If either of you love Katherine, because I know you well and love you well, you shall have my permission to court her at your pleasure.

GREMIO: [Aside] To whip her rather. She’s too rough for me. There, there, Hortensio, will you have Katherine as a wife?
Act I Scene 2

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:
Crowns in my purse I have and goods at home,
And so am come abroad to see the world.

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; and therefore, if thou know
One rich enough to be Petruchio's wife,
As wealth is burden of my wooing dance,
Be she as foul as was Florentius' love,
As old as Sibyl and as curst and shrewd
As Socrates' Xanthippe, or a worse,
She moves me not, or not removes, at least,
Affection's edge in me, were she as rough
As are the swelling Adriatic seas:
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

Gremio: Nay, look you, sir, he tells you flatly what his mind is: why,
give him gold enough and marry him to a puppet or an aglet-baby;
or an old trot with ne'er a tooth in her head, though she
have as many diseases as two and fifty horses: why, nothing
comes amiss, so money comes withal.

Hortensio: Petruchio, since we are stepp'd thus far in,
I will continue that I broach'd in jest.
I can, Petruchio, help thee to a wife
With wealth enough and young and beauteous,
Brought up as best becomes a gentlewoman:
Act II  Scene 1

PET: And you, good sir! Pray, have you not a daughter
Call’d Katherine, fair and virtuous?

BAP: I have a daughter, sir, called Katherine.

45 GRE: You are too blunt: go to it orderly.

PET: You wrong me, Signior Gremio: give me leave.
I am a gentleman of Verona, sir,
That, hearing of her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behavior,
Am bold to show myself a forward 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,
[Presenting Hortensio]
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.

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

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

BAP: Mistake me not; I speak but as I find.
Whence are you, sir? what may I call your name?

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

65 BAP: I know him well: you are welcome for his sake.
BaPtiSta: I don't know what to say, but give me your hands. God send you joy, Petruchio! 'Tis a match.

greMio, tranio: Amen, we say. We will be witnesses.

Petruchio: Father, and wife, and gentlemen, adieu. I will go to Venice. Sunday comes quickly. We will have rings and things and fine clothes for our wedding day. Kiss me, Kate. We will be married on Sunday.

[Exeunt Petruchio and Katherine separately]

greMio: Was a match ever joined so suddenly?

BaP: Faith, gentlemen, now I play a merchant's part, And venture madly on a desperate mart.

tra: 'Twas a commodity lay fretting by you: 'Twill bring you gain, or perish on the seas.

BaP: The gain I seek is quiet in the match.

Gre: Was ever match clapp'd up so suddenly?

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

Gre, tra: Amen, say we: we will be witnesses.

Pet: 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.

[Exeunt Petruchio and Katherine severally]

Gre: No doubt but he hath got a quiet catch. But now, Baptista, to your younger daughter: Now is the day we long have looked for: I am your neighbour, and was suitor first.

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

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

TRA: Graybeard, thy love doth freeze.
ACT III

Scene 1
Padua. Baptista’s house.

[Enter Lucentio, Hortensio, and Bianca]

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

HOR: But, wrangling pedant, this is The patroness of heavenly harmony: Then give me leave to have prerogative; And when in music we have spent an hour, Your lecture shall have leisure for as much.

LUC: Preposterous ass, that never read so far To know the cause why music was ordain’d! 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.

HOR: Sirrah, I will not bear these braves of thine.

BIA: 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, But learn my lessons as I please myself.

[Lucentio, Hortensio, and Bianca enter]

LUCENTIO: [as Cambio] Fiddler, give up. You grow too bold, sir. Have you forgotten the entertainment her sister Katherine welcomed you with so soon?

HORTENSIO: [as Licio] Wrangling, pedantic teacher, this is the patroness of heavenly harmony. Give me permission to go first, and when we have spent an hour on music, your lecture will have just as much time.

LUCENTIO: Preposterous ass, who never read far enough to know why music was created! Was it not to refresh the mind of man after his studies or his usual pain? Give me permission to read philosophy, and while I pause, present your lessons of harmony.

HORTENSIO: Knave, I will not bear these defiant statements of yours.

BIANCA: Why, gentlemen, you insult me doubly, to desire that which is my choice. I am no young student, who will be whipped in the schools. I’ll not be tied to hours nor appointed times, but learn my lessons to please myself. And, to cut off all argument, let us sit down. [To Hortensio] You
Which once perform'd, let all the world say no,
I'll keep mine own, despite of all the world.

TRAI: That by degrees we mean to look into,
And watch our vantage in this business:
135 We'll over-reach the greybeard, Gremio,
The narrow-prying father, Minola,
The quaint musician, amorous Licio;
All for my master's sake, Lucentio.

[Re-enter Gremio]
Signior Gremio, came you from the church?

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

TRA: And is the bride and bridegroom coming home?

GRE: A bridegroom say you? 'Tis a groom indeed,
A grumbling groom, and that the girl shall find.

TRA: Curster than she? why, 'tis impossible.

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

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

GRE: Tut, she's a lamb, a dove, a fool to him!
I'll tell you, Sir Lucentio: when the priest
Should ask, if Katherine 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:

TRA: What said the wench when he rose again?

TRANIO: We should look into an elopement and watch for our advantage.
We'll dupe the ancient Gremio, the prying father, Minola, the clever musician, amorous Licio, all for my master's sake, Lucentio.

[Re-enter Gremio]
Signior Gremio, did you come from the church?

GREMIO: As willingly as I ever came from school.

TRANIO: Are the bride and bridegroom coming home?

GREMIO: A bridegroom, say you? He is a groom indeed; a grumbling groom, and the girl will find that out.

TRANIO: He's more cross than she is? Why, that's impossible.

GREMIO: He's a devil, a devil, a real fiend.

TRANIO: Why, she's a devil, a devil, the devil's mother.

GREMIO: No! She's a lamb, a dove, a fool for him! I'll tell you, Sir Lucentio, when the priest asked if Katherine should be his wife, he said, 'Yes, by God's Wounds,' and swore so loud that, all amazed, the priest let the Bible fall and as he stooped again to pick it up, the mad-brained bridegroom gave him such a cuff that down fell the priest. 'Now pick them up,' he said, 'if anybody wants to try.'
Act IV Scene 3

Mistress, how are you?

I swear, as cold as can be.

Raise your spirits. Look cheerfully at me. Here, love, you can see how diligent I am to prepare your meat myself and bring it you. [Sets the dish on a table] I am sure, sweet Kate, this kindness deserves thanks. What, not a word? Nay, then thou lovest it not; And all my pains is sorted to no proof. Here, take away this dish.

I beg of you, let it stay.

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

I thank you, sir.

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

[Aside] Eat it up all, Hortensio, if thou lov wast me. Much good do it unto thy gentle heart! 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 farthingales and things; With scarfs and fans and double change of bravery, With amber bracelets, beads and all this knavery. What, hast thou dined? The tailor stays thy leisure, To deck thy body with his rustling treasure.

[Enter Tailor]

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

SCENE 1
Padua. Before Lucentio’s house.

[Gremio discovered. Enter behind Biondello, Lucentio, and Bianca]

BIO: Softly and swiftly, sir; for the priest is ready.

LUC: I fly, Biondello: but they may chance to need thee at home; therefore leave us.

BIO: Nay, faith, I’ll see the church o’ your back; and then come back to my master’s as soon as I can.

[Exeunt Lucentio, Bianca, and Biondello]

GRE: I marvel Cambio comes not all this while.

[Enter Petruchio, Katherine, Vincentio, Grumio, with Attendants]

PET: Sir, here’s the door, this is Lucentio’s house:
My father’s bears more toward the market-place;
Thither must I, and here I leave you, sir.

VIN: You shall not choose but drink before you go:
I think I shall command your welcome here,
And, by all likelihood, some cheer is toward.  [Knocks]

GRE: They’re busy within; you were best knock louder.

[Knocks]

GRE: They’re busy within; you better knock louder.
WidoW:  Then never trust me, if I be afraid.

PetruChio:  You are very sensible, and yet you miss my sense: I mean, Hortensio is afraid of you.

WidoW:  He that is dizzy thinks the world turns round.

PetruChio:  Well said.

katheRine:  Mistress, what do you mean by that?

WidoW:  Thus I conceive by him.

PetruChio:  Conceives by me! How does Hortensio like that?

HortenSio:  My widow says this is how she conceives her tale.

PetruChio:  Very well mended. Kiss him for that, good widow.

katheRine:  “He that is dizzy thinks the world that turns around.” Please, tell me what you meant by that.

WidoW:  Your husband, being troubled with a shrew, measures my husband’s sorrow by his woe: And now you know my meaning.

KatheRine:  A very nasty meaning.

WidoW:  Right, I mean you.

KatheRine:  And I am mean indeed, respecting you.

PetruChio:  To her, Kate!

HortenSio:  To her, widow!

PetruChio:  I bet a hundred dollars, that my Kate puts her down.
Study Guide

Note that the older man who desires to wed Bianca is named Gremio. Grumio, however, is one of the servants in Petruchio's household.

INDUCTION, SCENE 1
1. Christopher Sly, a drunk tinker, is being scolded by the hostess of a bar. Why is she angry with him? What is his response?
2. What, according to the lord and his huntsmen, are the qualities of a good hunting dog?
3. The lord and his two huntsmen plan to play an elaborate practical joke on Christopher Sly. What are they going to do to him?
4. The lord is delighted to receive some traveling players in his home. He enlists their help in playing the joke on Sly. What is the lord concerned about in the following quotation?
   “But I am doubtful of your modesties;
   Lest over-eyeing of his odd behavior,
   For yet his honour never heard a play,
   You break into some merry passion.”
5. One of the major themes in the play is the battle between the sexes, specifically the definition of the proper behavior of a wife. Bartholomew, the page, is asked to dress up like a lady and pretend to be Sly's wife. What advice does the lord give his page that relates to this task?

INDUCTION, SCENE 2
1. In the beginning of this scene, Sly speaks in prose. Toward the end, he changes to verse. What do you think Shakespeare is telling his audience by altering Sly's manner of speech?
2. Another major theme in this play concerns the relationship between servants and the nobility. What services are available to Sly now that he is a lord? Which of these items convinces Sly that he is a lord? Comment on the point Shakespeare is making about distinguishing a nobleman from a servant.
3. Who, according to the servants, does Sly talk to during his fifteen-year dream?
4. A third major theme explores the different reasons a man gets married. When Sly first meets his wife (the page in a disguise), what does he ask her to do? Comment on what his behavior says about this theme.
5. How does Shakespeare introduce the theme of confusion between appearance and reality in the Induction?

ACT I, SCENE 1
1. Why are Lucentio and his servant Tranio in Padua? What do we learn about Lucentio's father Vincentio?
2. What advice does Tranio give Lucentio regarding studies? How does Shakespeare help his audience recognize Tranio's intelligence and education, even though he is clearly Lucentio's servant?
3. How does Katherine's father, in one short speech, upset his daughters, Gremio, and Hortensio?
4. Find an example of a pun in the conversation between Katherine and Hortensio, right after her father announces that Katherine must marry first.
5. Tranio and Lucentio eavesdrop on the conversations between Baptista and his daughters. What does Tranio think of Katherine? What qualities does Lucentio find appealing in Bianca?