

~~SLY Well, we'll see't.~~

~~[Exit Messenger]~~

~~Come, madam wife, sit by my side,  
And let the world slip. We shall ne'er be younger.~~

~~[They sit down.]~~

~~[A flourish of trumpets to announce the play.]~~

## START

[1.1] Enter LUCENTIO and his man TRANIO.

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 armed  
With his good will and thy good company –  
My trusty servant well approved in all –  
Here let us breathe and haply institute  
A course of learning and ingenuous studies.  
Pisa renowned for grave citizens

5

10

137-9 Well...younger] *As verse*, F; *as prose*, Pope 137 SD Exit Messenger] *Eds.: not in F* 139 SD.1 They...down] *Capell subst.; not in F* 139 SD.2 A flourish...play] *Alexander subst.; Flourish F* Act 1, Scene 1 1.1] *Pope; no scene division in F* O SD TRANIO] F2; *Tranio F* 9 ingenuous] *This edn, conj. Johnson; ingenious F*

137-9 Lineation as in F. Some editors print as prose (Brian Vickers comments on the appropriateness of Sly's being 'left at the end of the scene in prose', *Prose*, p. 14), but the last line seems a good pentameter to me. See Textual Analysis, p. 163 below, for a general discussion of lineation problems.

### Act 1, Scene 1

1 for because of.

2 Padua...arts Padua was famous for its ancient university; compare *MV* 4.1, where the Duke sends for advice from the learned doctor Bellario in Padua. It was also renowned as a 'citadel of common sense against the new mythology [of witchcraft]' (H. R. Trevor-Roper, *The European Witch-Craze of the 16th and 17th Centuries*, 1969, pp. 58-61), thus contrasting with Ephesus, which had a reputation for magic and sorcery; see *Err.* 1.2.97-102, and p. 7 above.

3 am arrived for have arrived in.

3-4 Lombardy...Italy This expression may derive from John Florio's manual for the study of Italian, *Second Fruits* (1591), where he says 'La

Lombardia è il giardino del mondo.' It became proverbial (Tilley L414). Shakespeare used Florio's manuals for the Italian words and phrases in this scene and the next (see 25 n.) and may even have known him personally; see Mario Praz, 'Shakespeare's Italy', *S.Sur.* 7 (1954), 95-106.

7 well...all proved by experience to be good in all respects.

8 breathe pause, settle down for a while.

8 haply institute perhaps begin.

9 \*ingenuous F reads 'ingenious' here and all editors follow, though Johnson commented 'I rather think it was written *ingenuous* studies but of this and a thousand such observations there is little certainty.' His reading has recently been supported by Stanley Wells, who points out that the two words were spelt identically in the Elizabethan period and that the meaning here is 'befitting a well-born person, liberal', which *OED* gives as an obsolete sense of 'ingenuous' (Wells, p. 12).

10 Pisa...citizens This line is repeated precisely at 4.2.95. Perhaps it is a parody of this sort of tag and, in the context, a joke: Lucentio is glad to be away from all those *grave* citizens.

Gave me my being and my father first,  
 A merchant of great traffic through the world,  
 Vincentio, come of the Bentivolii.  
 Vincentio's son, brought up in Florence,  
 It shall become to serve all hopes conceived 15  
 To deck his fortune with his virtuous deeds.  
 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. 20  
 Tell me thy mind, for I have Pisa left  
 And am to Padua come as he that leaves  
 A shallow plash to plunge him in the deep  
 And with satiety seeks to quench his thirst.

TRANIO ~~Mi perdonato, gentle master mine,~~ 25  
~~I am in all affected as yourself,~~  
~~Glad that you thus continue your resolve~~  
~~To suck the sweets of sweet philosophy.~~  
 Only, good master, while we do admire  
 This virtue and this moral discipline, 30  
 Let's be no stoics nor no stocks, I pray,  
~~Or so devote to Aristotle's checks~~  
~~As Ovid be an outcast quite abjured.~~

13 Vincentio] *Hanmer*; Vincentio's F    14 brought] Q; brough F    24 satiety] *Rowe*; sacietie F    25 *Mi perdonato*] *Capell* (*Mi perdonate*); *Me Pardonato* F

12 traffic business.

13 Bentivolii The real Bentivogli were powerful in Bologna, not Pisa; see Machiavelli, *History of Florence*, Book 6. Shakespeare abbreviates the name to Benvolio in *Rom*.

15–16 to serve... / To deck to fulfil all expectations by adorning or complementing.

17–18 study, / Virtue Punctuated as in F. Some editors move the comma to after 'Virtue'.

19 apply pursue, apply myself to.

23 plash puddle. This picture of a young man travelling from one part of Italy to another for education and general profit has obvious similarities with *TGV* 1.1, where Valentine sets out from Verona for Milan telling his friend Proteus that 'Home-keeping youth have ever homely wits.'

24 satiety F has the obsolete form 'sacietie' which may have permitted a pun on 'society'; compare *Venus* and *Adonis* 19.

25 *Mi perdonato* Pardon me (Italian). Other

Italian words and phrases occur at 189 below and at 1.2.23–5 and 275. They come from John Florio's *First and Second Fruits* (1578 and 1591) (see above 3–4 n.), as does the Italian sentence in *LLL* 4.2.97–8. In this play they are confined to Act 1 (apart from the isolated use of the word 'marcantant' at 4.2.63) and seem intended to give 'local colour' and convince us that this is Italy in contrast to the vivid sketch of rural Warwickshire in the Induction.

26 affected disposed.

31 stocks blocks of wood, with pun on 'stoics' meaning people who are indifferent to pleasure. See Bond 1.1.31 n. for evidence that this pun was a common one.

32 checks restrictions.

33 Ovid Not part of the official curriculum probably. The contrast between Ovid and more serious studies also occurs in *TGV* 1.1.21–2. See Induction 2.45–56 n. and pp. 8–9 above for a general discussion of Ovidian influence in this play.

~~Balk logic with acquaintance that you have  
 And practise rhetoric in your common talk;  
 Music and poesy use to quicken you;  
 The mathematics and the metaphysics =  
 Fall to them as you find your stomach serves you.  
 No profit grows where is no pleasure tane:  
 In brief, sir, study what you most affect.~~

-35

40

LUCENTIO Gramercies, Tranio, well dost thou advise.

If, Biondello, thou wert come ashore,  
 We could at once put us in readiness  
 And take a lodging fit to entertain  
 Such friends as time in Padua shall beget. **END**

45

~~Enter BAPTISTA with his two daughters KATHERINA and BIANCA;  
 GREMIO, a pantaloon, and HORTENSIO, suitor to Bianca.~~

~~But stay awhile, what company is this?~~

~~TRANIO Master, some show to welcome us to town.~~

~~Lucentio and Tranio stand by.~~

~~BAPTISTA Gentlemen, importune me no farther~~

~~For how I firmly am resolved you know =~~

~~That is, not to bestow my youngest daughter~~

50

45 SD.1 Enter...BIANCA] Follows 47 in F

45 SD.2 HORTENSIO] F2; Hortentio F

45 SD.2 suitor] F3; sister F

47 SD Lucentio...by] Follows immediately after SD 'Enter Baptista...Bianca' in F

**34 Balk logic** This has usually been taken to mean 'chop logic, engage in formal arguments' (*OED* Balk v<sup>1</sup> III 6), though 'balk' could also mean 'avoid' or 'ignore' (*OED* sv v<sup>1</sup> II 2).

**36 quicken** enliven, animate.

**38 stomach** taste, appetite. The metaphor begins with 'Fall to' which is regularly used in relation to food; compare *R2* 5.5.98: 'My lord, will't please you to fall to?'

**39 tane** taken. Regularly spelt thus in F and always monosyllabic. The modern editorial practice of printing 'ta'en' makes the derivation more obvious but encourages dissyllabic pronunciation.

**40 affect** like, prefer.

**41 Gramercies** Many thanks (Old French *grant merci*).

**42 Lucentio** addresses the absent Biondello.

**42 come ashore** Shakespeare implies that inland Padua is a port, like Verona in *TGV* (1.1.53-4, 2.2.14) and Milan in both *TGV* (1.1.71) and *Temp.* (1.2.144-5). Bond informs us about 'the great river-system of Northern Italy' which might have made some of these voyages possible (Bond 1.1.42 n.), but it seems more likely that Shakespeare was

influenced here by his main source for the sub-plot, Gascoigne's *Supposes* (see pp. 14-15 above), where Philogano, the equivalent of Vincentio, describes his journey 'to Ancona, from thence by water to Ravenna, and from Ravenna hither, continually against the tide' (*Supposes* 4.3). Alternatively, Shakespeare may be assuming here (as in *TGV*) the convention of Roman comedy whereby the harbour or port was assumed to be off one side of the stage. Apart from this kind of slip, Shakespeare's sense of Italian geography in this play, as shown in his knowledge of the relative positions of Padua, Mantua, Verona and Venice, is accurate; Mario Praz attributes this to the likelihood that Shakespeare had met merchants from this part of Italy in London ('Shakespeare's Italy', pp. 104-5).

**45 SD.2 pantaloon** ridiculous old man. A stock figure in Italian Renaissance comedy, his role was usually to serve as an obstacle to the young lovers.

**47 show play**, pageant.

**47 SD Lucentio...by** See p. 31 above for a general discussion of *The Shrew's* use of stage audiences.

**50 bestow** give in marriage.