

~~To make one among these wooers. If thou ask me why,  
Sufficeth my reasons are both good and weighty.~~

*Exeunt*

*The Presenters above speaks.*

LORD My lord, you nod; you do not mind the play.

SLY Yes, by Saint Anne, do I. A good matter surely. Comes there any more of it? 240

BARTHOLOMEW My lord, 'tis but begun.

SLY 'Tis a very excellent piece of work, madam lady. Would 'twere done!

*They sit and mark.*

## START

[1.2] Enter PETRUCHIO and his man GRUMIO.

PETRUCHIO Verona, for a while I take my leave  
To see my friends in Padua, but of all  
My best belovèd and approvèd friend,  
Hortensio: and I trow this is his house.  
Here, sirrah Grumio, knock, I say. 5

GRUMIO Knock, sir? Whom should I knock? Is there any man has rebused your worship?

PETRUCHIO Villain, I say, knock me here soundly.

GRUMIO Knock you here, sir? Why, sir, what am I, sir, that I should knock you here, sir? 10

239 SH LORD] Hibbard; 1.Man. F Act 1, Scene 2 1.2] Capell; no scene division in F

238 SD.2 *Presenters* Commentators. A term generally used for actors representing spectators who explain or comment on the play.

238 SD.2 *above* See Appendix 2, pp. 189–93 below, for a discussion of the staging.

239 SH \*LORD F reads 1.Man. here, but surely the Lord (disguised as a servant) should watch the outcome of his own plot? (See Induction 2.112 SD n.) It is of course possible that changes were made in the personnel available as 'Presenters' if we assume that the Sly scenes were cut and curtailed as part of a revision; see Textual Analysis, pp. 172–82 below.

239 mind pay attention to.

242 SH BARTHOLOMEW Still disguised as Sly's 'wife'; see Induction 2.94 n.

243 SD *They...mark* These words indicate that the 'Presenters' remain on stage (*sit*) and even prepare for later involvement in the action (*mark*) but F makes no further mention of them, and in most modern productions they leave unobtrusively quite soon after this. It would seem that Shakespeare

originally intended to make further use of Sly and that *A Shrew* preserves a version of four later interventions plus a final scene; see Appendix 1 and Textual Analysis, pp. 172–82 below.

## Act 1, Scene 2

0 SD *Enter...GRUMIO* Compare the beginning of 1.1: *Enter LUCENTIO and his man TRANIO*. Especially after the intervention of the 'Presenters' we may get the impression that the play is about to 'begin' all over again. Petruchio, like Lucentio, begins with a speech explaining where he is and why.

2 of all especially, above all.

4 trow believe.

7 rebused Grumio's error for 'abused'.

8 knock me here Petruchio uses 'me' as an archaic dative (= 'knock for me') but Grumio takes it as an accusative (= 'hit me'). There may also be a play on 'here' / 'ear', which were pronounced alike; see Kökeritz, *Pronunciation*, p. 103, and 4.1.43–8 below.

PETRUCHIO Villain, I say, knock me at this gate,

And rap me well, or I'll knock your knave's pate!

GRUMIO My master is grown quarrelsome. I should knock you first,

And then I know after who comes by the worst.

PETRUCHIO Will it not be?

15

Faith, sirrah, and you'll not knock, I'll ring it.

I'll try how you can *sol-fa*, and sing it.

*He wrings him by the ears.*

GRUMIO Help, mistress, help! My master is mad. **To Stage Manager.**

PETRUCHIO Now knock when I bid you, sirrah villain.

*Enter* HORTENSIO.

HORTENSIO How now, what's the matter? My old friend Grumio and  
my good friend Petruchio! How do you all at Verona?

20

PETRUCHIO Signor Hortensio, come you to part the fray?

*Con tutto il cuore ben trovato*, may I say.

HORTENSIO *Alla nostra casa ben venuto*

*Molto honorato signor mio Petruchio.*

25

Rise, Grumio, rise. We will compound this quarrel.

GRUMIO Nay, 'tis no matter, sir, what he ledges in Latin. ~~If this be not  
a lawful cause for me to leave his service~~ – look you, sir: he bid me  
knock him and rap him soundly, sir. ~~Well, was it fit for a servant  
to use his master so, being perhaps, for aught I see, two and thirty,  
a pip out?~~

30

~~Whom would to God I had well knocked at first,~~

~~Then had not Grumio come by the worst.~~

13–14 My...worst] *As two verse lines, thus, Theobald; as three verse lines in F divided after quarrelsome and first*  
18 mistress] *F; masters Theobald, Bond, NS, Hibbard, Riverside, Morris, Oliver 24–5 Alla...Petruchio] As verse,*  
*Capell; as prose, F, Oliver 31 pip] Rowe<sup>2</sup>; peepe F 32–3 Whom...worst] As verse, Rowe<sup>3</sup>; as prose, F*

13–14 I should...worst i.e. if I hit you first I  
know you will hit me harder in return.

16 and if.

16 I'll ring it I'll ring the bell; with a pun on  
'wring'.

17 *sol-fa* sing a scale.

18 mistress Many editors emend F's 'mistris' to  
'masters' on the assumption that the manuscript  
reading was 'mrs.', which the compositor expanded  
erroneously. This does seem to be the case at 5.1.5  
and 42 but I do not feel the emendation is strictly  
necessary here, especially since a different compositor  
is involved.

23–5 *Con...Petruchio* With all my heart well  
met. Welcome to our house, much honoured Signor  
Petruchio. (Italian; see 1.1.25 n.)

26 compound settle, resolve.

27 ledges alleges. A legal term, like 'compound'.

27 in Latin Grumio momentarily becomes an  
English servant who is ignorant of Italian; compare  
the inconsistency of the Greek soldier who cannot  
read all of the inscription on the tomb in *Tim.*  
5.3.1–10. In that case it seems to be a genuine error  
on Shakespeare's part whereas here a joke may be  
intended, since Grumio is deliberately misunder-  
standing his master throughout this sequence.

30–1 two...out i.e. 'slightly in error', 'a degree  
out'; an allusion to the card game 'one and thirty'  
(also referred to at 4.2.57). Grumio seems to mean  
that Petruchio is 'not quite right in the head', but  
to be 'one and thirty' could mean to be drunk; see  
John Ray, *Collection of English Proverbs* (1678).

~~PETRUCHIO A senseless villain! Good Hortensio,~~

~~I bade the rascal knock upon your gate~~

35

~~And could not get him for my heart to do it.~~

GRUMIO ~~Knock at the gate? O heavens! Spake you not these words plain: 'Sirrah, knock me here, rap me here, knock me well, and knock me soundly'? And come you now with 'knocking at the gate'?~~

40

PETRUCHIO Sirrah, be gone, or talk not, I advise you.

HORTENSIO Petruchio, patience. I am Grumio's pledge.

Why this' a heavy chance 'twixt him and you –

Your ancient, trusty, pleasant servant Grumio.

And tell me now, sweet friend, what happy gale

45

Blows you to Padua here from old Verona?

PETRUCHIO Such wind as scatters young men through the world

To seek their fortunes farther than at home

Where small experience grows. But, in a few,

Signor Hortensio, thus it stands with me:

50

Antonio my father is deceased

And I have thrust myself into this maze,

Happily to wive and thrive as best I may.

Crowns in my purse I have, and goods at home,

And so am come abroad to see the world.

55

HORTENSIO Petruchio, shall I then come roundly to thee

And wish thee to a shrewd ill-favoured wife?

49 grows. But] *Theobald* subst.: growes but F  
Morris

53 Happily] F, *Bond*, *Riverside*, *Oliver*; Haply *Rowe*<sup>3</sup>, *NS*, *Hibbard*,

34 senseless villain Compare *Err.* 4.4.24, where Antipholus of Ephesus beats his servant Dromio, calling him a 'whoreson, senseless villain'.

39 come you now i.e. do you now claim to have talked of.

42 pledge surety. Hortensio brings the run of legal terms he and Grumio have been using to an appropriate conclusion.

43 this' this is. See Abbott 461.

43 heavy chance unfortunate occurrence.

44 ancient of long standing.

44 pleasant merry, witty.

47–9 Compare 1.1.23 and n.

49 grows. But, in a few F's reading could make sense ('there's small experience to be found at home and that only in a few') but all modern editors follow *Theobald*'s emended punctuation, interpreting 'in a few' as 'in brief'.

52 maze uncertain (unmapped) course of action. Michael West sees this as the first of the play's many

metaphors from dancing; 'The folk background of Petruchio's wooing dance: male supremacy in *The Taming of The Shrew*', *S.St.* 7 (1974), 65–73; compare *MND* 2.1.99–100: 'And the quaint mazes in the wanton green, / For lack of tread, are undistinguishable.'

53 Happily Thus F. Some editors follow *Rowe*'s emendation to 'haply' (= 'perhaps' or 'with luck') but this seems unnecessary, especially in the light of the repetition of 'happily' at 73.

53 to... thrive Several contemporary proverbs are relevant here: 'First thrive and then wive' (*Tilley* T264), 'Who weds ere he be wise shall die ere he thrive' (W229) and 'It is hard to wive and thrive both in a year' (Y12).

56 come roundly speak plainly.

57 ill-favoured This usually means 'ugly' but Hortensio describes Katherina as 'beauteous' at 82, so he must be referring to her temperament here.

Thou'dst thank me but a little for my counsel –  
 And yet I'll promise thee she shall be rich,  
 And very rich. But th'art too much my friend,  
 And I'll not wish thee to her.

60

PETRUCHIO Signor Hortensio, 'twixt such friends as we  
 Few words suffice, and therefore, if thou know  
 One rich enough to be Petruchio's wife –  
 As wealth is burden of my wooing dance –  
~~Be she as foul as was Florentius' love,~~  
~~As old as Sibyl, and as curst and shrewd~~  
~~As Socrates' Xanthippe or a worse,~~  
~~She moves me not, or not removes at least~~  
~~Affection's edge in me, were she as rough~~  
~~As are the swelling Adriatic seas.~~  
 I come to wive it wealthily in Padua;  
 If wealthily, then happily in Padua.

65

70

GRUMIO Nay, look you sir, he tells you flatly what his mind is. Why,  
 give him gold enough and marry him to a puppet or an aglet-baby  
 or an old trot with ne'er a tooth in her head, though she have as  
 many diseases as two and fifty horses. Why, nothing comes amiss,  
 so money comes withal. **END**

75

~~HORTENSIO Petruchio, since we are stepped thus far in,~~  
~~I will continue that I broached in jest.~~  
~~I can, Petruchio, help thee to a wife~~  
~~With wealth enough, and young, and beauteous,~~  
~~Brought up as best becomes a gentlewoman.~~  
~~Her only fault – and that is faults enough –~~

80

70 were she as| Q; Were she is as F; whe'er she is as *Riverside*

65 wealth...dance Directors and critics have often emphasised this mercenary attitude but it seems at odds with Petruchio's statements about his financial independence at 51–5 and at 2.1.112–14.

65 burden musical accompaniment, refrain. See 52 n.

66 foul ugly.

66 Florentius Name of a knight in Gower's *Confessio Amantis* (1.1407–1861) who marries an ugly old woman to save his life. Chaucer tells the same story in *The Wife of Bath's Tale* but does not give the knight a name. Shakespeare's knowledge of the *Confessio* is supported by his use of the story of Apollonius of Tyre in *Err.*; see Bullough, *Sources*, I, 10–11.

67 Sibyl Aged prophetess in classical mythology.

68 Xanthippe Notoriously bad-tempered wife of Socrates.

69 moves...removes This word-play is repeated at 2.1.190–2.

70 Affection's edge The intensity of passion or desire.

75 aglet-baby small carved figure used to weight and ornament the end of a tag or lace.

76 trot hag. According to *OED* this word is not connected etymologically with 'trot' as used of horses, but it may be by association or deliberate pun.

76–7 as...horses The Elizabethans seem to have been impressed by the number and variety of equine diseases; see 3.2.45–51. The phrase also continues the cattle-market atmosphere; see 1.1.124 n.