

~~And quaff carouses to our mistress' health,~~

-270

~~And do as adversaries do in law,~~

~~Strive mightily, but eat and drink as friends.~~

GRUMIO

BIONDELLO

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

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

~~Petruchio, I shall be your *ben venuto*.~~

275

Exeunt

START

[2.1] Enter KATHERINA and BIANCA [with her hands tied].

BIANCA Good sister, wrong me not, nor wrong yourself

To make a bondmaid and a slave of me.

That I disdain. But for these other gauds –

Unbind my hands, I'll pull them off myself,

Yea, all my raiment, to my petticoat,

5

Or what you will command me will I do,

So well I know my duty to my elders.

KATHERINA Of all thy suitors here I charge thee tell

Whom thou lov'st best. See thou dissemble not.

BIANCA Believe me, sister, of all the men alive

10

I never yet beheld that special face

Which I could fancy more than any other.

KATHERINA Minion, thou liest! Is't not Hortensio?

BIANCA If you affect him, sister, here I swear

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

15

KATHERINA O then, belike, you fancy riches more:

You will have Gremio to keep you fair.

Act 2, Scene 1 2.1] Pope; no act or scene division in F 0 SD with ... tied] Capell subst.; not in F 3 gauds] Theobald;
goods F, Oliver 8 thee] F2; not in F

270 quaff carouses drink toasts.

273 motion proposal (with perhaps a pun on the other sense of 'motion' – 'movement' – since it is followed by 'let's be gone').

275 *ben venuto* welcome, i.e. 'I'll pay for you.' See 1.1.25 n. on the Italian phrases in this play.

Act 2, Scene 1

1–36 Katherina's violence towards Bianca firmly establishes her shrewish character. Shakespeare rarely depicts women fighting or even quarrelling, but compare *MND* 3.2.282–344.

8 *I...tell Most editors accept F2's addition of 'thee' here. The metrically superfluous 'the' in 10 may have been a marginal correction of 8 misplaced by the compositor.

12 fancy seriously affect, love. The word could be more forceful than it is today; compare 4.2.2 below and *Tro.* 5.2.165–6: 'Never did young man fancy / With so eternal and so fix'd a soul'.

13 Minion Spoil darling.

14 affect love.

15 i.e. I'll plead for you myself if you will not have him otherwise. See Abbott 126.

17 fair fine, well-dressed.

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.

[*Katherina*] strikes her.

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

Enter BAPTISTA.

BAPTISTA Why, how now, dame! Whence grows this insolence?

Bianca, stand aside. Poor girl, she weeps.

[*He unties her hands.*]

~~Go, ply thy needle; meddle not with her.~~

~~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?

KATHERINA Her silence flouts me, and I'll be revenged.

Flies after Bianca.

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

Exit [*Bianca*]

KATHERINA What, will you not suffer me? Nay, now I see

She is your treasure, she must have a husband.

~~I must dance barefoot on her wedding day~~

~~And, for your love to her, lead apes in hell.~~

Talk not to me! I will go sit and weep

Till I can find occasion of revenge.

[*Exit*]

BAPTISTA Was ever gentleman thus grieved as I?

But who comes here? **END**

~~*Enter* GREMIO, LUCENTIO in the habit of a mean man [*disguised as Cambio*], PETRUCHIO with [*HORTENSIO disguised as Litio*], TRANIO [*disguised as Lucentio*], with his boy [*BIONDELLO*] bearing a lute and books.~~

21 SD *Katherina*...her] F has / Strikes her / in margin beside 22 24 SD *He*...hands] Kittredg; not in F 30 SD *Bianca*] Rowe; not in F 36 SD *Exit*] Rowe; not in F 38 SD.1-3 *disguised as Cambio*...*HORTENSIO disguised as Litio*...*disguised as Lucentio*...*BIONDELLO*] Rowe subst.; not in F

18 envy hate.

26 hilding worthless creature, good-for-nothing.

29 flouts mocks, disdains.

31 suffer me i.e. let me have my own way.

33 dance...day Behaviour traditionally expected of an older, unmarried sister.

34 lead...hell Also traditionally expected of old maids. Compare *Ado* 2.1.41, and *The London Prodigal* 1.2.28-9: 'Tis an old proverb, and you know it well, / That women dying maids lead apes

in hell.' These references underline the familiar, folkloristic nature of *Katherina*'s position.

38 SD.1 *mean man* Thus F, perhaps following *Lucentio*'s own phrase at 1.1.196. 'Mean' = poor, lower-class.

38 SD.2 •*HORTENSIO* The omission of *Hortensio* from F's stage direction can be seen in relation to several other problems and inconsistencies about his role; see *Textual Analysis*, pp. 169-70 below.