

~~BIONDELLO I cannot tarry. I knew a wench married in an afternoon
as she went to the garden for parsley to stuff a rabbit. And so may
you, sir; and so adieu, sir. My master hath appointed me to go to
Saint Luke's to bid the priest be ready to come against you come
with your appendix.~~ *Exit* 95

~~LUCENTIO I may and will, if she be so contented.
She will be pleased – then wherefore should I doubt?
Hap what hap may, I'll roundly go about her.
It shall go hard if Cambio go without her.~~ *Exit* 100

START

[4.5] *Enter* PETRUCHIO, KATHERINA, HORTENSIO [~~and SERVANTS~~]

PETRUCHIO Come on, a God's name! Once more toward our
father's.

Good Lord, how bright and goodly shines the moon!

KATHERINA The moon? The sun! It is not moonlight now.

PETRUCHIO I say it is the moon that shines so bright.

KATHERINA I know it is the sun that shines so bright. 5

PETRUCHIO Now, by my mother's son – and that's myself –

It shall be moon or star or what I list

Or e'er I journey to your father's house.

[*To Servants*] Go on and fetch our horses back again.

Evermore crossed and crossed, nothing but crossed! 10

HORTENSIO Say as he says, or we shall never go.

Act 4, Scene 5 4.5] *Stevens; no scene division in F 0 SD and SERVANTS] Cam.; not in F 9 SD To Servants] Eds.;
not in F 9 Go on] F; Go one Rann*

96 *parsley* There is probably a joke here on the reputation of parsley as a 'body opener' used in herbal medicine.

98 *against you come* in preparation for your coming.

99 *appendix* appendage, i.e. Bianca. Biondello continues to use his metaphor from printing.

102 *Hap...may* Whatever may happen. Proverbial (Tilley c529).

102 *roundly...her* tackle her boldly, without ceremony. A naval metaphor: compare 1.2.91.

103 *Cambio* Perhaps the fact that Lucentio calls himself Cambio in soliloquy here is a further sign of his confusion throughout this sequence.

Act 4, Scene 5

0 SD No act or scene division in F.

1 a in.

2 *the moon* In folklore versions of the shrew story the husband usually makes absurd statements about birds or animals seen on the journey (e.g. he

calls mares cows or doves ravens). Shakespeare obviously had to alter this for dramatic purposes and his invention of the sun/moon argument is appropriate for the Elizabethan open-air theatre – though not for the indoor setting envisaged in the Induction. There is also some ironic play here on the traditional association of the moon with women's fickleness (see 20 and n.) and with mutability in general, since this scene demonstrates Katherina's transformation. Shakespeare develops these associations again in *MND*.

7 *list* please.

8 *Or e'er Before*.

9 The assumption is either that the characters have just set out and are not mounted yet (Petruchio asked for the horses to be brought to meet them at 'Long-lane end' at 4.3.179), or that they are in the midst of the journey and are resting their horses by walking a short distance. (Horses did not normally appear on the Elizabethan stage.)

10 *crossed* opposed, contradicted.

KATHERINA Forward, I pray, since we have come so far.
 And be it moon or sun or what you please;
 And if you please to call it a rush-candle,
 Henceforth I vow it shall be so for me. 15

PETRUCHIO I say it is the moon.

KATHERINA I know it is the moon.

PETRUCHIO Nay then you lie, it is the blessed sun.

KATHERINA Then God be blessed, it is the blessed sun.

But sun it is not, when you say it is not,
 And the moon changes even as your mind. 20

What you will have it named, even that it is,

And so it shall be so for Katherine.

HORTENSIO [*Aside*] Petruchio, go thy ways. The field is won.

PETRUCHIO Well, forward, forward! Thus the bowl should run
 And not unluckily against the bias. 25

Enter VINCENTIO.

But soft, company is coming here.

[*To Vincentio*] Good morrow, gentle mistress, where away?

Tell me, sweet Kate, and tell me truly too,

Hast thou beheld a fresher gentlewoman?

~~Such war of white and red within her cheeks!~~ 30

~~What stars do spangle heaven with such beauty~~

~~As those two eyes become that heavenly face?~~

~~Fair lovely maid, once more good day to thee.~~

Sweet Kate, embrace her for her beauty's sake.

~~HORTENSIO [*Aside*] A will make the man mad, to make the woman of~~ 35
~~him.~~

18 is] Q; in F 22 be so] F; be, so, *Rowe*; be, sir *Capell* 23 SD *Aside*] *Capell*; not in F 25 *Enter* VINCENTIO]
Follows 26 in F 26 soft, company] F; soft, some company *Pope*; soft, what company *Steevens* 27 SD *To Vincentio*]
Rowe; not in F 35 SD *Aside*] *Capell*; not in F 35 the woman] F, *Hibbard*, *Morris*, *Oliver*; a woman F2, *Bond*, *NS*,
Riverside

14 rush-candle Candle made from a rush dipped in grease (and hence giving a very feeble light).

20 moon...mind Even while submitting, Katherine gets her own back by implying that Petruchio is inconstant (in a feminine way) or even mad ('lunatic').

23 go thy ways well done, carry on.

24-5 bowl...bias A metaphor from lawn-bowls, a game which depends on the players exploiting the bias or weight which causes a ball to swerve. Petruchio is saying that Katherine is no longer perverting her own nature.

26 It is possible that a word has been dropped

from this line; *Pope* emends to 'some company', *Steevens* to 'what company'.

26 soft hush, wait a moment.

27 where away? where are you going?

29-32 The terms in which Petruchio describes the 'gentlewoman' are highly conventional, reminding us of the romantic rhetoric of the subplot.

29 fresher more youthful (and therefore radiant).

35 A He.

35 make the woman Thus F. F2 has 'a woman'. Perhaps the idiom 'to play the man' is a relevant analogy.

KATHERINA Young budding virgin, fair and fresh and sweet,

Whither away, or where is thy abode?

~~Happy the parents of so fair a child!~~

~~Happier the man whom favourable stars~~

-40

~~Allots thee for his lovely bedfellow.~~

PETRUCHIO Why, how now, Kate! I hope thou art not mad.

This is a man – old, wrinkled, faded, withered –

And not a maiden, as thou say'st he is.

KATHERINA Pardon, old father, my mistaking eyes

45

That have been so bedazzled with the sun

That everything I look on seemeth green.

Now I perceive thou art a reverend father.

Pardon, I pray thee, for my mad mistaking.

PETRUCHIO Do, good old grandsire, and withal make known

50

Which way thou travellest – if along with us

We shall be joyful of thy company.

VINCENTIO Fair sir, and you, my merry mistress,

That with your strange encounter much amazed me,

My name is called Vincentio, my dwelling Pisa,

55

And bound I am to Padua, there to visit

A son of mine which long I have not seen.

PETRUCHIO What is his name?

VINCENTIO

Lucentio, gentle sir.

PETRUCHIO Happily met – the happier for thy son.

And now by law as well as reverend age

60

I may entitle thee my loving father.

The sister to my wife, this gentlewoman,

Thy son by this hath married. Wonder not,

Nor be not grieved. She is of good esteem,

Her dowry wealthy, and of worthy birth;

65

Beside, so qualified as may beseem

38 or where] F2; or whether F

38 *where F's repetition of 'whether' here was probably due to scribal or compositorial error.

40-1 stars / Allots Another third-person plural in 's'; see 2.1.137 and n.

46 sun An allusion to the argument at the beginning of the scene which might be emphasised in performance. Katherina seems to be entering Petruchio's game with enthusiasm and skill here.

47 green fresh, youthful. Katherina's change of attitude seems to be accompanied by a change in the weather; compare 4.1.7-8 n.

54 encounter manner of greeting.

61 father Petruchio is extending the meaning of

'father-in-law' somewhat. (Compare his boldness in calling Baptista 'father' at 2.1.126.)

62-3 The sister...married Petruchio and Hortensio (who confirms his statement at 74) can hardly know this yet, and Hortensio ought to be surprised at the news, since he and 'Lucentio' (Tranio) forswore Bianca's love in 4.2. See Textual Analysis on 'loose ends' in the plot, pp. 169-72 below.

63 by this by now.

66 so qualified having such qualities.

66 beseem become.

The spouse of any noble gentleman.
 Let me embrace with old Vincentio,
 And wander we to see thy honest son,
 Who will of thy arrival be full joyous.

70

VINCENTIO But is this true, or is it else your pleasure,
 Like pleasant travellers, to break a jest
 Upon the company you overtake?

HORTENSIO I do assure thee, father, so it is.

PETRUCHIO Come, go along and see the truth hereof,
 For our first merriment hath made thee jealous.

75

Exeunt [all but Hortensio]

HORTENSIO Well, Petruchio, this has put me in heart!

Have to my widow, and if she be froward,
 Then hast thou taught Hortensio to be untoward. *Exit*

END

~~[5.1] Enter BIONDELLO, LUCENTIO [as himself] and BIANCA.
 GREMIO is out before.~~

~~BIONDELLO Softly and swiftly, sir, for the priest is ready.~~

~~LUCENTIO I fly, Biondello. But they may chance to need thee at home;
 therefore leave us.~~

Exit Lucentio [with Bianca]

~~BIONDELLO Nay, faith, I'll see the church a'your back, and then come
 back to my master's as soon as I can. *Exit*~~

5

~~GREMIO I marvel Cambio comes not all this while.~~

~~*Enter PETRUCHIO, KATHERINA, VINCENTIO, GRUMIO, with
 ATTENDANTS.*~~

76 SD *Exeunt all but Hortensio* Warburton subst.; *Exeunt.* F 78 she be froward] F2; she froward F Act 5, Scene 1
 5.1 Warburton; no act or scene division in F; Act 5 / Theobald 0 SD.1 as himself] Hudson; not in F 3 SD *Exit*... Bianca]
 Capell; *Exit* F 5 master's] Capell; mistress F; Master Theobald 5 SD *Exit*] Capell; not in F

69–70 There is irony in the description of
 Lucentio as 'honest' and in the idea that he will
 rejoice at Vincentio's arrival.

71 or... else or else is it.

72 pleasant humorous.

72 break a jest play a trick, make a joke.

76 jealous suspicious.

78 Have to Now I'll set about.

78 froward difficult, perverse.

79 untoward stubborn, unmannerly.

presumably that he comes on first. For a discussion
 of 'irregular' stage directions, see Textual Analysis,
 pp. 164–5 below.

4 a' at; i.e. 'I'll see you safely married.'

5 *master's F reads 'mistress', emended by
 Capell. See 1.2.18 and n. above and 42 below for
 other possible misreadings of 'mrs.' in the copy.

6 Presumably Lucentio is out of his disguise and
 therefore not recognised by Gremio. It is not clear
 why Gremio should be waiting for Cambio at this
 point anyway, though he does seem to know about
 the wedding plans which Baptista wanted to conceal
 from him at 4.4.53. See Textual Analysis on 'loose
 ends', p. 170 below.

Act 5, Scene 1

0 SD No act or scene division in F.

0 SD.2 GREMIO...before Thus F, meaning