

~~BIANCA God give him joy!~~

~~TRANIO Ay, and he'll tame her.~~

~~BIANCA He says so, Tranio?~~

~~TRANIO Faith, he is gone unto the taming-school.~~

~~BIANCA The taming-school? What, is there such a place?~~ 55

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

START

Enter BIONDELLO.

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

60

TRANIO What is he, Biondello?

BIONDELLO Master, a marcantant, or a pedant,
I know not what, but formal in apparel,
In gait and countenance surely like a father.

65

~~LUCENTIO And what of him, Tranio?~~

TRANIO If he be credulous and trust my tale,

63 marcantant] F, *Bond, Hibbard, Riverside, Oliver; Mercatante Capell, NS, Morris*

53 He says so Again Bianca's reply is problematic. Is she perhaps being sarcastic? Riverside cuts this particular knot by adding a question mark where F has none. It is notable that this remark, together with the rest of the dialogue from 53 to 56, is reproduced with unusual precision in *A Shrew*, scene x.

54 he...taming-school Hortensio has not revealed any such intention here (unlike Polidor in *A Shrew*, scene viii), though he is next seen at Petruchio's house in 4.3 where he comments on the taming process. Two problems of consistency arise: (1) How does Tranio know where Hortensio is going? (2) When does he in fact woo the widow? For a general discussion of the inconsistencies relating to the role of Hortensio, see Textual Analysis, pp. 169–72 below. The notion of a 'taming-school' (where husbands learn how to tame their wives) testifies to the strongly exemplary nature of the folklore originals of this story (and implies that the sympathetic scholar or playgoer is likely to be male).

57 eleven and twenty Probably another allusion to the card-game 'thirty-one' mentioned by Grumio at 1.2.30–1. In that case 'two and thirty' was 'a pip out' (meaning slightly too much or too many)

whereas here the meaning is that tricks 'eleven and twenty long' are exactly right.

61 ancient angel An angel was a gold coin, hence this phrase seems to mean 'an old man of good class' (and therefore appropriate). Hibbard suggests that he is also seen as an angel who comes in response to a prayer. Or Biondello may simply see him as an innocent old man whose goodness can be exploited.

62 serve the turn suffice for our purposes.

62 What What kind of man.

63 marcantant merchant. This is the only use of the word recorded in *OED*, but there seems little doubt that it is Biondello's version of the Italian *mercantante*. See 1.1.25 n. for further discussion of Shakespeare's use of Italian words and phrases in this play.

66 Lucentio still seems unsure of the plot, though Tranio explained it to him at 3.2.118 ff. In general, Lucentio's role as the somewhat slow master to whom everything has to be explained by his witty servants (see, for example, 4.4.80–93) is taken over from Roman comedy. It is of course a very convenient device for the audience, who may also be having trouble following this complicated plot.

67 trust believe.

I'll make him glad to seem Vincentio
 And give assurance to Baptista Minola
 As if he were the right Vincentio.
 Take in your love, and then let me alone.

70

~~[Exeunt Lucentio and Bianca]~~

Enter a MERCHANT.

MERCHANT God save you, sir.

TRANIO And you, sir. You are welcome.

~~Travel you farre on or are you at the farthest?~~

MERCHANT Sir, ~~at the farthest for a week or two,~~

~~But then up farther, and as far as Rome,~~

75

~~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.

80

TRANIO 'Tis death for anyone in Mantua

To come to Padua. Know you not the cause?

71 Take] F2; Par. Take F 71 in] Theobald; me F 71 SD.1 Exeunt...Bianca] Rowe; not in F
 71 SD.2 MERCHANT] This edn. conj. Hosley; Pedant F (throughout) 73 farre] F; far Rowe and most edns; farrer Hibbard

71 F has a mysterious and unnecessary speech heading *Par.* attached to this line, which W. W. Greg suggested might be the name of the actor about to play the Merchant (or Pedant – see 71 SD n. below), which was written in the margin and then mistakenly included in the text (Greg, p. 214). This suggestion is supported and refined by Karl P. Wentersdorf, 'Actors' names in Shakespearean texts', *Theatre Studies* 23 (1976–7), 18–30. Alternatively, *Par.* might relate to the confusion about the man's profession: the copyist wrote *Mar.*, tried correcting it to *Ped.* but found it too messy, cancelled the resulting *Par.* and wrote *Ped.* below it; see Textual Analysis, pp. 165–6 below.

71 Take *in F reads 'Take me', emended by Theobald.

71 SD.2 *MERCHANT F reads *Pedant* here and in all subsequent stage directions and speech headings, but as Richard Hosley pointed out, it is clear from what he says below about his 'bills of money' (89–90) that he is in fact a merchant, like the corresponding characters in Ariosto's *Suppositi*, Gascoigne's *Supposes*, and *A Shrew* (Hosley, 'Sources and analogues', pp. 289–308). His anxiety that he may have met Baptista before (4.4.2–5) is further confirmation. What seems to have happened

is that whoever copied the text and attempted to tidy it up chose the wrong profession out of the two possibilities offered by Biondello – 'a marcantant or a pedant' (63) – probably influenced by the unfamiliarity of the word 'marcantant'.

73 farre on 'Farre' is an obsolete comparative (= 'farther'). Compare 'Farre then Deucalion off', *WT* 4.4.431. In this instance the final 'e' should probably be pronounced.

75–6 This itinerary confirms that the character is a merchant, not a pedant. Tripoli is probably the trading city on the North African coast south of Sicily, not the Syrian one (see E. H. Sugden, *A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists*, 1925).

80 goes hard is a serious matter.

81–2 'Tis death...Padua This piece of plot from Gascoigne's *Supposes* (2.1) is also used by Shakespeare in *Err.* 1.1. It is not meant to present a realistic picture of the hazards of trade in sixteenth-century Italy, though it contributes its mite to the general image of a violent and lawless country which is so widespread in the Elizabethan and Jacobean drama (see Praz, 'Shakespeare's Italy').

Your ships are stayed at Venice, and the Duke,
 For private quarrel 'twixt your Duke and him,
 Hath published and proclaimed it openly. 85
 'Tis marvel – but that you are but newly come,
 You might have heard it else proclaimed about.

MERCHANT Alas, sir, it is worse for me than so.
 For I have bills for money by exchange
 From Florence, and must here deliver them. 90

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,
 Pisa renowned for grave citizens. 95

TRANIO Among them know you one Vincentio?

MERCHANT I know him not, but I have heard of him,
 A merchant of incomparable wealth.

TRANIO He is my father, sir, and sooth to say,
 In count'nance somewhat doth resemble you. 100

BIONDELLO [*Aside*] As much as an apple doth an oyster, and all one!

TRANIO ~~To save your life in this extremity,~~
~~This favour will I do you for his sake –~~
~~And think it not the worst of all your fortunes~~
 That you are like to Sir Vincentio – 105
 His name and credit shall you undertake,

86 but that you are but newly] F, *Rowe, Bond, Riverside, Morris, Oliver*; but that you're but newly *Pope*; but that you are newly *Collier, NS, Hibbard* 101 SD *Aside*] *Rowe*; not in F

83 Your ships This must be a general reference to 'ships under your flag' rather than a specific one to ships owned by this particular merchant. Like Padua, Mantua may also be thought of as a port. See 1.1.42 n.

83 stayed detained.

84 For...quarrel Because of a private quarrel.

86 but...but newly Some editors (e.g. NS, Hibbard) omit the second 'but' here, supposing it to be an erroneous repetition, but the line could make sense as it stands with the first 'but' meaning 'except that' while the second is an intensive meaning 'only'. The real problem is the lack of the expected consequence to 'Tis marvel' (viz., 'that you've not heard of it').

88 than so than it might appear from what you say.

89–90 bills...Florence i.e. bills or promissory notes from Florence to exchange here for cash.

95 Pisa...citizens A curious repetition of 1.1.10. See note on that line.

97 I know him Conveniently for the needs of the plot, this is an exception to the otherwise compact social world of the play – see 1.2.97 n.

100 count'nance Printed thus in F, presumably to signify the pronunciation as in the case of 'court'sy' in 111 below. In both cases the medial elision produces a regular line.

101 apple...oyster 'As like as an apple is to an oyster' was proverbial (Tilley A291). It is of course ironic.

101 all one just the same.

105 Sir Vincentio Compare 'Sir Lucentio', 3.2.148.

106 credit status, position. The financial sense (used by Shakespeare in *MF* 1.1.180) may also be present, since an 'assurance' is to be given, as in 117.

106 undertake put on, adopt.

And in my house you shall be friendly lodged.

~~Look that you take upon you as you should –~~

You understand me, sir? So shall you stay
Till you have done your business in the city.

110

~~If this be court'sy, 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.

This, by the way, I let you understand:

115

My father is here looked for every day
To pass assurance of a dower in marriage
'Twixt me and one Baptista's daughter here.
In all these circumstances I'll instruct you.
Go with me to clothe you as becomes you.

120

END

Exeunt

~~4.[3] Enter KATHERINA and GRUMIO.~~

~~GRUMIO No, no, forsooth, I dare not for my life!~~

~~KATHERINA The more my wrong, the more his spite appears.~~

~~What, did he marry me to famish me?~~

~~Beggars that come unto my father's door~~

~~Upon entreaty have a present alms;~~

5

120 me to] F, *Bond, Riverside, Morris, Oliver*; me sir to F2, *Rowe, NS, Hibbard* Act 4, Scene 3 4.3] *Steevens*; *Actus Quartus. Scena Prima. F*

107 friendly Used adverbially, as above at 1.1.129–30, 'it shall be so far forth friendly maintained'.

108 take upon you play your role.

112 repute you esteem you, think of you.

113 patron protector, champion. (Shakespeare may have had in mind the Roman meaning referring to one who quite literally set free his slave.)

114 make...good carry out the plan.

115 by the way as we go along.

115 let you understand cause you to understand, inform you. For this use of 'let' compare *Ham.* 4.6.11–12.

116 looked for A pun, since he (or any man who can play Vincentio) has been 'watched for', and Tranio's 'father' is 'expected'.

117 pass assurance make a settlement, guarantee.

120 The printers of F2 apparently found this line metrically deficient and added a 'sir' ('Go with me, sir, ...'). Some modern editors (e.g. NS, Hibbard)

follow, but it is not strictly necessary if 'Go' is stressed. See Textual Analysis, pp. 166–7 below.

120 to clothe...you This has generally been taken to mean that the character must change his 'pedant's' costume for that of a merchant (see, for example, the note on this line in *Bond*), but it is just as likely that he needs to improve his style of dress rather than change it, since Vincentio is 'a merchant of incomparable wealth' (98 above) and the present character is presumably not quite in that class. The question of whether his disguise will 'become' him raises the whole issue of the moral symbolism of clothing again – see 3.2.107–10 n.

Act 4, Scene 3

o SD F's *Actus Quartus, Scena Prima* here is the first formal act or scene division since *Actus Tertia* at the beginning of 3.1.

2 The...wrong The more wrong done to me.

3 famish starve.

5 present immediate, as at 14 below.