

~~Say she be mute and will not speak a word,~~ 170  
~~Then I'll commend her volubility~~  
~~And say she uttereth piercing eloquence.~~  
~~If she do bid me pack, I'll give her thanks~~  
~~As though she bid me stay by her a week.~~  
~~If she deny to wed, I'll crave the day~~ 175  
~~When I shall ask the banns, and when be married.~~

START Enter Katherina.

PETRUCHIO

But here she comes, and now, Petruchio, speak.  
 Good morrow, Kate, for that's your name, I hear.

KATHERINA Well have you heard, but something hard of hearing –  
 They call me Katherine that do talk of me. 180

PETRUCHIO You lie, in faith, for you are called plain Kate,  
 And bonny Kate, and sometimes Kate the curst.  
 But Kate, the prettiest Kate in Christendom,  
 Kate of Kate-Hall, my super-dainty Kate –  
 For dainties are all Kates – and therefore, Kate, 185  
 Take this of me, Kate of my consolation:  
 Hearing thy mildness praised in every town,  
 Thy virtues spoke of and thy beauty sounded –  
 Yet not so deeply as to thee belongs –  
 Myself am moved to woo thee for my wife. 190

KATHERINA 'Moved' – in good time! Let him that moved you hither  
 Remove you hence. I knew you at the first  
 You were a movable.

PETRUCHIO Why, what's a movable?

176 SD Enter Katherina] Follows 177 in F 182 bonny] F4; bony F

173 pack be gone.

179 heard...hard Both words were pronounced 'hard', providing a homonymic pun. See Kökeritz, *Pronunciation*, p. 112.

182 \*bonny F reads 'bony' here, which is accepted by Kökeritz as another homonymic pun (*Pronunciation*, p. 96), but F4's correction to 'bonny' seems attractive in the light of 'my bonny Kate' at 3.2.216 and the fact that Shakespeare never uses 'bony' elsewhere. (Ferando in *A Shrew* refers to 'bonnie Kate' in the equivalent of this scene (v) if further support is needed.)

184 Kate-Hall Perhaps a topical reference as other editors suggest, though the allusion is obscure. More probably an ironic or mock heroic form of address; compare the celebration of the 'red

herring of Red Herrings' Hall' at the end of Nashe's *Lenten Stuff* (1598), and Cocledemoy's salutation of the courtesan Franceschina as 'Frank o' Frank Hall' in Marston's *The Dutch Courtesan* (1604) 4.3.1.

185 dainties...Kates delicacies or 'dainties' are called 'cates'.

188 sounded (1) proclaimed, (2) plumbed or measured. The latter – a nautical metaphor – leads to 'deeply' in 189.

190–2 moved...Remove See 1.2.69 for the identical word-play. Petruchio 'feeds' Katherina several good lines during this exchange and seems to relish her performance as much as his own.

193 movable (1) portable item of furniture, (2) inconsistent or changeable person.

KATHERINA A joint stool.

PETRUCHIO Thou hast hit it. Come sit on me.

KATHERINA Asses are made to bear, and so are you.

195

PETRUCHIO Women are made to bear, and so are you.

KATHERINA No such jade as you, if me you mean.

PETRUCHIO Alas, good Kate, I will not burden thee,

For, knowing thee to be but young and light –

KATHERINA Too light for such a swain as you to catch,

200

And yet as heavy as my weight should be.

PETRUCHIO 'Should be'! Should – buzz!

KATHERINA Well tane, and like a buzzard.

PETRUCHIO O slow-winged turtle, shall a buzzard take thee?

KATHERINA Ay, for a turtle, as he takes a buzzard.

PETRUCHIO Come, come, you wasp! I'faith you are too angry.

205

KATHERINA If I be waspish, best beware my sting.

PETRUCHIO My remedy is then to pluck it out.

KATHERINA Ay, if the fool could find it where it lies.

194 joint] *Capell*; joyn'd F

194 joint stool Wooden stool made by a joiner. The insult was proverbial: compare *Lear* 3.6.52: 'Cry you mercy, I took you for a joint stool.'

195 bear i.e. bear loads.

196 bear i.e. bear children.

197 jade worn-out horse. Katherina implies that Petruchio is either too old for her or insufficiently virile.

198 burden (1) lie heavy on (in the act of sexual intercourse and hence 'make pregnant'), (2) make accusations against (*OED* sv v 2). T. R. Waldo and T. W. Herbert point out that the musical sense (refrain or drone bass) is also relevant in the light of other musical quibbles on 'light', 'heavy', 'catch', 'buzz', etc. in this passage: 'Musical terms in *The Taming of the Shrew*: evidence of single authorship', *SQ* 10 (1959), 185–99.

199 light (1) slender, (2) promiscuous. For the latter implication, see 283 n.

200 swain bumpkin.

201 as heavy...be The metaphor is now one from money: Katherina denies that she is 'light' in the way that clipped or counterfeit coins are.

202 'Should...buzz This seems a little feeble (as Katherina says): Petruchio puns on 'bee', hence 'buzz' which also means 'rumour' or 'scandal'; he implies that he has heard stories of Kate's promiscuity. Waldo and Herbert (see 198 n.) point out that the singer of a drone bass part is said to 'buzz the burden', thus continuing the musical quibbles.

202 tane taken, caught in flight (a term from falconry).

202 buzzard A kind of hawk that cannot be trained, hence a foolish or unobservant person who will only hit on things by chance. Tilley lists 'He is a blind buzzard' as proverbial (b792). Through the musical metaphor Katherina implies that Petruchio is droning the bass to her melody, but in reply he accepts this in a more favourable sense: that he should become the basic music or foundation of her life.

203 turtle turtle-dove (often a symbol of faithful love, as in Shakespeare's poem *The Phoenix and the Turtle* (1601)).

203 take (1) capture (with sexual reference), (2) mistake.

204 Ay...buzzard Obscure. The editors of *NS* suggest 'the fool will take me for a faithful wife, as the turtle-dove swallows the cockchafer' (2.1.208 n.). 'Cockchafer' or 'buzzing insect' is yet another possible meaning for 'buzzard' and one which is supported by the subsequent references to wasps. At this point in *A Shrew* Ferando's servant Sander (= Grumio) understandably expresses impatience with his master's handling of this conversation, which he has overheard but not understood: '...and you talke of Woodcocks with her, and I cannot tell you what' (scene v, 65–6). (Grumio calls Gremio a 'woodcock' in *The Shrew* 1.2.154.)

PETRUCHIO Who knows not where a wasp does wear his sting?  
In his tail.

KATHERINA In his tongue.

PETRUCHIO Whose tongue? 210

KATHERINA Yours, if you talk of tales, and so farewell.

[*She turns to go.*]

PETRUCHIO What, with my tongue in your tail? Nay, come again.

Good Kate, I am a gentleman –

KATHERINA That I'll try.

*She strikes him.*

PETRUCHIO I swear I'll cuff you if you strike again.

[*He holds her.*]

KATHERINA So may you lose your arms. 215

If you strike me, you are no gentleman,

And if no gentleman, why then no arms.

PETRUCHIO A herald, Kate? O put me in thy books.

KATHERINA What is your crest – a coxcomb?

PETRUCHIO A combless cock, so Kate will be my hen. 220

KATHERINA No cock of mine; you crow too like a craven.

PETRUCHIO Nay, come, Kate, come; you must not look so sour.

KATHERINA It is my fashion when I see a crab.

PETRUCHIO Why, here's no crab, and therefore look not sour.

KATHERINA There is, there is. 225

PETRUCHIO Then show it me.

KATHERINA Had I a glass I would.

PETRUCHIO What, you mean my face?

KATHERINA Well aimed of such a young  
one.

209–10 Who...tail] *As verse, Rowe; as prose, F* 211 tales] *F; tails Q* 211 SD *She...go*] *Eds.; not in F*  
212–13 What...gentleman] *Eds.; as two lines in F divided after tail* 214 SD *He...her*] *Eds.; not in F* 215 lose] *Rowe;*  
loose *F*

211 tales rumours (referring back to 202), with a quibble on 'tails' meaning 'genital organs'. See *TGV* 2.3.46–9 for the identical pun.

213 try make trial of.

215 lose...arms (1) relax your grip, (2) forfeit your coat of arms (the mark of a gentleman).

218 A herald...? i.e. are you 'skilled in heraldry...?'

218 put...books (1) register me as a gentleman, (2) accept me into your favour. For the second meaning, compare the comment on Benedick made to Beatrice in *Ado* 1.1.78–9: 'I see, lady, the gentleman is not in your books.'

219 crest (1) heraldic device, (2) tuft of feathers on a bird's head.

219 coxcomb fool's cap (resembling the crest of a cock).

220 combless i.e. peaceable, with a sense of 'sexually gratified' depending on the usage of 'cock' for 'penis'.

221 craven unsuccessful (cowardly) fighting cock.

223 crab crab-apple, which is sour, hence an ill-tempered or fractious person.

227 Well...one A good guess for such a novice. (Sarcastic.) The metaphor is from archery.

PETRUCHIO Now, by Saint George, I am too young for you.

KATHERINA Yet you are withered.

PETRUCHIO 'Tis with cares.

KATHERINA I care not.

PETRUCHIO Nay, hear you, Kate – in sooth you scape not so. 230

KATHERINA I chafe you if I tarry. Let me go.

PETRUCHIO Nay, not a whit. I find you passing gentle.

'Twas told me you were rough and coy and sullen,

And now I find report a very liar,

For thou art pleasant, gamesome, passing courteous, 235

But slow in speech, yet sweet as springtime flowers.

Thou canst not frown, thou canst not look askance,

Nor bite the lip as angry wenches will,

Nor hast thou pleasure to be cross in talk,

But thou with mildness entertain'st thy wooers, 240

With gentle conference, soft and affable.

[*He lets her go.*] END

~~Why does the world report that Kate doth limp?~~

~~O sland'rous world! Kate like the hazel twig~~

~~Is straight and slender, and as brown in hue~~

~~As hazel nuts and sweeter than the kernels. 245~~

~~O let me see thee walk. Thou dost not halt.~~

~~KATHERINA Go, fool, and whom thou keep'st command.~~

~~PETRUCHIO Did ever Dian so become a grove~~

~~As Kate this chamber with her princely gait?~~

~~O be thou Dian, and let her be Kate, 250~~

~~And then let Kate be chaste and Dian sportful!~~

~~KATHERINA Where did you study all this goodly speech?~~

~~PETRUCHIO It is extempore, from my mother wit.~~

237 askance] *Rowe* (a scance); a sponce F 241 SD *He...go*] *Eds.*; not in F

229 withered (See 'crab' in 223.) Shakespeare elaborates this 'withered apple' insult in 2*H4* 2.4.1–9.

232 passing surpassing, extremely.

233 coy disdainful.

234 a very an absolute.

235 gamesome playful, with perhaps a secondary meaning 'full of sexual sport or provocation'.

244 brown...hue dark-complexioned. This was not usually a compliment to an Elizabethan woman: compare Berowne's unflattering description of Rosaline as 'a whitely wanton with a velvet brow' (*LLL* 3.1.196) and references to the Dark Lady as 'a woman coloured ill' in the *Sonnets*. Nevertheless 'nutbrown' was sometimes seen as a sort of happy medium, as in George Gascoigne's sonnet written

c. 1570 in praise of 'Mistress E.P.' (J. W. Cunliffe (ed.), *Complete Works*, 2 vols., 1907, I, 332), which finishes 'Twixt faire and foule therfore, 'twixt great and small, / A lovely nutbrown face is best of all.' Petruchio is anyway trying to baffle Katherina with a mixture of compliments and insults.

246 halt limp. (Petruchio behaves as if he is buying a horse.)

247 whom...command i.e. order your servants about (not me).

248 Dian Diana, goddess in Roman mythology of hunting and chastity.

251 sportful i.e. amorous.

252 Where...speech Katherina's sarcastic enquiry reminds us that Petruchio's speech is indeed a calculated performance.