

~~My daughter Katherine is to be married.
Now, on the Sunday following shall Bianca
Be bride to you, if you make this assurance.
If not, to Signor Gremio.
And so I take my leave, and thank you both.~~

-385

~~GREMIO Adieu, good neighbour.~~

Exit Baptista

~~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.~~

-390

Exit

~~TRANIO A vengeance on your crafty withered hide!~~

~~Yet I have faced it with a card of ten.
'Tis in my head to do my master good:~~

-395

~~I see no reason but supposed Lucentio
Must get a father called supposed Vincentio.
And that's a wonder – fathers commonly
Do get their children, but in this case of wooing
A child shall get a sire, if I fail not of my cunning.~~

Exit 400

START

3.[1] *Enter* LUCENTIO [*as Cambio*], HORTENSIO [*as Litio*] and BIANCA.

Flautist

LUCENTIO ~~Fiddler~~, forbear! You grow too forward, sir.
Have you so soon forgot the entertainment
Her sister Katherine welcomed you withal?

HORTENSIO But, wrangling pedant, this is

388 SD *Exit Baptista* Follows 387 in F Act 3, Scene 1 3.1 Rowe; *Actus Tertia* F o SD *as Cambio...as Litio* Kittredge; both disguised / Irving; not in F 4 But...is] F; She is a shrew, but, wrangling pedant, this is *Theobald*; But, wrangling pedant, know this lady is *Hanmer*; But, wrangling pedant, this *Urania* is conj. *Tillyard*

391 Set...table i.e. live on your charity.

391 toy joke, piece of nonsense.

392 'An old fox cannot be taken by a snare' was proverbial (Tilley F647). Presumably an Italian fox would be even more cunning (Machiavellian?) than an English one.

394 faced...ten bluffed my way through the situation even though I held only a low-valued card. 'To outface with a card of ten' was proverbial (Tilley C75). The expression apparently derives from the game called *Primer*; see A. S. C. Ross and D. G. Rees, 'Face it out with a card of ten', *N&Q* 211 (1966), 403–7.

396–7 supposed...supposed false, substitute. The repetition of the word seems a deliberate pointer to the fact that Shakespeare took the plot

concerning the courtship of Bianca from George Gascoigne's play *Supposes* written in 1566 and published in 1575 with a Prologue explaining the term 'suppose' and marginal notes pointing out the various 'supposes' of the plot. See 5.1.92 and n., and pp. 9–17 above for a general discussion of Shakespeare's sources.

399 get beget.

399 case Tranio may be punning on 'case' meaning (1) 'disguise' and (2) 'vagina' here, as in 4.2.45 and 4.4.6.

Act 3, Scene 1

4 But...is There seems to be something missing from this line: see collation for various editorial conjectures.

The patroness of heavenly harmony. 5

Then give me leave to have prerogative,
And when in music we have spent an hour,
Your lecture shall have leisure for as much.

LUCENTIO Preposterous ass, that never read so far
To know the cause why music was ordained! 10

~~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.~~

HORTENSIO Sirrah! I will not bear these braves of thine! 15

BIANCA 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. 20

And, to cut off all strife, here sit we down.

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. 25

BIANCA Where left we last?

LUCENTIO Here, madam. [*He reads.*]

Hic ibat Simois, hic est Sigeia tellus,

Hic steterat Priami regia celsa senis.

BIANCA Conster them. 30

LUCENTIO *Hic ibat* – as I told you before; *Simois* – I am Lucentio; *hic est* – son unto Vincentio of Pisa; *Sigeia tellus* – disguised thus to get your love. *Hic steterat* – and that Lucentio that comes a-wooing;

27 SD *He reads*] *Capell* subst.; not in F 28–9 *Hic...senis*] *As verse, Theobald*; as prose, F 28 *Sigeia*] F2; *sigeria* F (*throughout*)

6 prerogative precedence, priority.

8 lecture lesson.

9 Preposterous Used literally to mean that Hortensio puts first things which should come later. The argument over what is 'orderly' continues a theme from 2.1 (see 44 n.).

12 usual pain regular labours.

14 serve in A contemptuous phrase; 'Lucentio speaks of music as if it were some after-dinner trifle' (NS 3.1.14 n.). Compare the opening of 5.2 with the banquet and Lucentio's line 'At last, though long, our jarring notes agree.' For a general discussion of music in the play, see Appendix 3, pp. 194–6 below.

15 braves insults.

18 breeching (1) in breeches (i.e. young), (2) liable to be whipped.

20 learn...myself The 'mild' Bianca echoes her sister here ('What, shall I be appointed hours...?', 1.1.103).

28–9 *Hic...senis* 'Here ran the [river] Simois; here is the Sigeian land [Troy]; here stood the lofty palace of old Priam' (Ovid, *Heroides* 1, 33–4). (The context is a letter written by Penelope to Ulysses.)

30 Conster Construe, translate.

Priami – is my man Tranio; *regia* – bearing my port; *celsa senis* – that we might beguile the old pantaloon.

35

HORTENSIO Madam, my instrument's in tune.

BIANCA Let's hear. [*He plays.*] O fie! The treble jars.

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

BIANCA Now let me see if I can conster it. *Hic ibat Simois* – I know you not; *hic est Sigeia tellus* – I trust you not; *Hic steterat Priami* – take heed he hear us not; *regia* – presume not; *celsa senis* – despair not.

40

HORTENSIO Madam, 'tis now in tune.

[*He plays again.*]

LUCENTIO

All but the bass.

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

~~[*Aside*] How fiery and forward our pedant is!~~

45

~~Now, for my life, the knave doth court my love.~~

~~Pedascule, I'll watch you better yet.~~

~~BIANCA In time I may believe, yet I mistrust.~~

~~LUCENTIO Mistrust it not, for sure Aeacides~~

~~Was Ajax, called so from his grandfather.~~

50

~~BIANCA I must believe my master, else, I promise you,~~

~~I should be arguing still upon that doubt.~~

~~But let it rest. Now, Litio, to you.~~

~~Good master, take it not unkindly, pray,~~

~~That I have been thus pleasant with you both.~~

55

37 SD *He plays*] Capell; not in F 43 SD *He...again*] Eds.; not in F 45-55 How...both] Assigned as in Pope²; F gives 45-8 to Lucentio, 49-50 to Bianca and 51-5 to Hortensio 45 SD *Aside*] Capell subst.; not in F 54 master] F; masters Rowe³

34 port style, status.

35 pantaloon Gremio. See 1.1.45 SD n. As in 2.1.331 ff., Gremio is thought of as the only rival to Lucentio/Tranio, though Lucentio met Hortensio and heard him speak of his love in 1.1. See Textual Analysis, pp. 169-72 below.

38 Spit...again A contemptuously appropriate version of the proverb 'Spit in your hands and take better hold' (Tilley H120-1).

39-42 Bianca's skill at 'holding off' here seems rather ominous in terms of other Shakespearean heroines, linking her with Cressida who knows all about such techniques (*Tro.* 1.2.282-95) rather than with the more sympathetic characters who plunge straight into their love-affairs and only later reflect, like Juliet, 'I should have been more strange' (*Rom.* 2.2.102).

45-55 F allots 45-8 to Lucentio, 49-50 to Bianca

and 51-5 to Hortensio, perhaps because the copyist or compositor was confused by the forms *Luc.*, *Lit.* and *Bia.* in the manuscript. See Textual Analysis, p. 165 below.

47 Pedascule Little pedant (a nonce-word). The fact that Hortensio is set up as a comic pedant in these scenes (2.1, 3.1, 4.2) makes it unlikely that Shakespeare would have repeated the joke by making the false Vincentio a pedant too. See 4.2.71 SD n.

49 Aeacides Lucentio continues *Heroides* 1 (see 28-9 n.) at 35 which begins *Illic Aeacides*. As he says, 'Aeacides' means 'descendant of Aeacus' – in this case, Ajax.

54 master Thus F. Many editors emend to 'masters', after Rowe, but this does not seem textually or dramatically necessary.

55 pleasant teasing, witty (as in 1.2.44).